

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.

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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.

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- **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.

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- 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	Publish & Celebrate

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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.

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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

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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.

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- 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.

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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).

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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

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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

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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

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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>

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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.

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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> <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?”</i>
Teach Teach ONE thing by demonstrating.	<i>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?”</i> 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

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	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.

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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>
Teach Teach ONE thing by demonstrating.	<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> 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> Jot 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>

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	<i>had loved to do when I was a little girl..."</i> <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.</i>
Try Scholars must participate and practice to learn.	<i>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.</i> 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. <i>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.</i> Give scholars about 30 second to sketch on each page. <i>Turn and tell your partner 3 things you included in your sketches that connect to the idea you want to show.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>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> <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>

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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.

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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> <i>Today I am going to teach you that writers help our readers make a mind movie by showing the setting throughout the story.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch what I do, I am going to help my readers make a mind movie by showing the setting throughout the story.</i> 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." <i>Writers, did you see how I helped my readers make a mind movie by showing the setting throughout the story?</i> <i>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.</i>
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

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	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.

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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>

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	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. <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>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	

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.

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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

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	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.	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.

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.

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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.</i> <i>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>

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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. <i>Today and from now on remember that writers help our readers make mind movies by breaking actions into smaller steps.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	

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.

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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> <i>Today I'm going to teach you that writers bring our stories to life by choosing juicy, precise words.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch what I do. I'm going to bring my story to life by choosing juicy, precise words.</i> 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." <i>Writers, did you notice how I brought my story to life by choosing vivid, precise words?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You're going to bring your story to life by choosing juicy, precise words.</i> 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.

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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.

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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>

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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>

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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> <i>As you say ACTION and THINKING, gesture a certain way for each, and prompt scholars to gesture with you.</i> <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.	<i>Go back to a story you’ve already sketched. Quickly use the sketches to tell scholars how your small moment goes.</i> <i>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</i>

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	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>

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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. <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.	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. 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.	

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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.

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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>

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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.

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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>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to use capital letters for specific names and places. These are called proper nouns.</i> 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.



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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.

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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> <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>
Teach Teach ONE thing by demonstrating.	<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> <i>Share a few examples of scholars who fixed their writing so it made sense.</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> <i>Share a few examples of scholars who fixed their writing so it made sense.</i>
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>

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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> 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>Just like when we read, writing with fluency means writing quickly and accurately.</i>
Teach Teach ONE thing by demonstrating.	Watch me as I write word wall words in a snap by taking a mental picture and writing the whole word. 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: “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

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	<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.

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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> <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> <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.
Teach Teach ONE thing by demonstrating.	
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>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, <u>Across the Alley</u> 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>
Teach Teach ONE thing by demonstrating.	<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>
Try Scholars must participate and practice to learn.	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.)
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.	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. 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.	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.

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
 - o Set-up routine (2 minutes) *Scholars set up all of their materials prior to reading*
 - o Mini-lesson (5-10 minutes)
 - o Private Reading time with emergent storybooks (5-10 minutes)
 - o Partner/buddy reading time with emergent storybooks (5-10 minutes)
 - o 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**

- o 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
 - o Staying longer on a page by thinking about what the other characters are doing
 - o Reading it like a storyteller by using the author's words
 - o Asking yourself, "Does that sound like a storyteller?"
 - o Using the pictures and cover to help remember how the story goes
- **Reading Verbatim**
- o Keeping track of what's happening in the story
 - o Generating ideas about the text, such as, "This reminds me of...." Or "I'm thinking...."
 - o 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.



Kindergarten: Emergent Storybook Unit 1
Success Academies

	Teaching Point	Page
PART I	Setting Up the Management for a Successful Emergent Storybook Unit	
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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> <i>Today, I am going to teach you that readers use the pictures to story-tell our favorite books. The pictures help us remember exactly how the story goes.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I use the pictures to retell one of our favorite books.</i> 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, "Caps for sale! Caps for sale!"
The Try Students must participate and practice to learn.	<i>Readers, did you see how I used the pictures to story-tell one of our favorite books?</i> <i>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.</i> Turn to the next page of <i>Caps for sale</i> .



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	<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 <u>great example of storytelling you heard.</u> <i>Remember scholars: Readers use the pictures to story-tell our favorite books.</i>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	<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>



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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 Whisper Voices to retell the story so that the classroom feels peaceful. Using a Whisper Voice 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 Whisper Voice 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 Whisper Voice to retell the story so that the classroom feels peaceful? Now it's your turn. Let's all practice using our Whisper Voices to retell the story so that the classroom feels peaceful.



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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 Whisper Voice is important because we do our best reading and thinking when the room is quiet and peaceful.



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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> <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.</i> <i>Watch me as I share the book with a partner by putting it in the middle and holding it gently.</i> 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>
Teach Teach ONE thing by demonstrating.	



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	<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.	



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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. <i>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.



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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 storyell 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:



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	<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>



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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? <i>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> <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.	



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	<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	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.



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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> <i>Watch me as I say the title and author’s name, and talk about the cover of the book before reading.</i>
Teach Teach ONE thing by demonstrating.	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? 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.
Try Students must participate and practice to learn.	<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> <i>Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point.</i> <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>



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	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. This is important because the cover tells us lots of important information about the book.

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. If I were storytelling <i>The Three Bears</i>, 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! Instead of talking about the mean, ugly man in the story of <i>The Three Billy Goats Gruff</i>, 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.) 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 names 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. 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. 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. Storytellers, did you see how I retold the story by finding the main character and saying what he was doing on this page?



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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?



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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



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	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>



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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	<i>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> <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> <i>Storytellers, did you see how I found the main character and imagined what he might be saying by using, "He said, ' ____'."</i>
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.



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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 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. 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 the main character is doing on each page.</u></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>Pease, 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	<i>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.</i>

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>
Teach Teach ONE thing by demonstrating.	Watch me as I connect the pages by saying how the character gets from one page to the next. 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. 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? 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>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>
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	<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.



	"You monkeys, you," he said, shaking a finger at them, "you give me back my caps." 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.	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. Display another page in the book you used to model. Peas, tell the carrots what the character is doing and saying. Carrots, be great listeners with your eyes on the book! Share scholars' responses. Display another page in the same book. Carrots, tell the peas what the character is doing and saying ... 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!"
Link Restate teaching point and connect it to ongoing student work in one or two sentences	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.

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. 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.
Teach Teach ONE thing by demonstrating.	<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>



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	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.	Now it's your turn to try. I want you to tell what the other characters on the page are doing and saying. Turn to a new page in the book you used to model, or in another familiar ESB. 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. Turn to a new page. 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 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!"
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.



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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 <u>using the same words as the author.</u></i>

	Read the first page of Caps for Sale word for word, just as it is written. <u>Storytellers, did you see how I became a storyteller by using the same words as the author?</u>
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>



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Link Restate teaching point and connect it to ongoing student work in one or two sentences	<i>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.</i>

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. <i>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.</i>
Teach Teach ONE thing by demonstrating.	<i>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. 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. Hmm. 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.	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	<i>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.</i> <i>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.</i> <i>Watch me as I use gestures and facial expressions to make the story more interesting.</i> <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.	



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

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> Watch me as I use a partner to take turns acting out the story: “I story-tell, you act. You story-tell, I act.” 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>
Teach Teach ONE thing by demonstrating.	

	<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>



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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> <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!</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I show you how a quiet audience member sits in Magic 5 and shows silent excitement during the storytelling.</i> 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."



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	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. 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!



Kindergarten: Emergent Storybook Unit 1
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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	
Connection Capture students' attention	Storytellers in Readers Theatre use loud and proud voices. <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>



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	<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>



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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> <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.</i>
Teach Teach ONE thing by demonstrating.	<i>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> <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>



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	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> <u>Storytellers, did you see how I knew when to speak and what to say?</u>
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>



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	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.



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	<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>



Kindergarten: Emergent Storybook Unit 1
Success Academies

	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>



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

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	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. 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.
Teach Teach ONE thing by demonstrating.	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. Storytellers, let's brainstorm a list of all the characters in <i>Caps for Sale</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. 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.

	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

- o 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

- o Developing and analyzing visual images for quantities up to 10
- o 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
			- 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) - Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) Look-fors when choosing scholars to share: - 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). - Scholars that found more than one arrangement. - 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). “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	
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		

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	

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4	4.4.3	- Same as Session 3	LAUNCH: (Use the ELMO throughout.) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared).	
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 the they 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></th><th>Red</th><th>Yellow</th><th>Number Sentence</th></tr></thead><tbody><tr><td>0</td><td>6</td><td></td><td>$0 + 6 = 6$</td></tr><tr><td>1</td><td>5</td><td></td><td>$1 + 5 = 6$</td></tr><tr><td>2</td><td>4</td><td></td><td>$2 + 4 = 6$</td></tr><tr><td>3</td><td>3</td><td></td><td>$3 + 3 = 6$</td></tr><tr><td>4</td><td>2</td><td></td><td>$4 + 2 = 6$</td></tr><tr><td>5</td><td>1</td><td></td><td>$5 + 1 = 6$</td></tr><tr><td>6</td><td>0</td><td></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!)	

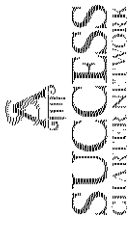
Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
11	6.4.4	- All students do Six Crayons in All activity - Leave plenty of time for Discourse, as it involves an important discussion where scholars look for patterns across the days working with 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: Hmmmm, 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 / Assessm ent
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	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> <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?”</i>
Teach Teach ONE thing by demonstrating.	<i>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?”</i> 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

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	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.

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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>
Teach Teach ONE thing by demonstrating.	<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> 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> Jot 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>

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	<i>had loved to do when I was a little girl..."</i> <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.</i>
Try Scholars must participate and practice to learn.	<i>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.</i> 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. <i>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.</i> Give scholars about 30 second to sketch on each page. <i>Turn and tell your partner 3 things you included in your sketches that connect to the idea you want to show.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	<i>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> <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>

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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.

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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. <i>Today I am going to teach you that writers help our readers make a mind movie by showing the setting throughout the story.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch what I do, I am going to help my readers make a mind movie by showing the setting throughout the story.</i> 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." <i>Writers, did you see how I helped my readers make a mind movie by showing the setting throughout the story?</i> <i>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.</i>
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

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	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.

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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> *Show an example from a published book, or scholar work. <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> Add dialogue to your story in front of scholars, using the ELMO so they can see how you punctuate it

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	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. <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>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences.	

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.

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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

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	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.	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.

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.

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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.</i> <i>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>

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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. <i>Today and from now on remember that writers help our readers make mind movies by breaking actions into smaller steps.</i>
Link Restate teaching point and connect it to ongoing scholar work in one or two sentences	

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.

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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> <i>Today I'm going to teach you that writers bring our stories to life by choosing juicy, precise words.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch what I do. I'm going to bring my story to life by choosing juicy, precise words.</i> 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." <i>Writers, did you notice how I brought my story to life by choosing vivid, precise words?</i>
Try Scholars must participate and practice to learn.	<i>Now it's your turn to try. You're going to bring your story to life by choosing juicy, precise words.</i> 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.

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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.

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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>

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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>

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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> <i>As you say ACTION and THINKING, gesture a certain way for each, and prompt scholars to gesture with you.</i> <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.	<i>Go back to a story you’ve already sketched. Quickly use the sketches to tell scholars how your small moment goes.</i> <i>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</i>

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	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>

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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.

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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.

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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> <i>Watch me as I write with complete, clear sentences by using ending punctuation and beginning sentences with capital letters.</i>
Teach Teach ONE thing by demonstrating.	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>

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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.

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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>
Try Scholars must participate and practice to learn.	<i>Now it's your turn. You're going to use capital letters for specific names and places. These are called proper nouns.</i> 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.



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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.

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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> <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>
Teach Teach ONE thing by demonstrating.	<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.
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>

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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> 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>Just like when we read, writing with fluency means writing quickly and accurately.</i>
Teach Teach ONE thing by demonstrating.	Watch me as I write word wall words in a snap by taking a mental picture and writing the whole word. 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: “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

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	<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.

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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. <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>

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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.

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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>

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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.

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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>

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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.

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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.

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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.

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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, <u>Across the Alley</u> 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.

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	<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.

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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>
Teach Teach ONE thing by demonstrating.	<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>
Try Scholars must participate and practice to learn.	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.)
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>

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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.

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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>

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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
 - o Set-up routine (2 minutes) *Scholars set up all of their materials prior to reading*
 - o Mini-lesson (5-10 minutes)
 - o Private Reading time with emergent storybooks (5-10 minutes)
 - o Partner/buddy reading time with emergent storybooks (5-10 minutes)
 - o 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**

- o 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
- o Staying longer on a page by thinking about what the other characters are doing
- o Reading it like a storyteller by using the author's words
- o Asking yourself, "Does that sound like a storyteller?"
- o Using the pictures and cover to help remember how the story goes

➤ **Reading Verbatim**

- o Keeping track of what's happening in the story
- o Generating ideas about the text, such as, "This reminds me of...." Or "I'm thinking...."
- o 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 <i>Whisper Voices</i> 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



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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> <i>Today, I am going to teach you that readers use the pictures to story-tell our favorite books. The pictures help us remember exactly how the story goes.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I use the pictures to retell one of our favorite books.</i> 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, "Caps for sale! Caps for sale!"
The Try Students must participate and practice to learn.	<i>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.</i> 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. <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>
Link Restate teaching point and connect it to ongoing student work in one or two sentences	

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> <i>Today, I am going to teach you that Storytellers use Whisper Voices to retell the story so that the classroom feels peaceful. Using a Whisper Voice is important because we do our best reading and thinking when the room is quiet and peaceful.</i>
Teach Teach ONE thing by demonstrating.	<i>Watch me as I use my Whisper Voice to retell the story so that the classroom feels peaceful.</i> 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. <i>Storytellers, did you see how I used my Whisper Voice to retell the story so that the classroom feels peaceful?</i> <i>Now it's your turn. Let's all practice using our Whisper Voices to retell the story so that the classroom feels peaceful.</i>



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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 Whisper Voice is important because we do our best reading and thinking when the room is quiet and peaceful.



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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> <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.</i> <i>Watch me as I share the book with a partner by putting it in the middle and holding it gently.</i> 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>
Teach Teach ONE thing by demonstrating.	

	<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	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. <i>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.



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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 <u>The Three Billy Goats Gruff</u>. 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 storyell 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:



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	<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>

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. <i>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?</i> <i>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> <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	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.



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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> <i>Watch me as I say the title and author’s name, and talk about the cover of the book before reading.</i>
Teach Teach ONE thing by demonstrating.	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> <i>Walk around and praise/redirect students. Stop and share out praise in a way that restates the teaching point.</i> <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>



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	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. This is important because the cover tells us lots of important information about the book.

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. 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! 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.) 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 names 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. 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. 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. 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>



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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	<i>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> <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> <i>Storytellers, did you see how I found the main character and imagined what he might be saying by using, "He said, ' ____'."</i>
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.



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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	<i>Storytellers, we must always say more about what the main character is doing on each page.</i> <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 the main character is doing on each page.</u></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>Pease, 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	<i>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.</i>

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>
Teach Teach ONE thing by demonstrating.	Watch me as I connect the pages by saying how the character gets from one page to the next. 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. 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? 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>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 <i>doing</i>, and then tell what the character is <i>saying</i>. 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 <i>doing</i>, and then tell what the character is <i>saying</i>.
Teach Teach ONE thing by demonstrating.	I am going to tell what the peddler is doing, and then tell what the peddler is saying in the book Caps for Sale. 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 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. Read the first part of the page.

	"You monkeys, you," he said, shaking a finger at them, "you give me back my caps." 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.	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. Display another page in the book you used to model. Peas, tell the carrots what the character is doing and saying. Carrots, be great listeners with your eyes on the book! Share scholars' responses. Display another page in the same book. Carrots, tell the peas what the character is doing and saying ... 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!"
Link Restate teaching point and connect it to ongoing student work in one or two sentences	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.

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. 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.
Teach Teach ONE thing by demonstrating.	<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.



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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 <u>using the same words as the author.</u></i>

	Read the first page of Caps for Sale word for word, just as it is written. <u>Storytellers, did you see how I became a storyteller by using the same words as the author?</u>
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>



Kindergarten: Emergent Storybook Unit 1
Success Academies

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	<i>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.</i> <i>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.</i>
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. Hmm. 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.	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	<i>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.</i> <i>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.</i> <i>Watch me as I use gestures and facial expressions to make the story more interesting.</i> <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	<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> Watch me as I use a partner to take turns acting out the story: “I story-tell, you act. You story-tell, I act.” 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>
Teach Teach ONE thing by demonstrating.	

	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. 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.	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." Display another page from the book you used to model. Peas, story-tell this page. Carrots, act out the story. <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. 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 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>



Kindergarten: Emergent Storybook Unit 1
Success Academies

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.



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

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."

	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. 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>

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	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. 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. 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>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> <u>Storytellers, did you see how I knew when to speak and what to say?</u>
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	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.

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> 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.
Teach Teach ONE thing by demonstrating.	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>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. Waaaaa! 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

- o 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

- o Developing and analyzing visual images for quantities up to 10
- o 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
			- 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) - Can students accurately record on grid paper? DISCOURSE: (see pages 158-159 for ideas) Look-fors when choosing scholars to share: - 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). - Scholars that found more than one arrangement. - 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). “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	
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		

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: - Do students use 6 tiles? Does each one touch the tile next to it in some way? - Do students find more than one solution? On their own or with your nudging? - 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.	
4	4.4.3	- Same as Session 3	LAUNCH: (Use the ELMO throughout.) Note: For recording, scholars can color in squares on the grid paper or glue down paper squares (prepared).	
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 the they 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. 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	
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.		

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	$0 + 6 = 6$																										
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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!)	

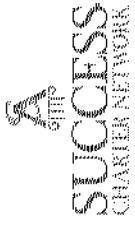
Session	Lesson	Changes to TERC lesson	Key Activities & Student Activity Book pages	Exit Ticket / Assessment
11	6.4.4	- All students do Six Crayons in All activity - Leave plenty of time for Discourse, as it involves an important discussion where scholars look for patterns across the days working with 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: Hmmmm, 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 / Assessm ent
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	How assessment was selected/developed	Purpose	Design and format	How schools will ensure results are reliable and valid	Who administers	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 (levels A-Z) to assess how fluently and accurately the scholars can read. The teacher then conducts a comprehension conversation to see how well the scholar understood the story.	Student Achievement Coordinators (STACs) and leaders will quality control testers by observing one-on-one tests and analyzing each scholar's reading folder to ensure the test was administered consistently.	Mostly lead teachers with some support from assistant teachers and leaders.	STACs 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 both a high bar and a challenge * gathered from high-performing charter, 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 prompts ricas alongside our writing curriculum. We refer to the writing prompt related 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 pre-literacy skills such as 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 identifies letters and letter sounds, writes letters and reads consonant-vowel-consonant words, the teacher enters scholar responses into a spreadsheet.	Teacher receive the same training to administer the test, which ensures consistency. Also, STACs 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 grades 1 through 5 * shows how well 1st graders are advancing through the Roots curriculum	To see how well scholars are learning literacy skills taught through the Success For All Roots program for first grade. Looking at accuracy, fluency and comprehension, we measure scholars' reading ability.	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 teacher the same training in Roots. As teachers test scholars, STACs and leaders observe them to ensure quality. STACs and leaders also review results to ensure teachers record results properly.	First grade teachers and assistant teachers.	Teachers submit data to their school's STAC. The STAC compiles all of his/her school's results and sends them to the Network. The Network compiles results and reports trends by school, class 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 math programs. To stretch scholars' thinking and to show teachers where knowledge breakdowns occur in scholar thinking.	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.	STACs 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 acts by doing their own investigations. After researching extensively and consulting 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 similarly and employ the same rubric for evaluating scholars. Principals observe teachers as they administer the test.	All teachers in grades K-3.	STACs 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 leveling scholars properly and giving them independent reading books that are not too easy or too hard. Principals are to observe teachers and read with scholars at random to make sure they are properly matched to a reading level. If the principal observes a discrepancy, the teacher immediately follows up to make sure the scholar is properly leveled.	All teachers.	STAC'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 phone mic 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. STAC's collect these forms and/or complete 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 scholars are informed of scholar performance	
	Parents	Scholars
Foundas & 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 tell them 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 tell them 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.

(c) Promotion Policy

Explain the process and criteria your school will use for promoting students from grade to grade.

The school will use Fountas & Pinnell (F&P) and other benchmark assessments, outlined in Attachment 12(a), to track and gauge student growth towards end of year goals. Student promotion will be determined based on student attainment of end of year goals and growth throughout the year. The school will build a review of student growth and academic progress into each six to eight week cycle of RTI and assessment review. In addition, the school will keep parents abreast of student progress towards end of year goals and readiness for promotion to the following grade. The principal shall make the final decision regarding student promotion in consultation with the students' classroom teachers, other leaders, the student achievement coordinator, and special education coordinators, as applicable.

13. At-Risk Students

(a) Students with Disabilities

Discuss the proposed school's methods and strategies for identifying and serving students with disabilities in compliance with all federal laws and regulations. In answering please describe:

- **The proposed charter school's process for identifying students with disabilities (child find);**
- **The school's Response to Intervention (RTI) process for identifying and providing services for students with disabilities and other students including the identification of students with specific learning disabilities, and early intervening strategies, if any, if applicable.**
- **The kinds and types of services and related services the school is likely to provide directly (both within general education classrooms and in other settings);**
- **The kinds and types of services and related services that will be provided by the school district of the student's residency or through a third party contract;**
- **The resources the school will devote to serving students with disabilities, e.g., planning time, instructional materials, technology, professional development, staff and consultants, etc.;**
- **Any research or evidence that supports the appropriateness of the school's approach to serving students with disabilities;**
- **The personnel that the school will specifically devote to serving students with disabilities (and the associated administrative responsibilities) including a special education coordinator;**
- **The process for coordination between general education teachers and special education teachers or service providers;**
- **The process that will be used to monitor the achievement and progress of students with disabilities; and**
- **The process that will be used to evaluate the efficacy of the program and ensure that the needs of these students are being met.**

Schools in the Success Charter Network (SCN) educate students with disabilities in the least restrictive environment, with their non-disabled peers to the extent appropriate and allowed by each student's individualized education program (IEP) prepared by the Committee on Special Education (CSE) of the student's school district of residence and all applicable federal laws, including the Individuals with Disabilities Education Act

(IDEA). The school shall not discriminate in admission and enrollment practices on the basis of a student having or suspected of having a disability.

SCN schools encourage the application of special education students and have a strong commitment to ensuring that *all* children learn at exceptionally high levels. To ensure that they do, all schools have special education teams in place from the time of opening, including student achievement coordinators, special education teachers, speech therapists, and occupational therapists. The school will use a Response to Intervention (RTI) framework to ascertain early identification without over identification and to ensure that all teachers have complete ownership and a sense of accountability tied to data in order to provide the supports students need to meet our ambitious academic goals. This RTI process is tracked closely by the school's student achievement coordinator to ensure the provision of extensive support and consistent tracking of student progress. The school will hold school-wide RTI meetings every six to eight weeks, aligned with the assessment cycles, in which faculty and leaders meet to analyze school-wide, grade, class and individual student data, and then create targeted intervention groups designed to most effectively address student needs. Through the RTI process, teachers develop group and individual student intervention plans that, along with students' IEPs, ensure that students are on track to achieve at- or above grade level and to meet or exceed the school's rigorous accountability goals. If a student continues to struggle academically after targeted interventions through the RTI process, the school will initiate an initial referral process through the Committee on Special Education (CSE) to determine if special education services are required to provide the student with the supports needed.

All special education programs and services at the school will be provided in accordance with all applicable laws and regulations and in accordance with the student's IEP. The school will hire appropriately certified special education staff members that will likely include, but not be limited to, a special education teacher, a speech pathologist, an occupational therapist, and a mental health provider. The school will also have the equivalent of a resource room available. The Success Charter Network employs personnel who are experienced in dealing with special education administrative responsibilities. These personnel will be able to guide and assist the school. In addition, these personnel will work closely with the CSE to ensure appropriate and supportive student special education services are in place for students with IEPs.

In accordance with students' IEPs, special education staff will ensure that classroom teachers at the school are knowledgeable about the needs of students with disabilities, are informed of their responsibilities for particular students, receive the support they may require to implement a student's program, and implement any necessary modifications or accommodations in their classes. The school staff, including the special education personnel, will meet to collaborate on special education student progress. The special education personnel will coordinate their services with the relevant general education teachers through meetings, the school-wide RTI and data review professional development sessions and through informal communication. In addition, the entire staff and special education staff will have professional development throughout the school

year devoted to interventions for students, RTI, how to collaborate to ensure student success, and specific special education supports for students with IEPs.

If the school is unable to directly provide services to the extent necessary, it will rely on the school district of the student's residence to provide services. If necessary and feasible, the school also shall contract with appropriately certified or licensed individuals to provide services under our direction. The services to be provided by the school may include, but are not limited to:

- Speech language pathology
- Psychological services
- Occupational or physical therapy
- Special education teacher support services
- Early rehabilitation counseling
- Diagnostic and/or evaluative services
- Student counseling
- Academic programs such as Collaborative Team Teaching

The above list consists of the specific services the school anticipates it will need based on the needs of the special education populations at the seven existing Success Charter Network schools.

If the school's special education professionals determine that a child's IEP may no longer be appropriate to the child's needs and may not maximize the child's ability to receive a free and appropriate public education in the least restrictive environment, they may recommend that the CSE of the child's district of residence conduct a re-evaluation of the IEP.

Success Charter Network schools encourage students with disabilities to submit applications and recruit students through a variety of methods including:

- Mailings to residents of the school district of location
- Flyers and advertisements posted in local newspapers, supermarkets, community centers, and apartment complexes
- Informational sessions conducted at public and private schools, after school programs, and youth centers

These general recruitment strategies combined with the school's strong special education program will ensure that the school has a comparable enrollment of ELL students and students with disabilities relative to other schools located in the same district.

The Success Charter Network is confident that it can adequately serve special education students. In the 2009-2010 academic year, 13.2% of the Success Academies's scholars had IEPs and received special education services. To compare the academic prospects of this cohort against that of the overall student body, we can look to performance on the Fountas & Pinnell (F&P) reading test. This is a test administered to every student across the network of SCN schools. Test results show that while special education students

performed lower than the rest of the student body, they grew at a faster rate. All scholars are assessed in September and April of each school year, allowing the school to have a clear baseline score and clearly measure achievement growth over the course of the year. While most scholars in the Success Academies perform exceptionally well, the data clearly show that the SCN special education program enables students with disabilities to make rapid progress toward matching their general education peers.

The data suggest that special education students grew at a faster rate. In every grade for which beginning and end of year data are available, the difference between the percent of students reading on grade level in April versus September is greater for special education students. (Note: we do not administer the F&P test to kindergartners at the beginning of the year because we believe the students' academic and social readiness makes the results less reliable.)

We are confident that special education students will continue to grow at a faster rate than the overall student body, which will further close the achievement gap between these two cohorts. As we become more effective at implementing our Response to Intervention (RTI) model, we expect the share of special education students reading on grade level to more closely match the overall student body. This being our second year implementing RTI across the SCN schools, we are both encouraged by how well our special education students have grown and charged to do much better.

We will continue to use F&P and our other benchmark assessments outlined in Attachment 12a to track and gauge special education student growth and to evaluate the efficacy of our special education program.

(b) English Language Learners

Discuss the proposed school's methods and strategies for identifying and serving students who are English language learners in compliance with all federal laws and regulations. In answering please describe:

- **The process for identifying and placing students whose first language is not English and the methods for determining the kinds of assistance that these students may need;**
- **The approach the school will take to meet the needs of English language learners (both within general education classrooms and in other settings);**
- **The resources the school will devote to serving English language learners (e.g., planning time, instructional materials, technology, professional development, staff and consultants, etc.);**
- **Any research or evidence that supports the appropriateness of this approach;**

- **The personnel that the school will devote to serving English language learners (and the associated administrative responsibilities) including an optional English language learner coordinator, and who will be responsible for evaluation the effectiveness of English language learner instruction provided;**
- **The qualifications of the personnel that will be providing instruction to English language learners including, if such persons will not be State certified, specific qualifications in terms of language proficiency, academic credit, teaching experience, professional development specific to English language learner instruction;**
- **The process for coordination between general education teachers and staff serving English language learners;**
- **The process that will be used to monitor the achievement and progress of English language learners, including exit criteria;**
- **The process that will be used to evaluate the efficacy of the program and ensure that the needs of these students are being met; and**
- **How the school will make all necessary materials available to parents of English language learners in a language that they can understand.**

The school shall serve any and all students with limited English proficiency using English language immersion so that they will achieve proficiency in the English language as quickly as possible. The school shall comply with all applicable laws including Title VI of the federal Civil Rights Act of 1964, the Equal Educational Opportunities Act of 1974, "No Child Left Behind," and federal case law.

Students at the school with limited proficiency in English will achieve proficiency in the English language as quickly as possible through the use of the school's services and teaching methods. The school ensures that ELL students will not be excluded from curricular and extra-curricular activities based on an inability to speak and understand the language of instruction, and also that ELL students will not be assigned to special education because of their lack of English proficiency. Parental outreach and recruitment activities will also be conducted in multiple languages so as to effectively reach all members of the school's community.

The school will use the State Education Department's process for identifying students who are English Language Learners as follows:

- Home Language Questionnaires will be used to screen all new enrollees for potential limited English proficiency.
- If the home language is other than English or the student's native language is other than English, appropriate school staff will conduct an informal interview in the student's native language, whenever possible, and in English.

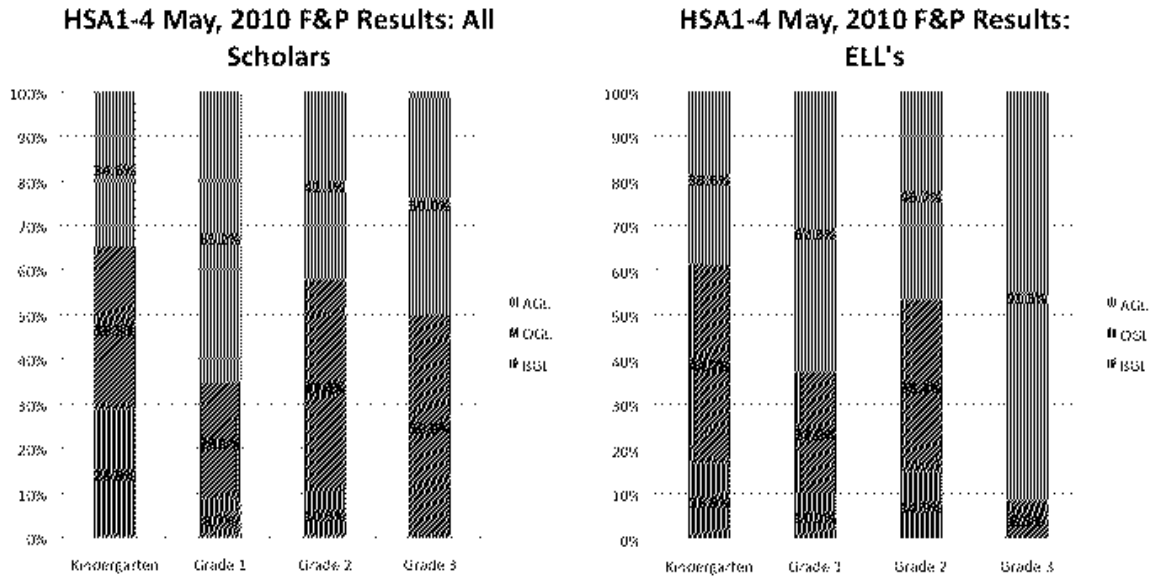
- If the student speaks a language other than English and the student speaks little or no English, the school will administer the Language Assessment Battery – Revised (LAB-R). A score below the designated cut score for the child shall determine eligibility for services. The LAB-R shall be administered only once to each incoming student.

The school's teachers will be responsible for observing each student throughout the year with an eye toward detecting limited English proficiency. Teachers will receive professional development training in literacy and math that supports the identification of possible English language learners and strategies to support them within the curriculum. Such activities will focus on the language, instructional methodologies including ESL methods for teaching different subject areas, and support services appropriate for learners of a second language. ELL strategies will be incorporated into the school's RTI process. The student achievement coordinator will manage the identification of possible ELL students and the provision of intervention supports as needed.

Inclusion in ELL support services will not supersede participation in regular curricular or extra-curricular activities. ELL students will never be categorically excluded from any activities on the basis of their language proficiency.

All ELL students will be expected to become proficient in the English language at a rapid pace. To accomplish this, the school will implement an English immersion program that will help ELL students improve their abilities and master the language. All instruction will be in English. However, the level of English used – both written and oral – will have appropriate scaffolds for each ELL student. Within the school's extended day schedule, there is ample time that can be used for additional intensive English language instruction. In addition, the core curriculum and school design of Success Charter Network schools is designed to support all scholars, including ELL students. For instance, THINK literacy interactive read aloud with whole class conversation supports oral language development, vocabulary, and speaking skills targeted to meet the needs of ELL students.

The Success Charter Network is confident that it can adequately serve ELL students. A comparison of 2009-2010 Fountas and Pinnell (F&P) and Writing Prompt data indicate that there is no discrepancy between academic performance of ELL students to the general student population. In some cases, the ELL scholars even outperformed the rest of the student body. The graph below shows the F&P May results from 2009-2010 for all Success Charter Network scholars as compared to ELL students.



The school will provide all necessary staff and specialized curricular materials to enable ELL students to achieve the school's ambitious student performance goals. Curricular materials and facilities for the implementation of the instructional program for ELL students shall not be inferior to those materials and facilities available to English proficient students and will be of at least equal quality and quantity as available to the general population. The school will be prepared to address the needs of students who are struggling with the English immersion program by providing, if it is determined to be the best course of action, pull-out instruction targeted to the student's needs. The school will ensure collaboration between general education teachers and any staff providing ELL supports or instruction through staff meetings, professional development and the RTI process.

An ELL student's proficiency in the English language will be measured at least annually to determine whether continued special services are warranted. The school will evaluate each student's performance in academic content areas to measure the student's progress in core subjects. The school will also use the New York State English as a Second Language Achievement Test (NYSESLAT) to assess ELL students. The scores on the NYSESLAT indicate the proficiency level – beginning, intermediate, or advanced – the student has achieved each year and whether the student's level of English is high enough to exit the program. The proficiency levels attained on the NYSESLAT will be used to determine whether a student should be graduated from or continue in the ELL program.

If an ELL student fails to show appropriate progress in these academic areas, modifications to the program may be made. Any student classified and receiving education services as an ELL student who subsequently tests high enough to exit the program will be deemed to be no longer in need of ELL services. No student will be exited from the ELL program unless he/she can read, write, and comprehend English well enough to participate meaningfully in the school's programs.

In order to ensure that the ELL program is achieving the desired results (students are making progress in the acquisition of the English language and are making progress academically), an annual evaluation will occur. In order to determine if any programmatic modifications are necessary, the school will evaluate the progress of its ELL students on standardized assessments and non-standardized assessments against that of the non-ELL students. The school will also track students longitudinally throughout their enrollment in the school to determine if there is a significant variation in the academic achievement of students who were once classified as ELL and non-ELL students as measured by standardized assessments and non-standardized assessments. The school will track how many students are declassified as ELL and the number of instructional years it takes for this declassification to occur. The school will continue to use F&P, NYSESLAT and our other benchmark assessments outlined in Attachment 12(a) to track and gauge English Language Learner student growth and to evaluate the efficacy of our English Language Learner program.

(c) Struggling Students

Discuss the proposed school's methods and strategies for identifying and serving students who are struggling academically and at risk of academic failure. In answering, please describe:

- **How the school will determine and identify which students are struggling, including within the context of the school's RTI process. The applicant should define the term "struggling student" as s/he deems appropriate;**
- **How an appropriate RTI program will be implemented in the school and used to identify and address the needs of struggling learners;**
- **The strategies and/or programs the school will use to meet the needs of struggling students (both within general education classrooms and in other settings);**
- **The resources the school will devote to serving struggling students, e.g., planning time, small group instruction, tutoring, targeted assistance, technology, staff and consultants, etc.**
- **Any research or evidence that supports the appropriateness of this approach;**
- **The personnel that the school will devote to serving struggling students;**
- **The process that will be used to monitor the achievement and progress of struggling students; and**
- **The process that will be used to evaluate the efficacy of the program**

and ensure that the needs of these students are being met.

The proposed schools will serve a particularly high-risk population. Students in New York City School District 13 consistently perform poorly on state and city assessments. Only 43 % of students in grades 3, 4 and 5 met the most basic standards of the 2010 English Language Arts assessments. In addition, only 52 % of District 13 students in grades 3, 4 and 5 met the basic standards of the 2010 Mathematics assessments. In addition, students in New York City School District 14 consistently perform poorly on state and city assessments. Only 39 % of students in grades 3, 4, and 5 met the most basic standards of the 2010 English Language Arts assessments. In addition, only 51 % of District 14 students in grades 3, 4, and 5 met the basic standards of the 2010 Mathematics assessments.

Once these at risk students are attending the school, the Success Charter Network curriculum is designed to serve them. Our core THINK literacy curriculum is designed to meet students at their individual reading and writing level in a rigorous way. Another component of the instructional program, Success for All (SFA) is currently in use in the Success Academies as well as other charter schools around the country with similar demographics to the Harlem population that will be served by this school. The curricula is research-based and designed to provide rigorous instruction that meets the needs of at-risk students through targeted whole-class instruction and flexible small groups throughout the day.

Beginning in first grade, students are grouped across classes and grades by reading ability level. Regrouping gives each teacher the opportunity to work intensively with students one reading level at a time. Cooperative learning embedded throughout the program focuses on individual students accountability, common goals, and recognition of group success.

The school will use a Response to Intervention (RTI) framework to ascertain early identification without over identification of student special education need, and to ensure that all teachers have complete ownership and a sense of accountability tied to data in order to provide the supports students need to meet our ambitious academic goals. This RTI process is tracked closely by the school's student achievement coordinator to ensure the provision of extensive support and consistent tracking of student progress. The school will hold school-wide RTI meetings every six to eight weeks, aligned with the assessment cycles, in which faculty and leaders meet to analyze school-wide, grade, class and individual student data, and then create targeted intervention groups designed to most effectively address student needs. Through the RTI process, teachers develop group and individual student intervention plans that, along with students' IEPs, ensure that students are on track to achieve at- or above grade level and to meet or exceed the school's rigorous accountability goals. If a student continues to struggle academically after targeted interventions through the RTI process, the school will initiate an initial referral process through the Committee on Special Education (CSE) to determine if special education services are required to provide the students with the supports needed.

The Success Charter Network literacy program uses an internal progress check quarterly for every child. Assessment data is used to design appropriate interventions, guide instruction, and move students into higher reading levels ensuring that no child is left behind. Professional Development addresses in-class differentiation, using writing samples, guided reading support, and individual student differentiation plans.

Success Charter Network (SCN) schools use an intensive intervention program to provide students with remedial instruction. After each quarterly literacy and math assessment, an action plan is created through the RTI process for any students identified as needing remedial instruction. Through the RTI plan, any below grade level students receive targeted in-class or tutoring interventions that are tracked throughout the RTI cycle.

SCN believes that, in addition to remedial instruction, a strong and positive school culture is needed to reach these at-risk students. Excellent behavior is explicitly taught modeled, expected, and rewarded. There is a school-wide emphasis on college graduation for all students and values and good character are a central part of daily instruction. Teachers and other school personnel act as positive role models for students. The school's core values spell the word "action," and students are encouraged to show and rewarded for demonstrating these values:

- Agency: Students should have a sense of ownership and personal responsibility. They have the power and the responsibility to control their behavior, their learning, and ultimately their future.
- Curiosity: Students should be curious and explore. They should always ask questions and want to investigate to learn more.
- Try and Try: Students should work hard ĩ even if they do not succeed with their first attempt. They should learn from their mistakes and demonstrate persistence.
- Integrity: Students should always be honest. Personal integrity is of the utmost importance.
- Others: Students should have empathy and respect for others. They learn to put others before oneself.
- No Shortcuts: There are no shortcuts to success. Hard work is mandatory.

Through this combination of remedial instruction and character education, SCN schools have an effective program for identifying, assessing, and working with students at risk of academic failure. This program ensures that these students receive the support they need in order to succeed.

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(d) Advanced Students

Discuss the proposed school's methods and strategies for identifying and serving students who are academically advanced and at risk of not being adequately challenged. In answering please describe:

- **How the school will determine and identify which students are advanced. The applicant should define the term "advanced student" as s/he deems appropriate;**
- **The strategies and/or programs the school will use to accelerate learning for advanced students (both within general education classrooms and in other settings);**
- **The resources the school will devote to serving advanced students (e.g., enrichment activities, instructional materials, technology, staff and consultants, etc.);**
- **Any research or evidence that supports the appropriateness of this approach;**
- **The personnel that the school will devote to serving advanced students;**
- **The process that will be used to monitor the achievement and progress of advanced students; and**
- **The process that will be used to evaluate the efficacy of the program and ensure that the needs of these students are being met.**

At Success Charter Network, our core curriculum is designed to address the needs of all of our students, including our academically advanced students. The school will hold school-wide RTI meetings every six to eight weeks, aligned with the assessment cycles, in which faculty and leaders meet to analyze school-wide, grade, class and individual student data, and then create targeted intervention groups designed to most effectively address student needs. As part of this planning, the school staff will identify above grade level students based on the formal and informal testing. Above grade level students' needs will be met through targeted groups at their level, including leveled guided reading groups, math and writing practice groups.

Beginning in first grade, students are grouped across classes and grades by reading ability level. Regrouping gives each teacher the opportunity to work intensively with students one reading level at a time. Cooperative learning embedded throughout the program focuses on individual students' accountability, common goals, and recognition of group success. In addition, we provide advanced students opportunities to participate in a different grade for particular subjects such as math or reading in which they are significantly advanced.

We will use F&P and our other benchmark assessments outlined in Attachment 12(a) to track and gauge advanced student growth and to evaluate the efficacy of our advanced student program.

14. Instructional Leadership

Describe instructional leadership in your school over the first five years of operation. Your response should:

- **Identify the instructional leadership positions in your school.**
- **Describe the specific roles and responsibilities of instructional leaders, particularly as they relate to curriculum, instruction, assessment, and teacher support, evaluation and professional development.**
- **Explain how expectations for teacher performance and student achievement will be established and then communicated to and instilled in staff.**
- **Describe the school's approach to teacher supervision and support. Responses might address needs assessment, professional development goals, curriculum development and instructional planning, classroom observation and clinical feedback, coaching and/or modeling.**
- **Describe the school's process and criteria for evaluating teacher performance.**
- **Explain how teachers will be held accountable for student achievement.**
- **Explain how instructional leaders will monitor the effectiveness of the academic program, including curriculum, instruction, assessment and professional development.**

Leadership Team

As the person ultimately responsible for the success of the school and its students, the school principal must be strong, effective, and passionate. The principal or school leader is the instructional leader of the school and is responsible for student achievement, teacher effectiveness, and instructional rigor. While supported by the Success Charter Network, the principal is empowered with the authority to make important decisions for his or her school, including hiring and firing staff and selecting curricular materials, et cetera. As such, the principal is also ultimately held accountable for the student achievement and overall school performance.

As the school grows, so too does the leadership team. Within the first five years of operation, the school leadership team will likely include a School Leader or principal, one to two Leadership Residents, a Dean of Students, and a Business Manager.

Successful attributes of all members of the leadership team, include:

- **Extraordinary Attention to Detail:** Thinks critically about the details of a task at hand.
- **Flexibility:** Ability to adjust expected tasks and schedule to the updated priorities.
- **Dedication to Mission:** A genuine interest in finding ways to improve public education and support our schools.
- **Collaboration:** Working with teammates and responsive to feedback.

- Beyond Z Attitude: Willingness to go above and beyond the requirements of the job to be innovative and support the organization.

School Leader/Leadership Resident

School Leaders are responsible for collaborating with the Director of Literacy, Director of Instruction, and the Instructional Development team on all major curriculum decisions. They provide professional development, both formal presentations and informal observations and feedback, to their staff constantly, ensuring that all teachers have the tools they need to guide a rigorous, engaging, achievement driven classroom.

Attributes of a successful school leader (principal or school leader resident) include:

- Demonstrated commitment to student academic excellence
- High standards for themselves, their staff, and their students
- Great understanding of curriculum, lesson planning, and effective lesson delivery
- Comfort with integrating technology into instruction
- Ability to coach and move teacher practice
- A strong fit and dedication to the Success Charter Network's mission, goals, culture, and values
- Teaching and leadership experience, especially in an urban setting
- Commitment to data-driven instruction
- Experience hiring and managing employees
- High level of organization and resourcefulness
- Strong ability to multi-task, handle numerous tasks, and set priorities effectively
- Exemplary oral and written communication skills and sophisticated analytical analysis
- College degree, advanced degrees, and certifications
- Recommendations from prior employers, colleagues, and employees

The responsibilities of the principal will include, but not be limited to:

- Providing leadership and direction to all school staff members
- Hiring, evaluating, and terminating staff members as necessary
- Administering scheduling, enrollment, and curriculum
- Ensuring the proper use of student data to drive and improve instruction
- Facilitating parent involvement
- Making formal reports to the Board of Trustees, the Success Charter Network, and the charter entity
- Implementing the school policies and procedures as directed by the Board of Trustees
- Providing a safe learning environment
- Ensuring proper budgeting
- Assisting SCN in the training and mentoring of school leadership residents
- Providing guidance and support to teachers to improve instruction

The responsibilities of the school leadership resident will include, but not be limited to:

- Developing lesson plans and providing quality instruction to assigned classes in their area of expertise; This teaching will likely comprise approximately fifty percent of their time
- Mastering the SCN curriculum
- Mastering the proper usage of student data to drive and improve instruction
- Mastering the successful teacher observation and feedback process
- Mastering the SCN culture
- Participating in mentoring activities with SCN staff and SCN school principals

Dean of Students

As an ambassador and guardian of the school's culture, the Dean of Students will raise academic standards and student achievement. He or she will do this by helping both students and their families to memorize, internalize and practice the school's core values. The Dean of Students will also play an active role in monitoring students' behavior both inside and outside of the classroom. He or she will support the faculty by taking initiative to address behavior problems as they arise, ensuring that students miss as little time in the classroom as possible. He or she will also handle suspensions and detentions, coordinate Saturday Academy, and manage parent interactions.

The Dean of Students also will be an active member of the School Culture Committee and will play an integral role in planning, executing, and following up on scholar assemblies and family events.

Business Manager

The Business Manager is responsible for overseeing all non-instructional operations and communications of a Success Academy. The Business Manager will collaborate closely with school leadership and manage the back office team within his or her school. Responsibilities include:

- Manage a team of back office personnel
- Plan logistics for school-wide events including family academic nights, field trips, hearing and vision tests, school picture days, and flu shots
- Establish arrival, breakfast, lunch, recess, dismissal, and class transition procedures
- Monitor procurement and manage school budget
- Determine staff scheduling for back office
- Oversee parent communication, supplies procurement, and building maintenance
- Manage student data collection and information updates
- Develop a system for scheduling during the school day around available facilities and co-tenants
- Negotiate shared space with co-tenants
- Maintain school health and safety protocols, including school safety plan and fire drill routes

Performance Management

Teachers are evaluated on a continuous basis at SCN schools. School leaders are expected to observe and give feedback to teachers on regular basis – ensuring that all teachers receive the support that they need.

Teachers are evaluated against the SCN Teacher Rubric (see below), as well as progress towards our academic and school cultural goals. In the middle of the year, teachers complete a self-evaluation to inform their principal for a mid-year assessment and candid conversation about their progress and development. The process is repeated at the end of the year.

Teachers are held accountable for student achievement through ratings on our mid-year and year-end performance assessments, which include the goals described above. These assessments feed into rehire decisions, promotion decisions, and increases in compensation.

Leader Monitors Effectiveness

Evaluating the overall effectiveness of the curriculum is based on student achievement measured against end-of-year-goals. When students consistently meet or exceed planned goals, the curriculum and its implementation is judged to have been effective. If performance is anything less than excellent, the SCN team and leaders go back to the drawing board to further analyze student and faculty performance and determine the specific structural flaws that led to the deficiency. Each year leaders also solicit input from teachers and use this, paired with achievement data, to examine and refine teaching, professional development, standards, skills, and sequencing.

At the end of each school year, teachers and leaders review and provide input on the curriculum scope and sequence as well as specific units, lessons, and materials. Regular evaluation also takes place during the school year. Collaboration is central to how SCN schools analyze data. Teachers and school leaders meet once a week to discuss how students performed on tests and assessments. Meetings generally center on the following questions:

- How did the school perform overall?
- How can instruction be individualized for students who did not perform well on this test?
- What skills were not mastered and need to be retaught?
- Which teachers were successful in teaching these skills and how did they teach these skills?
- Is instruction being driven in a way that challenges all students?
- How did the curriculum support student learning? How should it be revised to address areas or content identified as problematic?

Monitoring student progress will be an ongoing activity in all classrooms. A variety of tools will be used to monitor student progress, some formal and others more informal. Informal measures will include daily classroom observations by teachers, and classroom observations by school leaders. Data will be used to guide teachers as they make instructional decisions and school leaders as they plan for interventions for groups and individual children each day.

School leaders, the Director of Literacy, Director of Instruction, and the Instructional Development team use this data to adjust materials and lessons as needed. The frequent collaboration and input from teachers and leaders also influences the professional

development topics, which are constantly being revised in order to meet teacher and student needs.

The success of the school will be continuously under examination. SCN's design element of student performance data allows the school leadership to regularly examine, assess, and improve the effectiveness of the curriculum and the instruction. The regular eight-week reading and monthly math assessments, as well as other nationally normed assessments will provide value-added data throughout the year and longitudinally over multiple years. The Fountas and Pinnel (F&P) assessment or similar assessment will be used quarterly for formal assessment of reading progress. The school will hold data reviews at least every quarter as well as student assessment meetings to assess student progress, effectiveness of curriculum materials and to make changes that ensure students reach New York State Standards, Core Curriculum State Standards and school end of year goals. Additionally, the New York State and City mandated assessments will provide student performance data that will be used to determine if students are mastering and going beyond the state standards and, hence, whether or not the school is a success.

The Success Charter Network (SCN) enforces specific protocols for how schools collect, distribute, and analyze data. These protocols work to help teachers and school leaders freely access information in real-time. In a fast-paced and constantly changing school environment, having data at one's fingertips empowers the staff to better decide how to expend time and resources so as to maximize student achievement. In order to maximize classroom time, SCN also constantly seeks out more efficient ways to raise student test scores by carefully examining high-stakes tests like the New York State English Language Arts Test. Dissecting these tests helps the Instructional Development team determine how best to quickly teach students how to ace these tests, giving the teachers more time to focus on teaching those skills and transcending the binary math-reading school day.

The process by which SCN schools collect data plays an important role in how this school will handle data. SCN will equip the school with a centralized database and each teacher with his or her own laptop. A data director at SCN will work with school leaders and design templates on the database through which teachers will individually enter student scores. Teachers will be expected to enter student test scores by the end of the school day. All data will feed to the central database so that a data manager at the school level can monitor. Once all information has been uploaded, the manager can then transmit it to SCN for the director who will oversee the process. This system gives certain advantages:

- It gives teachers closer familiarity with their students' performance since they are responsible for entering scores electronically.
- Decisions about instructional modifications can be made quickly so as to improve teaching and learning
- It allows administrators to easily monitor and troubleshoot.
- It gives SCN both an overall snapshot of school performance and the ability to hone in on specific problem areas.

This data distribution process will allow teachers and school leadership to make informed decisions quickly and collaboratively. The database, as currently utilized at the existing SCN schools, can produce automatic printouts of student reports, class reports, and student growth indicators over time. As data is collected, the instructional team gains statistical information

on all students, teachers, and schools. In addition, for each test, the data collection lists skills and subskills tested on each question, which gives teachers and school leaders a line-by-line breakdown of student performance. Teachers administer monthly math assessments and a reading assessment once every eight weeks. These tests are identical for all classes grade-wide, allowing teachers to share ideas and compare results. The frequency of these tests gives volumes of data and an ongoing overview of how students are doing. In addition, all student data is accessible to all administrators and teachers. This free circulation of data reinforces the collaborative culture.

Not only does tracking internal assessments allow the school to gauge student growth, tracking data to itemize external high-stakes assessments gives a clearer sense of how the school stacks up against other schools. For this reason, school leaders look carefully at high-stakes tests. During baseline assessments, teachers learn in which areas their students already excel and in what areas they require targeted support. The curriculum is then reinforced and modified to fill these gaps. Looking at this data also helps teachers ramp up test-taking strategies that will help students score higher. Though some might criticize this approach as “teaching to the test,” this approach actually achieves the exact opposite effect. By obtaining detailed and nuanced information about the test, teachers can more effectively use any time they use “teaching to the test,” thus freeing up precious school hours for lessons their students find more engaging and rewarding. When students do not reach academic goals, teachers pre-teach, re-teach, teach in small groups, and can recommend students for individual tutoring.

Teacher Rubric

Studying for Lesson Delivery

LESSONS	Exceeds: Really understands the big ideas in the lessons and studies the lesson to ensure excellent execution. Meets: Understands the point of the lesson and has a pretty good idea how to execute the lesson. Approaching: Studies the lesson, but doesn't do all of the work to ensure excellent execution. Needs: Doesn't effectively study lessons and doesn't think through lesson execution.
MATERIALS	Exceeds: Effectively prepares for the lesson and efficiently uses materials to engage scholars. Meets: Thinks through material needs and has materials ready for lessons. Approaching: Thinks through and uses materials, but they aren't as effective as they can be and they don't further the lesson. Needs: Doesn't think through material needs and isn't prepared to effectively deliver the lesson.
ASSESSMENTS	Exceeds: Is constantly assessing "Who's Got It" and using that information to drive future lessons. Meets: Uses on-the-spot assessments in most lessons to measure "Who's Got It" and uses the data to drive future lessons. Approaching: Occasionally uses assessments to measure "Who's Got It" Needs: Doesn't utilize assessments to monitor "Who's Got It"

Classroom Management

EXPECTATIONS	Exceeds: Is direct, specific, consistent, and tenacious in communicating and enforcing very high expectations. Meets: Clearly communicates and consistently enforces high standards for student behavior Approaching: Announces and posts classroom rules and punishments. Needs: Comes up with <i>ad hoc</i> rules and punishments as events unfold during the year.
ROUTINES	Exceeds: Successfully inculcates class routines so that students maintain them throughout the year. Meets: Teaches routines and has students maintain them all year. Approaching: Tries to train students in class routines but many of the routines are not maintained. Needs: Does not teach routines and is constantly nagging, threatening, and punishing students.
REPERTOIRE	Exceeds: Has a highly effective discipline repertoire and can capture and hold students' attention any time. Meets: Has a repertoire of discipline "moves" and can capture and maintain students' attention. Approaching: Has a limited disciplinary repertoire and students are frequently not paying attention. Needs: Has few discipline "moves" and constantly struggles to get

	students's attention.

Delivery of Instruction

RIGOROUS EXPECTATIONS	Exceeds: Exudes high expectations and determination and convinces all students that they will master the material. Meets: Conveys to students: This is important, you can do it, and I'm not going to give up on you. Approaching: Tells students that the subject matter is important and they need to work hard. Needs: Gives up on some students as hopeless.
GOALS	Exceeds: Shows students exactly what's expected by posting essential questions, goals, rubrics, and exemplars. Meets: Gives students a clear sense of purpose by posting the unit's essential questions and the lesson's goals. Approaching: Tells students the main learning objectives of each lesson. Needs: Begins lessons without giving students a sense of where instruction is headed.
CLARITY	Exceeds: Always presents material clearly and explicitly, with well-chosen examples and vivid and appropriate language. Meets: Uses clear explanations, appropriate language, and good examples to present material. Approaching: Sometimes uses language and explanations that are fuzzy, confusing, or inappropriate. Needs: Often presents material in a confusing way, using language that is inappropriate.
PACING	Exceeds: Gets all students highly involved in focused work in which they are active learners and problem-solvers. Meets: Has students actively think about, discuss, and use the ideas and skills being taught. Approaching: Attempts to get students actively involved but some students are disengaged. Needs: Mostly lectures to passive students or has them plod through textbooks and worksheets.

PROFESSIONALISM

ENVIRONMENT	Exceeds: Artfully uses room arrangement, materials, and displays to maximize student learning of all material. Meets: Organizes classroom furniture, materials, and displays to support unit and lesson goals. Approaching: Organizes furniture and materials to support the lesson, with only a few decorative displays. Needs: Has a conventional furniture arrangement, hard-to-access materials, and few wall displays.

DEADLINES	Exceeds: Carries out assignments conscientiously and punctually, keeps meticulous attendance, PowerSchool logs, homework, and uniform infractions, and never misses a deadline. Meets: Is punctual and reliable with paperwork, duties, and assignments; keeps accurate records. Approaching: Occasionally skips assignments, is late, makes errors, and misses paperwork deadlines. Needs: Frequently skips assignments, is late, makes errors, and misses paperwork deadlines.
FULFILLS DUTIES	Exceeds: Presents as a consummate professional and always observes appropriate boundaries. Meets: Demonstrates professional demeanor and maintains appropriate boundaries. Approaching: Occasionally acts and/or dresses in an unprofessional manner and violates boundaries. Needs: Frequently acts and/or dresses in an unprofessional manner and violates boundaries.
STRIVES FOR EXCELLENCE	Exceeds: Frequently contributes valuable ideas and expertise that further the school's mission. Meets: Is a positive team player and contributes ideas, expertise, and time to the overall mission of the school. Approaching: Occasionally suggests an idea aimed at improving the school. Needs: Rarely if ever contributes ideas that might help improve the school.
REAL TIME IMPROVEMENT	Exceeds: Actively seeks out feedback and suggestions and uses them to improve performance. Meets: Listens thoughtfully to other viewpoints and responds constructively to suggestions and criticism. Approaching: Is somewhat defensive but does listen to feedback and suggestions. Needs: Is very defensive about criticism and resistant to changing classroom practice.
LEARNER	Exceeds: Devours best practices from fellow professionals, workshops, reading, study groups, the Internet, and other sources. Meets: Seeks out effective teaching ideas from supervisors, colleagues, workshops, reading, and the Internet. Approaching: Keeps an eye out for new ideas for improving teaching and learning. Needs: Is not open to ideas for improving teaching and learning.
TEAMWORK	Exceeds: Is an active member on the school and network team and works with team to push academic rigor. Meets: Is an active member on the school based team and pushes the team to excellence. Approaching: When asked, contributes to the team. Needs: Doesn't engage with the team.

15. Professional Development

Describe how the school's professional development program will assist teachers in meeting students' academic needs and school goals by addressing identified shortcomings in student learning and teacher pedagogical skill and content knowledge. Your response should:

- **Describe who will be responsible for providing professional development;**
- **Explain how the needs of individual teachers will be identified and the staff responsible for identifying those needs;**
- **Describe how and when professional development will be delivered;**
- **Describe the resources, including staff and time, that will be allocated for professional development;**
- **Explain how the professional development program will meet the needs of all teachers, including novice teachers, teachers new to the school, veteran teachers, and teachers of all subjects;**
- **Explain the process for evaluating the efficacy of the professional development program.**

Professional Development

The Success Charter Network (SCN) views its teachers as Olympic athletes who must constantly train and improve their skills. Professional development is a regular part of our teacher's and leader's professional responsibilities as it develops skills, provides content area knowledge, and improves pedagogical techniques so that the teachers are prepared to "win the race" that is educating children.

We believe that excellence is about the adults. The main obstacle to implementing literacy and math at a high level is the adults, not the children. Excellence is about leaders first and foremost, next teachers, and finally students. The grownups have the responsibility and the authority to achieve excellence. It is this belief in the power of adults that drives SCN to provide continual, quality Professional Development for all members of the school team.

To ensure that kids meet our incredibly high expectations we must make improvements to our teaching, coaching, and leading in real time.

SCN teachers receive up to 400 hours of professional development each year consisting of on average, 8 full days of professional development, 38 Wednesday afternoon sessions, and four weeks in the summer before school starts.

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 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.

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.

Leader Observations and Planning Meetings

Teachers are observed regularly by their school leaders and receive constructive feedback aimed at helping them push their practice. Less experienced teachers are often observed more frequently and given more opportunities to seek out support from their leaders to ensure they are empowered to drive student achievement. There are never any limits imposed on the abilities of school leadership to observe the classes in their school.

Teachers attend weekly planning meetings with their grade teams and leaders to analyze student data and plan instruction using this analysis.

Instructional Coaches, Conferences, and School Visits

In addition to professional development led by the Literacy and Instruction Team and school leaders, SCN teachers receive professional development from external individuals and organizations on a regular basis. Teachers and leaders work with a team of skilled instructional consultants and coaches focused on topics ranging from Math to Block Play to Classroom Management. Instructional consultants spend several consecutive days with SCN leaders and teachers coaching, observing, modeling and leading planning meetings and training sessions.

Leaders and teachers also have the opportunity to attend external conferences intended to meet their individual pedagogical needs and target their areas of expertise. Teachers and leaders attend conferences organized by a variety of organizations such as Uncommon Schools, Math in the City and National Art Educators Association.

SCN teachers also take advantage of the opportunity to learn best practices from other teachers, both within and outside the Network. Inter-visitations between schools within the Success Charter Network are arranged annually and teachers also visit great schools outside of the Network to observe high caliber instruction and bring new pedagogical ideas and strategies back to their classrooms.

Assessment of PD Effectiveness and Teacher Needs

School leaders, the Director of Literacy and the Instructional Development team are consistently assessing the effectiveness of professional development and adjusting future plans accordingly. Professional development effectiveness is assessed and analyzed in the following ways:

- Weekly surveys administered to teachers after each Wednesday professional development session and analyzed by Instructional Development team
- Literacy Observations by the Director of Literacy to assess teacher proficiency with each THINK Literacy Component
- Classroom Management Observations by the Director of Instruction to assess teacher proficiency with each Classroom Management tactic
- Math observations are done by a math consultant to assess effectiveness in math implementation.
- Student Data Analysis from regular Math, Reading and Writing assessments
- The Instructional Development and Literacy teams consistently use evaluations of PD effectiveness and student achievement to inform their planning and caucus with school leaders about teacher needs weekly at network-wide school leader meetings
- Informal and formal conversations with grade team leaders

16. School Culture and Discipline

Explain how you will establish and maintain a school culture that supports learning and achievement. Your response should address:

- **How the school will maintain a safe and orderly environment;**
- **The school's approach to classroom management;**
- **The school's approach to discipline (the actual discipline policy should be submitted separately as Attachment 37); and**
- **The specific roles of teachers and administrators in relation to school culture and discipline.**

The applicants and Success Charter Network believe a strong school culture is essential for academic success. SCN believes that without a safe, orderly, and respectful environment, children cannot learn. As such, the school has very high expectations for student behavior and a strict discipline policy to make sure students act appropriately at all times and are always within a safe, structured environment. SCN schools take a preventive and pro-active approach to discipline to ensure that students behave properly in the first place and that there are no obstacles to learning.

The school uses a warm-strict approach to discipline and believes that good behavior, like academics, must be taught. It also believes that the small stuff matters and, therefore, even minor infractions will not be tolerated. The goal is for students to become self-disciplined and self-directed individuals who respect others, the community around them, and themselves.

All students, teachers, and parents will be made aware of the school's high expectations and the school, in turn, expects parents, students, and teachers to strictly adhere to the policies. During the summer faculty training session, teachers are provided with extensive professional training on effective discipline, good behaviors, and productive routines. During student orientation, students are taught effective discipline and good behaviors through clear, consistent, and well-established classroom routines. Teachers and staff continuously model appropriate behaviors for students and use preventive and positive strategies including a rewards system whereby students are honored at monthly ceremonies for perfect attendance, homework completion, and expression of the school's *ACTION* values:

- **Agency:** Students should have a sense of ownership and personal responsibility. They have the power and the responsibility to control their behavior, their learning, and ultimately their future.
- **Curiosity:** Students should be curious and explore. They should always ask questions and want to investigate to learn more.
- **Try and Try:** Students should work hard even if they do not succeed with their first attempt. They should learn from their mistakes and demonstrate persistence.
- **Integrity:** Students should always be honest. Personal integrity is of the utmost importance.

- Others: Students should have empathy and respect for others. They learn to put others before oneself.
- No Shortcuts: There are no shortcuts to success. Hard work is mandatory.

To ensure safety and success, the Success Code of Conduct is enforced at all times. Students adhere to the Code of Conduct, which includes the Uniform and Attendance Policies, when at school, on school grounds, participating in a school-sponsored activity, walking to or from school or a school-sponsored event, walking to or from, waiting for, or riding on public transportation to and from school or a school-sponsored activity. Serious misconduct outside of the school is considered a school disciplinary offense when evidence exists that the student's continued presence at the school would have a significant detrimental effect on the school.

If a student violates the Code of Conduct, action will be taken. When a student doesn't adhere to the Code of Conduct or does not meet the school's standards for acceptable behavior despite the positive and preventive strategies, the school will respond and intervene with specific consequences so that it can maintain a safe and productive learning environment for all students.

In all cases of disciplinary consequences minimum due process under federal case law will be afforded to all students. Students will be told of the charges against them and asked for their side of the story. The principal or other school official shall consider this explanation prior to taking the disciplinary action. Parents should be notified before or within a reasonable amount of time after the imposition of such discipline.

Please refer to Attachment 37 for a complete copy of the school's discipline policy.

17. Accountability Plan

(a) Goals and Measures

Using the Institute template submit a draft Accountability Plan for the proposed school that includes at a minimum the Institute's required goals and measures. If the school will open with early elementary or high school grades, provide benchmark indicators that can be used to measure progress towards the required goals. The Accountability Plan may also contain any optional goals and measures you choose to include. Guidelines for Creating a SUNY Accountability Plan and a plan template can be found on the Institute's website at: <http://newyorkcharters.org/schoolsAccountability.htm>

Success Charter Network schools provide an educational program and a learning environment that allow each student, regardless of background knowledge or prior educational opportunity, to meet or exceed New York State performance goals on each state assessment administered within the school. Additionally, the following student achievement goals have been set:

ENGLISH LANGUAGE ARTS

Goal: Students will demonstrate proficiency in reading, writing, and comprehending the English language.

Absolute Measures

- Each year, 75 percent of all tested students who are enrolled in at least their second year will perform at or above Level 3 on the New York State ELA exam.
- Each year, the school's aggregate Performance Index (PI) on the State ELA exam will meet that year's Annual Measurable Objective (AMO) set forth in the state's NCLB accountability system.

Comparative Measures

- Each year, the percent of all tested students who are enrolled in at least their second year and performing at or above Level 3 on the State ELA exam will be greater than that of students in the same tested grades in the local school district.
- Each year, the school will exceed its predicted level of performance on the State ELA exam by at least a small Effect Size (performing higher than expected to a small degree) according to a regression analysis controlling for students eligible for free lunch among all public schools in New York State.

Growth Measures

- Each year, all grade-level cohorts of students will reduce by one-half the gap between the percent at or above Level 3 on the previous year's State ELA exam and 75 percent at or above Level 3 on the current year's State ELA exam. If a grade-level cohort exceeds 75 percent at or above Level 3 in the previous year, the cohort is expected to show a positive gain in the current year.
- Each student, beginning in kindergarten will take the Fountas & Pinnell Benchmark Assessment System (F&P) or similar reading assessments, and at least 75% of students will increase in reading performance by a minimum of one grade level equivalent each year.

MATHEMATICS

Goal: Students will show competency in their understanding and application of mathematical computation and problem solving.

Absolute Measures

- Each year, 75 percent of all tested students who are enrolled in at least their second year will perform at or above Level 3 on the New York State mathematics exam.
- Each year, the school's aggregate Performance Index (PI) on the State mathematics exam will meet that year's Annual Measurable Objective (AMO) set forth in the state's NCLB accountability system.

Comparative Measures

- Each year, the percent of all tested students who are enrolled in at least their second year and performing at or above Level 3 on the State mathematics exam will be greater than that of students in the same tested grades in the local school district.
- Each year, the school will exceed its predicted level of performance on the State mathematics exam by at least a small Effect Size (performing higher than expected to a small degree) according to a regression analysis controlling for students eligible for free lunch among all public schools in New York State.

Growth Measures

- Each year, all grade-level cohorts of students will reduce by one-half the gap between the percent at or above Level 3 on the previous year's State mathematics

exam and 75 percent at or above Level 3 on the current year's State mathematics exam. If a grade-level cohort exceeds 75 percent at or above Level 3 in the previous year, the cohort is expected to show a positive gain in the current year.

- Each student will take a nationally normed assessment (such as the Terra Nova) each year and, and at least 75% of students will increase by a minimum of one grade level equivalent each year.

SCIENCE

Goal: Students will understand and apply scientific principles at a proficient level.

Absolute Measures

- Each year, 75 percent of all tested students who are enrolled in at least their second year will perform at or above Level 3 on the New York State science exam.

Comparative Measures

- Each year, the percent of all tested students who are enrolled in at least their second year and performing at or above Level 3 on a State science exam will be greater than that of students in the same tested grades in the local school district.

NCLB

Goal: The school will make Adequate Yearly Progress.

Absolute Measure

- Under the state's NCLB accountability system, the school's Accountability Status will be "Good Standing" each year.

17. Accountability Plan

(b) Graduation Requirements

If the proposed school will serve students in the 12th grade within the charter term, describe your school's specific requirements for graduation *beyond* the basic Regents requirements including whether or not the proposed school would offer or require an advanced Regents diploma.

This request does not apply as the proposed school will not serve 12th grade during the initial charter term.

18. Progress Monitoring

(a) Accountability Plan Goals

Explain how the school will monitor its progress towards meeting its Accountability Plan goals and how that information will be shared with and used by stakeholders, including parents, teachers, board members and school leaders.

The proposed school endeavors to educate children and provide them with the knowledge, skills, and education needed to succeed in higher education and life beyond school. The school will carefully monitor the longitudinal progress of each of its students from their entry into the school to the time they graduate, ensuring that they either remain on grade level or are remediated and continue to gain with their peers.

As discussed in detail in Attachment 12(a), the school will use a variety of assessments beyond those required by the state. Please also refer to Attachment 12(a) for a detailed discussion of how the school will communicate results with parents, teachers, board members and school leaders.

Before the beginning of each school year, the school leadership team, in collaboration with the SCN instructional development and data & accountability departments, agrees upon a set of ambitious year-end goals. Working backwards from these goals, the team will then determine what benchmarks our scholars should be meeting at each test administration during the school year. For example, by the end of the school year every first grade scholar is expected to read at level J according to the Fountas & Pinnell standardized assessment. This goal is actually more ambitious than the end-of-year benchmark provided by the creators of the assessment itself (they suggest a first grade goal between G-I). From the J goal, the team will decide at what level scholars should be reading in September, February and March so that they are on-track to achieve level J by June. Leaders communicate these benchmarks to teachers, parents and scholars.

In order to ensure regularity in test administration and consistency in our results, SCN provides identical training to all leaders and teachers affiliated with the Success Charter Network. All teachers learn using the same materials, watching the same presentations, etc. In addition, school-level staff receives the same training, allowing them to properly coach teachers and quality-control tests to ensure regularity and accuracy. All of these checks ensure that the school's effectiveness is evaluated at a high level, using the same standards across the Success Charter Network.

School-based staff collects results and transfers data to the network. The SCN data and accountability (D&A) team then processes all test scores. D&A creates reports that show performance levels, growth by scholar, growth by teacher, distribution of scores and other indicators. These reports are distributed within twenty-four hours so educators can improve instruction in real-time. Results are also uploaded into a web-based test score database that allows all stakeholders to quickly access historical data and to query for results in a variety of ways.

At every SCN school, all educators are aware of their scholars' performance and what they can do to improve outcomes. The faculty keeps parents informed of their scholars' progress in a number of ways. First, parent-teacher communication is constant. The school will encourage parents to call teachers on their SCN-issued cell phones. Parents and scholars will be given their teachers' cell phone numbers as well as their leaders'. Secondly, the school will send home letters after major assessments letting parents know how their scholars performed. Third, the school will send home progress reports three times annually that summarize their scholars' performance.

Board members analyze current student achievement data at each of their regular meetings, including school-wide trends, network-wide trends, strengths and growth areas. Board members also learn what leaders and teachers are doing to improve outcomes.

All assessments are carefully aligned to student achievement goals, and the state standards serve as the foundation of school-created assessments. Progress toward specific achievement goals is tracked through each assessment, and student performance on assessments is considered when reevaluating instruction and curriculum.

Finally, in second grade and beyond, the school will administer practice state tests from previous years to evaluate their progress against standardized benchmarks. For example, before third graders at HSA1 took the 2009 New York State math test in March, they took practice state tests from 2006-2008 to gauge how well students were mastering third grade math concepts.

By using this wide variety of assessments and meticulously tracking scholars over the course of the year and longitudinally, the school will have a clear understanding of the success of each student, each class, each teacher, and each cohort. This, combined with SCN schools' unique ability to aggregate and analyze information, will allow the school to ensure that it is exceeding its accountability plan targets and goals.

(b) Mission Accomplishment

Explain the process and criteria that will be used to monitor and evaluate the extent to which the school is achieving its mission throughout the charter term.

Our mission focuses on giving our scholars a competitive advantage that will allow them to excel in learning and in their professional careers. At SCN, we understand that our scholars get this advantage not simply by mastering New York state standards. Though these standards provide our educators with valuable guidelines, we consider them a good starting point. To succeed, our scholars will need to rise to higher expectations.

Rather than working backward from a set of standards, leaders start with the bigger questions, "What do we want our scholars to be able to do?" and "What knowledge will get them ahead in life?" Armed with these questions, SCN staff and school leaders look

to other schools that have both raised the bar and their students' performance to match. For example, the SCN writing curriculum and assessment is modeled on what SCN representatives observed at Brearley, an elite private school located in Upper-East Side Manhattan. Brearley was singled out after learning about its world-class writing program. Since the Success Academy scholars will one day compete with Brearley's graduates, SCN scholars should write as well as those students.

Similarly, in math, we want our scholars to transcend the rote memorization and blind application of procedures that plague many math programs in the United States. We know that to be competitive in the global market, our scholars must have sound conceptual knowledge of math and be able to apply their skills fluently. Towards this end, the SCN math program features a combination of TERC math and Cognitively Guided Instruction (CGI). SCN adopted TERC after learning that most high-performing charter schools also use this program. The school will use CGI because it gives scholars a chance to discover math concepts through play and exploration. For example, scholars learn skip counting independently by counting large groups of objects on a daily basis and, in the process, learning to count more efficiently.

Finally, with respect to reading, we want scholars not only able to fluently sound out words but to think critically and to engage in meaningful discussions about what they read. To that end, we model our literacy instruction after the readers' workshop. Scholars read a wide variety of books and confer with their teacher and their peers about the texts. The applicants believe exposing scholars to different content is important. However, equally important is the volume that they are reading – we train our scholars to read constantly and voraciously.

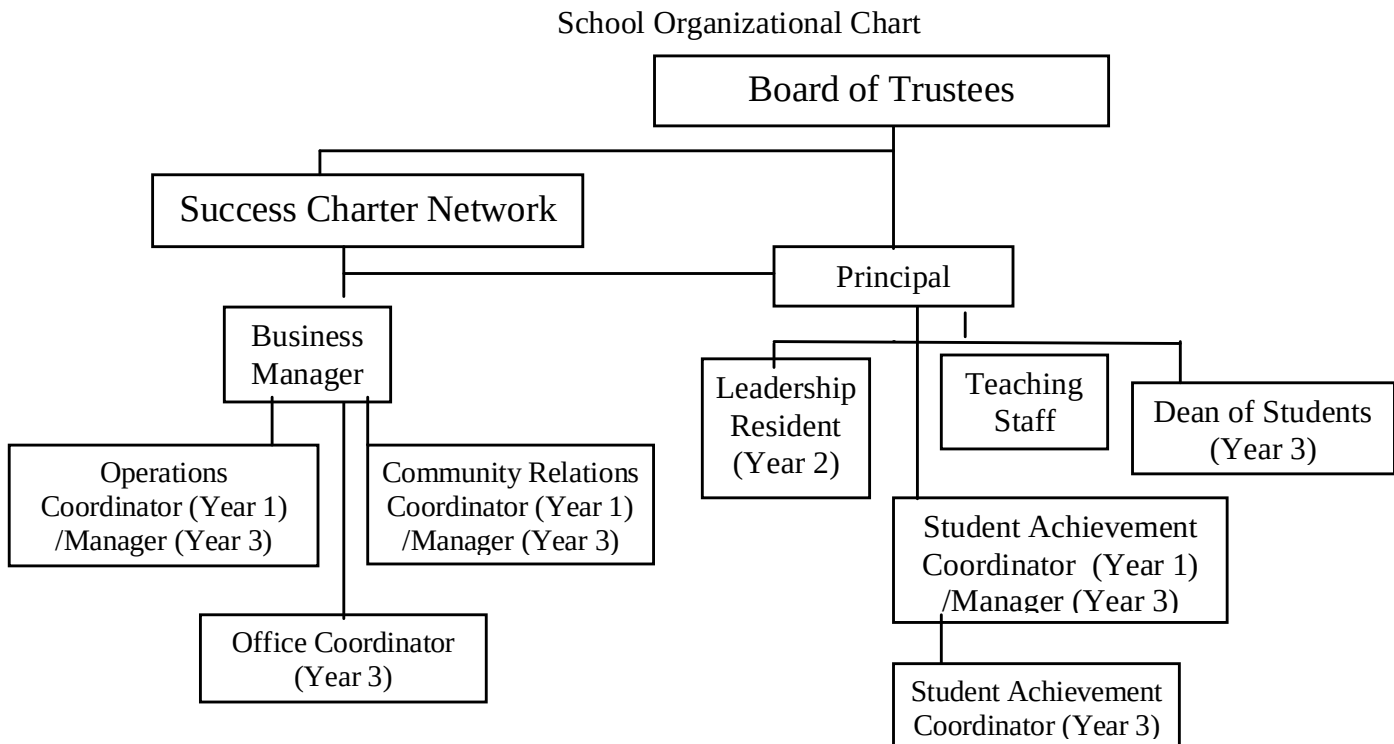
Of course adopting high quality curricula is only part of the equation that gets our scholars to succeed in school and in life. High-level instruction must translate into results. We hold our scholars and ourselves to a very high bar with the goals we set and the assessments we give. As alluded to earlier, we evaluate our scholars' writing based on rubrics inspired by examples we saw at Brearley and other exceptional writing programs. In math, we design interim assessments with an eye toward rigor. Our goal is to stretch scholars' thinking. We are never satisfied with a test that almost all our scholars ace – that tells us the test is too easy! In reading, we benchmark scholars *more strenuously* than grade-level expectations. For example, by the end of the school year we expect every first grade scholar to be reading at a level J according to the Fountas & Pinnell Benchmark Assessment. This goal is actually above the end-of-year benchmark provided by the creators of the assessment; they suggest a first grade goal between G-I.

As detailed in Attachment 18(a), we monitor scholars' progress towards these goals through a well-designed and well-paced battery of assessments, the results of which we analyze meticulously. Our instructional teams use these data and their experiences in the classroom to change instruction in real-time so that we are always working towards fulfilling our mission.

19. Organizational Chart

Provide an organizational chart for the school and a narrative description of the chart.

- The chart should clearly indicate the reporting structure of school leader(s) to the board of trustees and staff to the school leader(s). If the charter school intends to contract or partner with an entity for management or educational services, the organizational chart should also reflect that relationship.
- The narrative should explain the lines of reporting and accountability, your rationale for choosing this structure, and the roles of any management or partner organizations.



The school is governed by the Board of Trustees. The principal is selected by the Success Charter Network (SCN) and presented to the Board of Trustees. The principal reports directly to the Success Charter Network, which is responsible for coaching and supervising the principal, and to the Board of Trustees, which is responsible for evaluating the principal's performance each year. The principal is an at-will employee whose yearly renewal status is contingent upon the approval of SCN and the Board of Trustees.

The principal is the school leader responsible for implementing the mission and policies set by the Board of Trustees. He or she supervises a staff that includes a Dean of Students beginning (beginning in Year 3) who is responsible for student discipline and

culture, School Leadership Resident(s) and the teaching staff. The School Leadership Resident assists in the supervision of the teaching staff, but the principal will be the final authority. Additionally, there is an operations team at the school that, in its first year, consists of a business manager, operations coordinator, community relations coordinator, and student achievement coordinator. These four individuals are responsible for all non-instructional operations and administration at the school. They all report to the principal but the business manager is largely managed by SCN. In subsequent years, this operational team will expand by two additional coordinators to share in its duties.

The Success Charter Network works actively and closely with the principal to ensure that the SCN curriculum is implemented effectively and that the teaching staff is given effective professional development, coaching, and feedback. SCN has an extremely hands-on approach and does not manage its schools from a distance. Members of the SCN staff are a regular presence at the school coaching, observing, and providing feedback. The Chief Executive Officer, Chief Operating Officer, Director of Instruction, and Director of Literacy spend a significant portion of their time in the schools and participate in all correspondence going to and from school leaders and teachers related to instruction. This allows the team to identify best practices that should be implemented at multiple schools as well as address potential problems before they become serious. Similarly, the Chief Operating Officer and Director of Operations participate in all email discussions related to school operations to ensure that innovative ideas are implemented and replicated and potential problems are caught immediately.

SCN also provides opportunities for the principal to visit and learn from high-performing schools both within and without its network of schools. It provides the principal with professional development opportunities designed to enhance his leadership, management, and pedagogical skills. SCN also regularly examines the school's performance data and holds the principal directly accountable for the success of the school. SCN expects all of its schools and employees to be in a state of constant improvement working towards competitive greatness, and its interactions with and accountability standards for the school principal will reflect that expectation. SCN uses these extensive interactions and examinations of school performance data to make an informed and accurate report to the Board regarding the principal's performance at the school.

The Success Charter Network has entered into a contract with the Board of Trustees to provide prescribed services to the school. SCN reports directly to the Board and regularly provides the Board with updates and data related to the performance of its contracted services. Examples of human resources information SCN provides to the Board include number of applicants applied, interviewed, and recommended for hire, student recruitment goals and figures, school budgeting forecasting, and special education compliance reports.

20. Governance

(a) School Board Roles and Responsibilities

Describe the roles and responsibilities of your school's board of trustees. Your response should at least explain the role of the board in:

- **Selecting school leader(s) (and partner or management organizations, if any);**
- **Monitoring school performance;**
- **Evaluating school leaders (and partner or management organizations, if any); and**
- **Holding school leaders (and partner or management organizations, if any) accountable for achievement of the school's mission and goals.**

The school will be governed by a Board of Trustees consisting of at least five members. These members will be diverse and have the professional skills necessary for the successful operation of the school. They will provide academic and fiscal guidance and oversight to the school. Specifically their duties will include:

- Evaluate and monitor the school's academic performance
- Provide financial guidance and develop the school's budget in conjunction with the principal and the Success Charter Network
- Provide legal and ethical oversight to school operations
- Evaluate the principal and the Success Charter Network annually

The Board of Trustees will have ultimate authority on school issues including, but not limited to, fiscal and academic decisions. The Board will follow all applicable laws governing frequency of meetings. During these meetings, the Board will review student performance data including assessment results, homework completion rates, and student attendance rates, as well as financial documents including budget projections and actual expense reports. The examination of these documents will allow the Board to make informed decisions regarding the academic and fiscal operations of the school.

Success Charter Network (SCN) will select the principal and introduce the principal to the Board of Trustees. The Board will then delegate authority for the day-to-day operations of the school to the principal and to SCN outlined in Attachment 6. This principal will oversee all operations of the school and report directly to SCN and the Board. The Board believes that delegating this authority to the principal is the best way to hold him or her accountable for school performance.

The principal will attend regularly scheduled Board meetings throughout the year to discuss school performance and the quality of teaching and learning at his or her school. Board members will also be given the student assessment data, student attendance and

discipline data, budget data, and parent satisfaction data in real time. This direct reporting by the principal to the Board and timely presentation of data and reports related to school performance will allow the Board to evaluate and hold accountable the principal for the school's performance.

A representative from SCN will also be present at Board meetings in order to present information related to the activities it is contracted to carry out for the school as outlined in Attachment 19. Examples of information that SCN will present to the Board include, but are not limited to, numbers of applicants applied, interviewed, and recommended for hire, student recruitment goals and figures, school budget forecasting, and special education compliance reports. The presentation of information directly related to SCN's contracted services will allow the Board to hold SCN accountable and to evaluate its performance.

The Board will also have separate annual meetings with teachers, school leaders, and school operations staff. These meetings will take place without the presence of an SCN representative and will provide an opportunity for the Board to hear directly from the school employees regarding the state of the school, and it will allow the school employees an opportunity to express to the Board their thoughts and concerns about the school.

The board of the school evaluates the management organization in a similar fashion to how it evaluates the progress of the school itself. At regular meetings, the board reviews student achievement and culture data relative to SCN and other schools. The board also discusses the performance of the Success Charter Network with the school leader at regular meetings and with the school faculty at annual teacher meetings. It also reviews financial data at each meeting including the provision of services by the management organization compared to the cost of the services provided. The school leader and board also work with the management organization frequently to informally evaluate the day-to-day operations.

20. Governance

(b) School Board Design

Describe and provide rationale for the proposed design of the school's board of trustees. Your response should address:

- **Number of trustees;**
- **Qualifications to be a trustee;**
- **Trustee recruitment and selection process and criteria;**
- **New trustee orientation process;**
- **Officer positions;**
- **Standing committees (if any);**
- **Ex-officio members (voting and non-voting);**
- **Frequency of board and committee meetings;**
- **Delegation of authority;**
- **Procedures for publicizing and conducting school board meetings and taking and maintaining board and committee meeting minutes;**
- **Procedures for handling complaints, including from staff and parents;**
- **Board training and development.**

Note that many of these elements should also be enshrined in the school's proposed by-laws submitted as Request No. 34.

The school will be governed by a Board of Trustees consisting of at least five members. These members will be diverse and possess the professional skills necessary for the successful operation of the school. They will provide academic and fiscal guidance and oversight to the school. Specifically their duties will include:

- Evaluate and monitor the school's academic performance
- Provide financial guidance and develop the school's budget in conjunction with the principal and the Success Charter Network
- Provide legal and ethical oversight to school operations
- Evaluate the principal and the Success Charter Network annually

In order to satisfactorily carry out the above duties, members of the Board of Trustees should have the following qualifications:

- Belief in and support of the mission and design of the school
- An expectation that all children can and will achieve academic excellence
- Willingness to attend board meetings and volunteer for necessary board functions

- Experience and expertise in one of the following industries: education, business, accounting, law, government, or community development
- The capacity to examine school performance data and make informed decisions in the best interest of students' education
- The capacity to examine financial documents and make informed decisions in the best interest of the school's financial integrity
- Be at least 18 years of age

One ex-officio seat on the Board shall be reserved for a parent of a child matriculating at the school. This will be a non-voting seat and will be filled following the start of the first school year.

Though the Board of Trustees will delegate the management of certain activities to the Success Charter Network, a not-for-profit management organization, the Board of Trustees will have ultimate authority on school issues including, but not limited to, fiscal and academic decisions. The Board will follow all applicable laws governing frequency of meetings. During these meetings, the Board will review student performance data including assessment results, homework completion rates, and student attendance rates, as well as financial documents including budget projections and actual expense reports. The examination of these documents will allow the Board to make informed decisions regarding the academic and fiscal operations of the school.

Success Charter Network (SCN) will select the principal candidate and introduce the principal to the Board. The Board will then delegate authority for the day-to-day operations of the school to the principal and to SCN the responsibilities outlined in Attachment 6. This principal will oversee all operations of the school and report directly to the Board. The Board believes that delegating this authority to the principal is the best way to hold him or her accountable for school performance.

The principal will attend regularly scheduled Board meetings throughout the year to discuss school performance and the quality of teaching and learning at his or her school. Board members will also be given the student assessment data, student attendance and discipline data, budget data, and parent satisfaction data in real time. This direct reporting by the principal to the Board and timely presentation of data and reports related to school performance will allow the Board to evaluate and hold the principal accountable for the performance of the school.

A representative from SCN will also be present at Board meetings in order to present information related to the activities it is contracted to carry out for the school as outlined in Attachment 6. Examples of information that SCN will present to the Board include, but are not limited to, numbers of applicants applied, interviewed, and recommended for hire; student recruitment goals and figures; school budget forecasting; and special education compliance reports. The presentation of information directly related to SCN's contracted services will allow the Board to hold SCN accountable and to evaluate its performance.

The board of the school evaluates the management organization in a similar fashion to how it evaluates the progress of the school itself. At regular meetings, the board reviews student achievement and culture data relative to SCN and other schools. The board also discusses the performance of the Success Charter Network with the school leader at regular meetings and with the school faculty at annual teacher meetings. It also reviews financial data at each meeting including the provision of services by the management organization compared to the cost of the services provided. The school leader and board also work with the management organization frequently to informally evaluate the day-to-day operations.

The Board of Trustees will follow the New York State Open Meetings Law, which allows members of the public to attend charter school board meetings and restricts what actions a charter school may take without a meeting or in private. The Board will hold regular meetings as required by law; at least three of these meetings, annually, will be held at the school site. The Board of Trustees will generally give public notice of the date, time, and location of any board or board committee meeting scheduled at least a week in advance and no less than 72 hours before the meeting. The public notice will be accomplished by posting notice of the meeting in the school and providing at least one media notice or advisory, including notice to the New York Times or other area publication. For those circumstances which require the school's board or a board committee to meet with less than one week's notice, the board will notify both the public and the news media to the extent practicable at a reasonable time prior to the meeting.

The Board may create standing or ad-hoc committees for any purpose. The Board will elect committee members. A Board Committee will consist of not fewer than three Trustees, who shall serve at the pleasure of the Board, except that any executive committee of the Board shall comprise not fewer than five trustees. The entire Board may vote, at any time, to disband the Executive Committee. The Board may have a standing Finance Committee of at least three Trustees, chaired by the Treasurer. Additional members of the Finance Committee will be appointed by the Chairman of the Board, subject to the approval of a majority vote of the entire Board. More detail on the functions and procedures of Board committees can be found in the Bylaws in Attachment 34.

Any individual or group may bring complaints to the Board of Trustees. Complaints must be submitted to the Board at least one week prior to the next scheduled meeting. Complaints submitted later will be addressed at the subsequent meeting. Emergency issues will be dealt with on an as-needed basis. As necessary, the Board may delegate the principal or other responsible party to act upon a complaint and report back to the Board. The complaint policy is described in greater detail in Attachment 39.

20. Governance

(c) Proposed Founding Board of Trustees

Complete the following table for all members of the proposed founding school board, including any currently vacant seats.

A minimum of five members must be identified when the proposal is submitted.

Explain the capacity of this founding board to govern the proposed school and ensure the achievement of its mission, including the relevant skill sets and experiences of the proposed board members.

A list of Trustees is being sent under separate cover.

Please see Attachment 20(a) for a description of the capacity of the founding board to govern the proposed school and ensure the achievement of its mission. The Board will also be assisted by the founding group described in Attachment 1.

There will be at least five members on the Board of Trustees. The chair has assembled a diverse and talented group of board members with educational, management, legal, and financial experience. The board is reflective of a broad range of skills and talents necessary to fulfill financial and fiduciary obligations and ensure that the school is highly successful. The board will also contain a parent representative in a non-voting, ex-officio seat. We will provide the Requests for Information under separate cover.

21. Personnel

(a) Staffing Chart and Rationale

Use the table below to provide a list of all staff positions (instructional and non-instructional) in the school during the first five years of operation and provide a narrative that explains the rationale for your staffing structure and numbers. Identify and distinguish classroom teachers, teaching aides or assistants, special education teachers and ESL teachers, as well as any other specialty teachers.

	Number in Position				
	Year 1	Year 2	Year 3	Year 4	Year 5
Grades Served:	K-1	K-2	K-3	K-4	K-5
Enrollment:	188	249	401	574	689
Position					
Lead Teachers	7	10	15	22	27
Associate Teachers	5	7	11	15	19
Specialty Teachers	5	6	10	11	13
Teacher Aides	1	1	1	1	1
Principal	1	1	1	1	1
School Leadership Resident	0	1	1	1	2
Dean of Students	0	0	1	1	1
Business Manager	1	1	1	1	1
Operations Coordinator/Manager	1	1	1	1	1
Office Coordinator	0	0	1	1	1
Community Relations Coordinator/Manager	1	1	1	1	1
Student Achievement Coordinator/Manager	1	1	2	2	2
Total	23	30	46	50	70

The Success Charter Network (SCN) model employs one lead teacher in each classroom. A lead teacher typically has at least three years of classroom experience, New York State teaching certification, and a Master's degree. Each grade level also has associate teachers who have less classroom experience. Associate teachers are shared between grade level teachers and ñpush inò for small group instruction and individual tutoring. SCN schools also employ specialty teachers such as science teachers, special education teachers, art teachers, chess teachers, music teachers, dance teachers, and athletic coaches.

Before being hired at a Success Charter Network school, teaching applicants participate in a rigorous application process that includes: submission of resume and writing sample, phone interview, personal interview, demo lesson, feedback from school leadership, and reference checks. The school principal then has final decision-making authority in hiring teachers.

In its second year of instruction, the school will also have a school leadership resident. This person assists the principal while being trained and mentored by the Director of Instruction, Instructional Development team, and Director of Literacy at SCN to take over a principal position in a future SCN school.

Lead teachers will have responsibility for a class of students. Their responsibilities shall include, but not be limited to:

- Maintaining and enriching their expertise in the subject area(s) they teach
- Developing lesson plans that ensure the attainment of state learning standards and are aligned with the school's curriculum
- Coordinating lesson plans with other teachers to reinforce student knowledge on an interdisciplinary basis
- Providing direct and indirect instruction
- Creating long-term and short-term plans to address individual student needs
- Preparing students excellently for all required assessments
- Evaluating student progress
- Using data effectively to improve instruction and student learning
- Providing an inviting, exciting, innovative learning environment
- Engaging in effective and appropriate classroom management
- Serving as advisors to students
- Ensuring students with special education, ELL, or gifted needs are serviced at an extremely high level
- Performing other duties, as deemed appropriate, by the principal

Associate teachers will provide assistance to lead teachers and individualized tutoring to meet students' needs. Teacher aides typically work in the kindergarten classrooms performing the lighter duties of the associate teacher. Associate teachers' responsibilities shall include, but not be limited to:

- Maintaining and enriching their expertise in the subject area(s) they teach
- Assisting a lead teacher
- Providing tutoring in both one-on-one and small group settings to meet individual student needs
- Administering assessments to evaluate student progress
- Checking student homework assignments
- Monitoring student behavior in the cafeteria, play yard, and hallways
- Performing general administrative duties for lead teachers
- Serving as advisors to students
- Performing other duties, as deemed appropriate, by the principal

Specialty teachers will teach classes in science, the arts, chess, or physical education. Specialty teachers also include special education teachers. Their responsibilities shall include, but not be limited to:

- Maintaining and enriching their expertise in the subject area(s) they teach
- Developing lesson plans that ensure the attainment of state learning standards and are aligned with the school's curriculum
- Coordinating lesson plans with other teachers to reinforce student knowledge on an interdisciplinary basis
- Providing direct and indirect instruction
- Creating long-term and short-term plans to address individual student needs
- Preparing students excellently for all required assessments
- Evaluating student progress
- Using data effectively to improve student instruction
- Providing an inviting, exciting, innovative learning environment
- Engaging in effective and appropriate classroom management
- Serving as advisors to students
- Serving a student's Individualized Education Program (if applicable)
- Performing other duties, as deemed appropriate, by the principal

The responsibilities of the principal will include, but not be limited to:

- Providing leadership and direction to all school staff members
- Ensuring the highest levels of teaching and learning occur consistently throughout the school
- Hiring, evaluating, and terminating staff members
- Administering scheduling, enrollment, and curriculum
- Ensuring the proper use of student data to drive and improve instruction
- Facilitating parent involvement
- Making formal reports to the Board of Trustees, the Success Charter Network, and the charter entity
- Implementing the school policies and procedures as directed by the Board of Trustees
- Managing the delivery of services to students requiring special education and ELL services
- Managing the tutoring program for students who are academically behind their peers as well as the accelerated learning tutoring program for gifted students
- Monitoring and improving the quality of all components of the SCN curriculum including literacy, mathematics, discovery science, social studies, arts, chess, and physical education
- Providing a safe learning environment
- Setting academic and fiscal priorities
- Assisting SCN in the training and mentoring of school leadership residents

- Providing guidance and support to teachers to improve instruction

The responsibilities of the school leadership resident will include, but not be limited to:

- Developing lesson plans and providing quality instruction to assigned classes in their area of expertise; this teaching will comprise fifty percent of their time
- Mastering the SCN curriculum
- Mastering the proper usage of student data to drive and improve instruction
- Mastering the successful teacher observation and feedback process
- Mastering the SCN culture
- Participating in mentoring activities with SCN staff and SCN school principals

The responsibilities of the dean of students will include, but not be limited to:

- Raising academic standards and student achievement
- Reinforcing the school's culture and core values
- Monitoring students' behavior inside and outside of the classroom
- Support the faculty by addressing behavior problems
- Managing the school's discipline program, including suspensions and detentions
- Coordinating Saturday Academy
- Managing parent interactions
- Planning and executing scholar assemblies and family events

The Business Manager is responsible for overseeing all non-instructional operations and communications of a Success Academy. The Business Manager will collaborate closely with school leadership and manage the back office team within his or her school. Responsibilities include:

- Manage a team of back office personnel
- Plan logistics for school-wide events including family academic nights, field trips, hearing and vision tests, school picture days, and flu shots
- Establish arrival, breakfast, lunch, recess, dismissal, and class transition procedures
- Monitor procurement and manage school budget
- Determine staff scheduling for back office
- Oversee parent communication, supplies procurement, and building maintenance
- Manage student data collection and information updates
- Develop a system for scheduling during the school day around available facilities and co-tenants
- Negotiate shared space with co-tenants
- Maintain school health and safety protocols, including school safety plan and fire drill routes

The responsibilities of the operations coordinator/manager shall include, but not be limited to:

- Anticipate and prevent maintenance and cleanliness issues
- Coordinate school procurement and get needed supplies to staff in a timely fashion

- Ensure school safety agent is on premises and performing job adequately when needed
- Ensure fire drills happen when necessary and appropriate
- Ensure compliance with necessary laws and regulations related to school food
- Ensure students and staff have access to appropriate food in a timely fashion in a clean cafeteria
- Manage basic technology needs at school level
- Ensuring the school operates in compliance with all federal, state, and local laws as well as its charter
- Creating and maintaining a school emergency response plan

The responsibilities of the community relations coordinator/manager shall include, but not be limited to:

- Being the first point of contact for all visitors to the school
- Preparing weekly fliers announcing upcoming events for student families
- Answering the telephone in the main office and taking messages or forwarding calls as appropriate
- Creating graphs from data of student attendance
- Maintaining a system for incoming and outgoing mail and facsimiles
- Ensuring the office is clean, organized, and stocked with necessary supplies
- Tracking student attendance
- Maintaining student files
- Attending to minor student health needs
- Planning and coordinating student field studies

Qualifications of all teachers of the school will include:

- Relentless commitment to academic excellence
- Dedication to the Success Charter Network's mission, culture, and values
- Relevant teaching experience, preferably in an urban setting
- Demonstrated ability to engage students and deliver effective instruction
- Commitment to data-driven instruction
- High level of organization and resourcefulness
- Prior success
- Excellent oral and written communication skills
- College degree, advanced degrees, certifications
- Recommendations from previous employers

Qualifications of a successful school principal, school leadership resident, and dean of students include:

- Demonstrated commitment to student academic excellence

- High standards for themselves, their staff, and their students
- A strong fit and dedication to the Success Charter Network's mission, goals, culture, and values
- Great understanding of curriculum, lesson planning, and effective lesson delivery
- Comfort with integrating technology into instruction
- Ability to coach and move teacher practice
- Teaching and leadership experience, especially in an urban setting
- Commitment to data-driven instruction
- Experience hiring and managing employees
- High level of organization and resourcefulness
- Strong ability to multi-task, handle numerous tasks, and set priorities effectively
- Exemplary oral and written communication skills and sophisticated analytical analysis
- Strong interpersonal skills and the ability to thrive in a collaborative environment
- College degree, advanced degrees, and certifications
- Recommendations from prior employers, colleagues, and employees

21. Personnel

(b) School Leader

Describe the qualifications required for your school leader.

- **If you have already identified a school leader, explain the process that was used to recruit this person and the criteria that were used to select him or her. In addition, attach a resume or biography for this person.**
- **If you have not yet identified a school leader, explain the process and criteria that will be used to select this person, including who will be involved and the role of the board (and management organization, if any) in the process.**

Qualifications of a successful school principal or school leadership resident include, but are not limited to:

- Demonstrated commitment to student academic excellence
- High standards for themselves, their staff, and their students
- A strong fit and dedication to the Success Charter Network's mission, goals, culture, and values
- Teaching and leadership experience, especially in an urban setting
- Commitment to data-driven instruction
- Experience hiring and managing employees
- High level of organization and resourcefulness
- Strong ability to multi-task, handle numerous tasks, and set priorities effectively
- Exemplary oral and written communication skills and sophisticated analytical analysis
- Strong interpersonal skills and the ability to thrive in a collaborative environment
- College degree, advanced degrees, and certifications
- Recommendations from prior employers, colleagues, and employees

A school leader has not yet been chosen for the proposed school, and the Human Resources team at SCN will manage the search. Hundreds of qualified resumes will be sourced through various methods, including major and niche job board websites, educational career fairs, and third-party recruitment firms. All resumes are reviewed by at least two HR recruiters, and the best of the candidates are contacted for an initial phone screening. Those candidates who move forward are invited to meet with members of the HR team for an interview. The best of these candidates then come for a daylong trial at an SCN school, during which they will meet with grade-level teams, other school-level staff members, school leaders, and the Chief Executive Officer of SCN. Panels of staff, faculty, and leaders will observe and critique the candidates as they teach a demonstration lesson and perform sample tasks such as teacher evaluations and lesson critiques. If the

candidates receive positive reviews, HR, in collaboration with SCN instructional development staff, conduct an in-depth review of the candidate's instructional data from their current school and may visit their school to see first-hand what they have created. If the candidate, SCN, and the proposed school choose to move forward, all references are checked, and principal candidates are submitted to the board for approval; leadership resident candidates are subsequently submitted to the principal for approval. Finally, an offer is extended to the qualified candidate.

SCN will also continuously develop internal leadership candidates and promote from within. Each year, SCN has a cohort of leadership residents who are training to become principals.

Leadership candidates are expected to possess expertise and leadership experience in elementary education within an urban setting. They must be able to quantify their success, teaching prowess, and leadership ability with a history of measurable results. Candidates must also be committed to the school's unique vision of data-driven instruction and personal and professional excellence.

21. Personnel

(c) Management

Explain the management structure of the school. Your response should address:

- **Roles and responsibility for managing at least the academic program, finances, hiring and operations;**
- **Management practices and procedures, i.e., how the school will set priorities and make key organizational decisions;**
- **If the school will work with a management organization, explain the relationship between employees of the school and that organization; and**
- **Evaluation procedures for staff in management positions.**

The proposed school will be governed by the Board of Trustees. The principal will have been presented to the Board of Trustees by the Success Charter Network (SCN). The principal reports to SCN and to the Board of Trustees, who are responsible for evaluating the principal's performance each year. The Success Charter Network is responsible for coaching and supporting the principal and assisting with the day-to-day operations of the school. The principal is an at-will employee whose yearly renewal status is contingent upon the approval of both the SCN and the Board of Trustees.

The principal is the school leader responsible for implementing the mission and policies set by the Board of Trustees and supervises a staff that includes a dean of students beginning in year 3 who is responsible for student discipline and culture, a school leadership resident beginning in year 2, and the teaching staff. The school leadership resident assists in the supervision of the teaching staff, but the principal will be the final authority. Additionally, there is an operations team at the school that, in its first year, consists of a business manager, operations coordinator, community relations coordinator, and student achievement coordinator. These four individuals are responsible for all non-instructional operations and administration at the school. They all report to the principal, though the business manager is largely managed by SCN. In subsequent years, this operational team will expand by two additional coordinators to share in the school's non-instructional duties.

The Success Charter Network works actively and closely with the principal to see that the Success Charter Network curriculum is implemented effectively and that the teaching staff is given effective professional development, coaching, and feedback. SCN has an extremely hands-on approach and does not manage its schools from a distance. Members of the SCN staff are a regular presence at the school coaching, observing, and providing feedback. The Chief Executive Officer, Chief Operating

Officer, Director of Literacy and Director of Instruction spend a significant portion of their time in the schools and participate in all correspondence going to and from school leaders and teachers related to instruction. This allows them to identify best practices that should be implemented at multiple schools as well as potential problems before they become serious. Similarly, the Chief Operating Officer and Director of Operations participate in all email discussions related to school operations to ensure that innovative ideas are implemented and replicated and potential problems are caught immediately.

SCN also provides opportunities for the principal to visit and learn from high-performing schools both within and without its network of schools. It provides the principal with professional development opportunities designed to enhance his leadership, management, and pedagogical skills. SCN also regularly examines the school's performance data and holds the principal directly accountable for the success of the school. SCN expects all of its schools and employees to be in a state of constant improvement working towards competitive greatness, and its interactions with and accountability standards for the school principal will reflect that expectation. SCN uses these extensive interactions and examinations of school performance data to make an informed and accurate report to the Board regarding the principal's performance at the school. Please refer to Attachment 41 for a detailed explanation of the performance management system.

A more detailed explanation of the duties and can be found in Attachment 19.

The Success Charter Network has entered into a contract with the Board of Trustees to provide prescribed services to the school. SCN reports directly to the Board and regularly provides the Board with updates and data related to the performance of its contracted services. Examples of information SCN provides to the Board include number of applicants applied, interviewed, and recommended for hire, student recruitment goals and figures, school budgeting forecasting, and special education compliance reports.

21. Personnel

(d) Staff Recruitment and Retention

Describe how you will recruit and retain staff, particularly high quality teachers. Your response should provide:

- **The qualifications you will require of teachers and other staff;**
- **The process you will use to recruit and hire teachers and other staff; and**
- **The strategies you will use to retain high quality teachers.**

Note: Personal policies will be submitted separately as Attachment 41.

While the school principal has the final authority to hire and fire staff members, the recruitment team at the Success Charter Network devotes countless hours to attracting, screening, and recommending for hire the strongest candidates for teachers, school leaders, and other school personnel. Candidates are sourced nation-wide through job postings, outreach initiatives, partnerships with educational organizations, career fairs, on-site events, and an incentive-driven referral program. The application/interview process involves:

- Application submission with resume and specific, thoughtful cover letter
- Initial screen of selected resumes by assigned recruiter
- Additional screening of selected resumes by peer recruiter
- Phone interview
- In person interview
- Demo lesson and/or trial day
- Interview with school leadership
- Reference and background check
- Job offer

During the course of the application/interview process, the recruitment team is looking for the following qualifications:

- Relentless commitment to academic excellence
- Dedication to the Success Charter Network's mission, culture, and values
- Great understanding of curriculum, lesson planning, and effective lesson delivery
- Comfort with integrating technology into instruction
- Ability to coach and move teacher practice
- Relevant teaching experience, preferably in an urban setting
- Demonstrated ability to engage students and deliver effective instruction

- Commitment to data-driven instruction
- High level of organization and resourcefulness
- Prior success
- Excellent oral and written communication skills
- College degree, advanced degrees, certifications
- Recommendations from previous employers

Success Charter Network maintains the highest standards for hiring the best teachers. Should a teacher's performance fall short of expectations, they are immediately assigned an aggressive performance improvement plan and given extra support and attention for the duration of the plan and after its conclusion. The top tier of Success Charter Network's teachers are identified throughout the year by means of a performance management system that measures student growth rates combined with the teacher's achievement of school-wide academic and culture goals. These high quality teachers are retained through a compensation model that rewards measured success and they are given opportunities to move into positions of more responsibility, including grade team lead and leadership resident.

21. Personnel

(e) Staff Input

Please describe how staff will be involved in the charter school, in particular, in the governance and management of the charter school.

The Success Charter Network has an extensive recruitment and interview process to ensure its schools have talented staff members who are dedicated to the school's mission and its scholars' success. Therefore, staff members are expected to do much more than just teach. They are expected to help develop and implement the school model. They assist in the creation of the curriculum, the school schedule, and the school assessment and data-analysis plans.

Success Charter Network schools are set up as collaborative environments. While the principal has the power and skill to make tough decisions and lead the team, teacher input and leadership is expected at all levels of decision making. Teachers are not expected to be passive employees accepting management decisions. They are invested in the school and its students, so they are given the opportunity to participate in shared reflection, problem solving, and planning with the school leadership. This will occur both in weekly professional development meetings, professional development workshop days throughout the year, and in individual meetings between faculty members and leaders.

22. Parent Involvement

Describe how the school will involve parents in the education of their child and in the governance and operation of the school.

Parental involvement in a child's education is a cornerstone of the Success Charter Network's educational philosophy. While the Board does not believe in asking parents to fundraise, the school will ask and hopes for them to be involved in their children's academic, developmental, and psychological success. Parents will be directly involved in their child's education every night as they are strongly encouraged to check their child's homework for completion and accuracy and read a story with their child every night. They will be invited and strongly encouraged to attend family academic events which will likely include family reading nights, family math nights, science fairs, chess tournaments, dance recitals, and soccer games. These events are important and well liked as demonstrated by the fact that attendance at family academic events at the existing Success Academies exceeds 97% (year to date).

Parents will be in regular communication with teachers and school administrators regarding their child's academic progress and performance. They will be given the mobile phone number of their child's teachers and all of the school administrators. The school will have an open door policy that allows parents to visit and meet with school staff on a regular basis. Additionally, the school will have a policy that all messages left by parents on voice mail are to be returned by a school staff person within one business day.

Each class will have a set of class parents that will work with the school to organize school and class events, including finding chaperones for field studies, find classroom volunteers to assist the teacher as necessary, and plan special celebrations for the students. Parents will be asked to speak at important school events such as convocation, the admissions lottery, and the success stories ceremony.

An elected Parent Council will help organize family events, help plan and chaperone meaningful field study experiences, and address parent questions and concerns with the school leadership. The Parent Council will also support the parent body in achieving school culture goals.

One parent of a student currently enrolled in the school will serve as a non-voting ex-officio member of the school's Board of Trustees, giving the parents a voice in school governance decisions.

23. Community Support and Demand

(a) District Support

Describe any explicit support for this proposal from the district in which the school intends to be located and provide supporting evidence. In addition, describe the school's intended strategies for establishing and maintaining an ongoing relationship with the local school district, including any foreseen opportunities or challenges.

Thousands of parents have expressed their deep support for a new Success Academy in their neighborhood and have signed petitions demanding that this option be made available to them. We have more than 1,500 petition signatures for each proposed school from parents and community members in each school's respective district. Nearly 5,000 parents and community members support these new schools opening in their neighborhood. Success Charter Network has a good relationship with the local school district. Success Charter Network will attend the February 2011 Community Education Council and Community Board meetings for Districts 13 and 14. Success Charter Network will continue to maintain those relationships.

(b) Community Support

Describe any explicit support for this proposal from community stakeholders or others and provide supporting evidence.

More than 1,500 parents have signed a petition demanding to have a Success Academy in their neighborhood. Nearly 5,000 parents and community members support these new schools opening in the neighborhood.

(c) Student Demand

Describe the student demand for the school that would allow you to meet your intended enrollment figures and provide supporting evidence.

For the 2010-2011 school year, Success Charter Network had 7,000 applications for just 1,100 spaces at our Success Academy Charter schools. The high demand is city-wide, as well: the New York City Charter School Center estimates that there were 58,000 applications for just 11,800 seats in charter schools for the 2010-2011 school year. SCN has a robust recruitment process and is confident that it can meet our intended enrollment figures. In the early weeks of the recruitment season for the 2011-2012 school year, we have already seen a 38% increase above last year's already high totals. We have begun outreach in District 14 for Brooklyn Success Academy 1 which is in the same school district as two of the proposed schools and have received incredibly positive feedback from daycare center directors and parents.

(d) Proposal Opposition

Describe any known opposition to this proposal, including the individuals or organizations and their rationale for opposing your school, and explain any efforts you have made to address or respond to their concerns. Indicate whether opposition to your school could impede your

ability to successfully implement your program and, if so, how you intend to overcome those challenges.

Currently, there is no opposition to this proposal.