

TCRWP Unit 1-- 2nd Gr: Lessons from the Masters

Big Ideas/Overview:

- Throughout this unit, children will apprentice themselves to authors—studying two as a whole class, and then authors of their choice independently—to learn how authors use craft to convey meaning. Meanwhile, the bigger goal is to help children grow to be more thoughtful writers—ones who write with intent about stories and topics that matter to them.

Skills/Standards

Grade 2	
Structure	
Overall	I wrote about <i>one time</i> when I did something.
Lead	I thought about how to write a good beginning and chose a way to start my story. I chose the action, talk, or setting that would make a good beginning.
Transitions	I told the story in order by using words such as <i>when</i> , <i>then</i> , and <i>after</i> .
Ending	I chose the action, talk, or feeling that would make a good ending.
Organization	I wrote a lot of lines on a page and wrote across a lot of pages.
Development	
Elaboration	I tried to bring my characters to life with details, talk, and actions.
Craft	I chose strong words that would help readers picture my story.
Language Conventions	
Spelling	To spell a word, I used what I knew about spelling patterns (<i>tion</i> , <i>er</i> , <i>ly</i> , etc.).
	I spelled all of the word wall words correctly and used the word wall to help me figure out how to spell other words.
Punctuation	I used quotation marks to show what characters said.
	When I used words such as <i>can't</i> and <i>don't</i> , I used the apostrophe.

BEND I Studying the Masters for Inspiration and Ideas

Introduce kids to writing like “master writers” who live wide-awake lives and record small moment ideas in their tiny topics notepads. Children fill many booklets of writing during this first bend and focus on stretching out small moment stories to write with details.

They also learn to craft powerful endings and beginnings like mentor authors. Children study excerpts from *Owl Moon* to see what it looks like to stretch out a small moment and elaborate with detail.

1. Discovering Small Moments that Matter: Generating Ideas for Writing
2. Capturing Story Ideas: Tiny Topics Notepads
3. Stretching Out Small Moments
4. Writing with Detail: Magnifying a Small Moment
5. Revising with the Masters: Crafting Powerful Endings
6. Rereading Like Detectives: Making Sure Writing Makes Sense and Sounds Right
7. Working Hard: Setting Goals and Making Plans for Writing Time

BEND II Noticing Author’s Craft: Studying Imagery, Tension, and Literary Language in Owl Moon

Kids will delve deeper into a study of authors’ intentions by studying mentors like Jane Yolen and then trying out the craft moves they notice in their own writing.

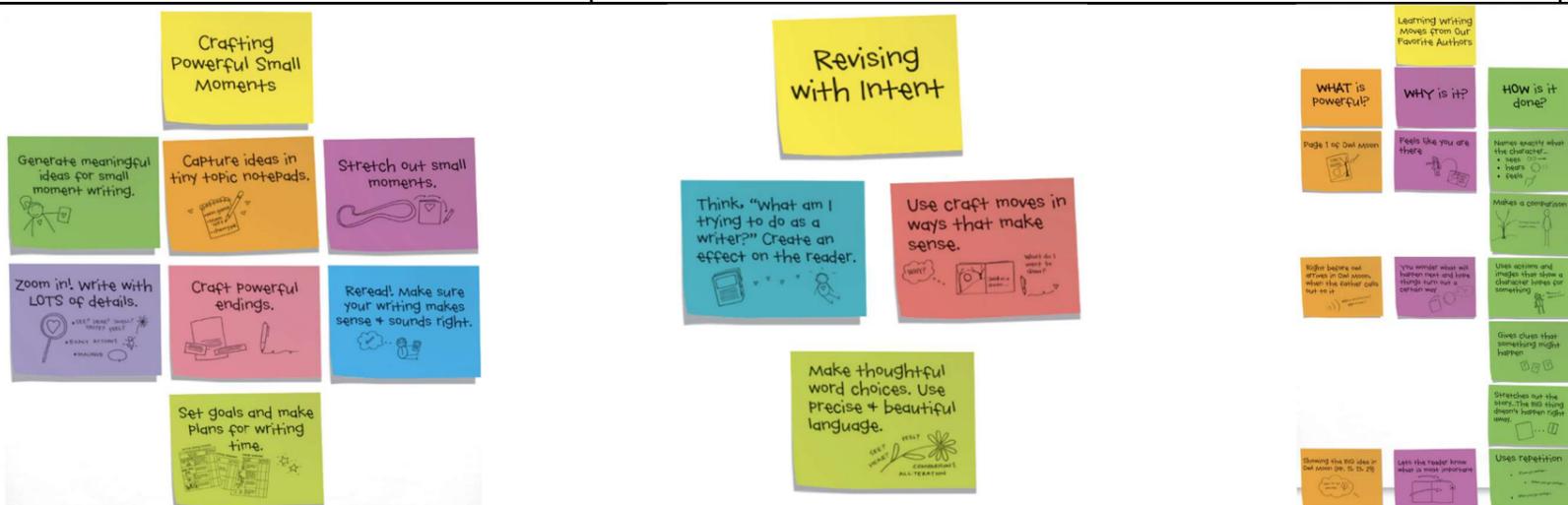
While this bend is about revision and craft, you also want to ensure that writing volume stays high. Writers might revisit drafts to incorporate new craft moves, but will also start new pieces, trying out these new techniques right from the start.

8. Revising with Intent
9. Close Reading: Learning Writing Moves from a Text
10. Learning to Write in Powerful Ways: Trying Out Craft Moves Learned from Mentor Authors
11. Learning to Write in Powerful Ways: Trying Out a Second Craft Move
12. Emulating Authors in Ways that Matter: Revising in Meaningful Ways
13. Mining Mentor Texts for Word Choice: Studying and Revising for Precise and Specific Language
14. Rereading and Quick Editing: Preparing for a Mini-Celebration

BEND III F Study Your Own Authors

During this bend, students return to studying a mentor text with even more independence, having the opportunity to put into practice all they’ve learned from Bends I and II.

15. Learning Craft Moves from Any Mentor Text
16. Being Bold: Trying New Craft Moves
17. Writers Can Help Each Other: Partners Offer Feedback
18. Editing and Preparing for Publication
19. A Celebration



TCRWP Unit 2--2nd Gr: Lab Reports and Science Books

Big Ideas/Overview:

- Students roll up their sleeves as they conduct and develop experiments. This work marks an exciting and important shift in writing workshop - writing about new knowledge, rather than topics of personal expertise. Here, children make the important step to apply their writing skills to convey newly formed scientific understandings.
- In this unit, children will learn to write about science ideas with clarity, making it easy for their readers to not only replicate their experiments, but also understand the science behind them.

Skills/Standards

Information Writing Checklist

Grade 2	
Structure	
Overall	I taught readers some important points about a subject.
Lead	I wrote a beginning in which I named a subject and tried to interest readers.
Transitions	I used words such as <i>and</i> and <i>also</i> to show I had more to say.
Ending	I wrote some sentences or a section at the end to wrap up my piece.
Organization	My writing had different parts. Each part told different information about the topic.
Development	
Elaboration	I used different kinds of information in my writing such as facts, definitions, details, steps, and tips
Craft	I tried to include the words that showed I'm an expert on the topic.
Language Conventions	
Spelling	I used what I knew about spelling patterns (<i>tion, er, ly, etc.</i>) to spell a word.
	I spelled all of the word wall words correctly and used the word wall to help me figure out how to spell other words.
Punctuation	I used quotation marks to show what characters said.
	When I used words such as <i>can't</i> and <i>don't</i> , I put in the apostrophe.

BEND I Writing as Scientists Do

Launch this unit with a whole class experiment and then will coach students as they write their first barebones lab report. In this bend, each student will write two lab reports. The first will be about the shared experiment the class did on the first day. Partnerships or individuals will then design a slightly different version of that initial experiment by changing a variable and each student will then write a second lab report about that new experiment.

1. Learning to Write about Science
2. Studying a Mentor Text: Procedural Writing
3. New Wonderings, New Experiments
4. Authors Share Scientific Ideas/Conclusions
5. Scientists Learn from Other Sources as Well as from Experiments
6. Student Self-Assessment and Plans

BEND II Writing to Teach Others about Our Discoveries

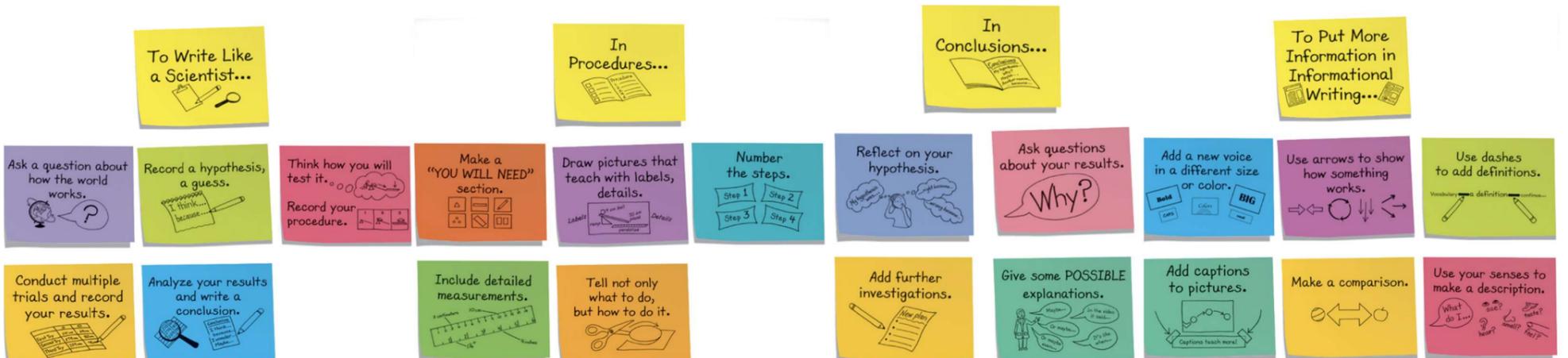
Students will once again write lab reports, this time with greater independence. Across this bend, students will write two lab reports. Just as in the first bend, students will write a lab report on a class experiment and then each student will write a lab report on a slightly different variation of this class experiment.

7. Remember All You Know about Science and about Scientific Writing for New Experiments
8. Studying a Mentor Text: The "Results" Page
9. Comparing Results and Reading More Expert Materials to Consider New Questions
10. Designing and Writing a New Experiment
11. Editing: Domain-Specific Language

BEND III Writing about Forces and Motion in Information Books

Students write information books. Students studying forces and motion can write science-based information books on a variety of topics.

12. Drawing on All We Know to Rehearse and Plan Information Books
13. Tapping Informational Know-How for Drafting
14. Studying Mentor Texts: Integrating Scientific Information
15. Using Comparisons to Teach Readers
16. Showing Hidden Worlds with Science Writing
17. Introductions and Conclusions: Addressing an Audience
18. Editing: Aligning Expectations to the Common Core
19. Celebration: Writing and Science Exhibition



TCRWP Unit 3-- 2nd: Writing About Reading

Big Ideas/Overview:

- In this unit, children learn that readers not only have ideas about books—they write letters to their friends and later to judges about their ideas, and back them up with reasons and evidence. In their letters, students will begin to write in a way that convinces others.

Skills/Standards

Grade 2	
Structure	
Overall	I wrote my opinion or my likes and dislikes and gave reasons for my opinion.
Lead	I wrote a beginning in which I not only gave my opinion, but also set readers up to expect that my writing would try to convince them of it.
Transitions	I connected parts of my piece using words such as <i>also</i> , <i>another</i> , and <i>because</i> .
Ending	I wrote an ending in which I reminded readers of my opinion.
Organization	My piece had different parts; I wrote a lot of lines for each part.
Development	
Elaboration	I wrote at least two reasons and wrote at least a few sentences about each one.
Craft	I chose words that would make readers agree with my opinion.
Language Conventions	
Spelling	To spell a word, I used what I knew about spelling patterns (<i>tion</i> , <i>er</i> , <i>ly</i> , etc.).
	I spelled all of the word wall words correctly and used the word wall to help me figure out how to spell other words.
Punctuation	I used quotation marks to show what characters said.
	When I used words such as <i>can't</i> and <i>don't</i> , I put in the apostrophe.

BEND I Letter Writing: A Glorious Tradition

The first bend introduces students to the concept that they can write about their ideas and back them up with reasons.

For the first bend, your students will keep this volume level up by writing one- to two-page letters, and ideally—with your encouragement—two to three letters a day.

1. Writing Letters to Share Ideas about Characters
2. Getting Energy for Writing by Talking
3. Writers Generate More Letters:
Developing New Opinions by Looking at Pictures
4. Writers Make Their Letters about Books Even Better
by Retelling Important Parts
5. Keeping Audience in Mind
6. Using a Checklist to Set Goals for Ourselves as Writers

BEND II Raising the Level of Our Letter Writing

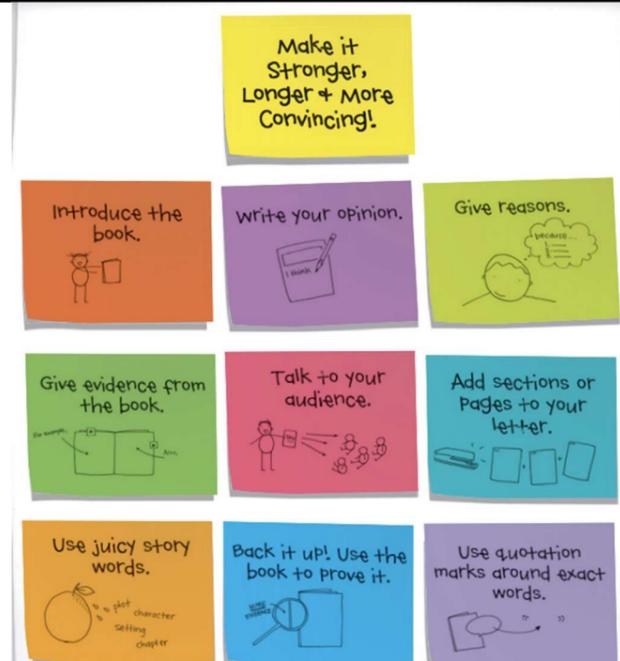
You will switch paper choice from single sheets to stapled booklets that are 3-5 pages, with the intention of building children's volume and stamina. Your students, then, might switch from writing 2 to 3 letters a day to writing one, 3-page letter a day.

7. Writing about More Than One Part of the Book
8. Reading Closely to Generate More Writing
9. Gathering More Evidence to Support Each of Our Opinions
10. Why Is the Author Using a Capital Here?
11. Publishing Our Opinions for All to Read

BEND III Writing Nominations and Awarding Favorite Books

In this bend, students will write to try to persuade a judge to agree with the "awards" they've nominated their favorite books for.

12. And the Nominees Are ...
13. Prove It! Adding Quotes to Support Opinions
14. Good. Better. Best.
15. Giving Readers Signposts and Rest Stops
16. Writing Introductions and Conclusions to Captivate
17. Using a Checklist to Set Writerly Goals
18. Keeping the Elaboration Going
19. Awarding Our Favorites: A Book Fair Celebration



TCRWP Unit 4--2nd: Poetry

Big Ideas/Overview:

- This unit invites young writers to look at the world with new eyes and imagination, and then to capture what they notice and feel on the page with attention to words and images, rhythm and sound. This unit invites children both to be playful and to reach for depth. Moreover, it provides an opportunity for children to develop writing identities that they often haven't yet uncovered.

Skills/Standards

BEND I Seeing with Poets' Eyes

Prior to beginning this bend and alongside your teaching, you'll want to immerse your students in the world of poetry through shared reading, read aloud, and shared writing.

1. Seeing with Poets' Eyes
2. Listening for Line Breaks
3. Putting Powerful Thoughts in Tiny Packages
4. Poets Find Poems in the Strong Feelings and Concrete Details of Life
5. Editing Poetry

BEND II Delving Deeper: Experimenting with Language and Sound to Create Meaning

bend II spotlights how poets use language to convey meaning.

6. Searching for Honest, Precise Words: Language Matters
7. Patterning through Repetition
8. Poems Are Moody
9. Using Comparisons to Clarify Feelings and Ideas
10. Stretching Out a Comparison

BEND III Trying Structures on for Size

In the final bend, your students will make decisions about how to structure their poems. They'll do this by studying what other authors have tried. They'll study and play with common structures like conversation poems, list poems, story poems, and mask poems collected on the chart

11. Studying Structure
12. Studying a Mentor Text with Poets' Eyes
13. Matching Structures to Feelings
14. Playing with Point of View
15. Revising Poems: Replacing Feeling Words with Word Pictures
16. Editing Poems: Reading Aloud to Find Trouble Spots
17. Presenting Poems to the World: An Author's Celebration

Reading Poetry Like a Poet



Strategies Poets Use to Write Poems



As I read this writing, can I make a picture in my mind?



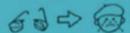
Does this writing help me look at the world in new ways?



Poets find a topic that gives them a big feeling.



Poets find a small moment, detail, or object that holds the big feeling.



Does this writing give me a certain feeling or make me think or question?



Does this poem have music?



Poets look with poets' eyes and see this ordinary thing in a new way.



Poets write about it, experimenting with line breaks.



Poetry Decisions that Strengthen Meaning

Make Meaning with Images



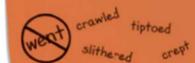
Make Meaning with Music



Put It All Together



Use honest, precise words



Pay attention to line breaks



Decide on the mood and bring it out



Show, not tell



Use patterns & repetition of sounds, words, & lines

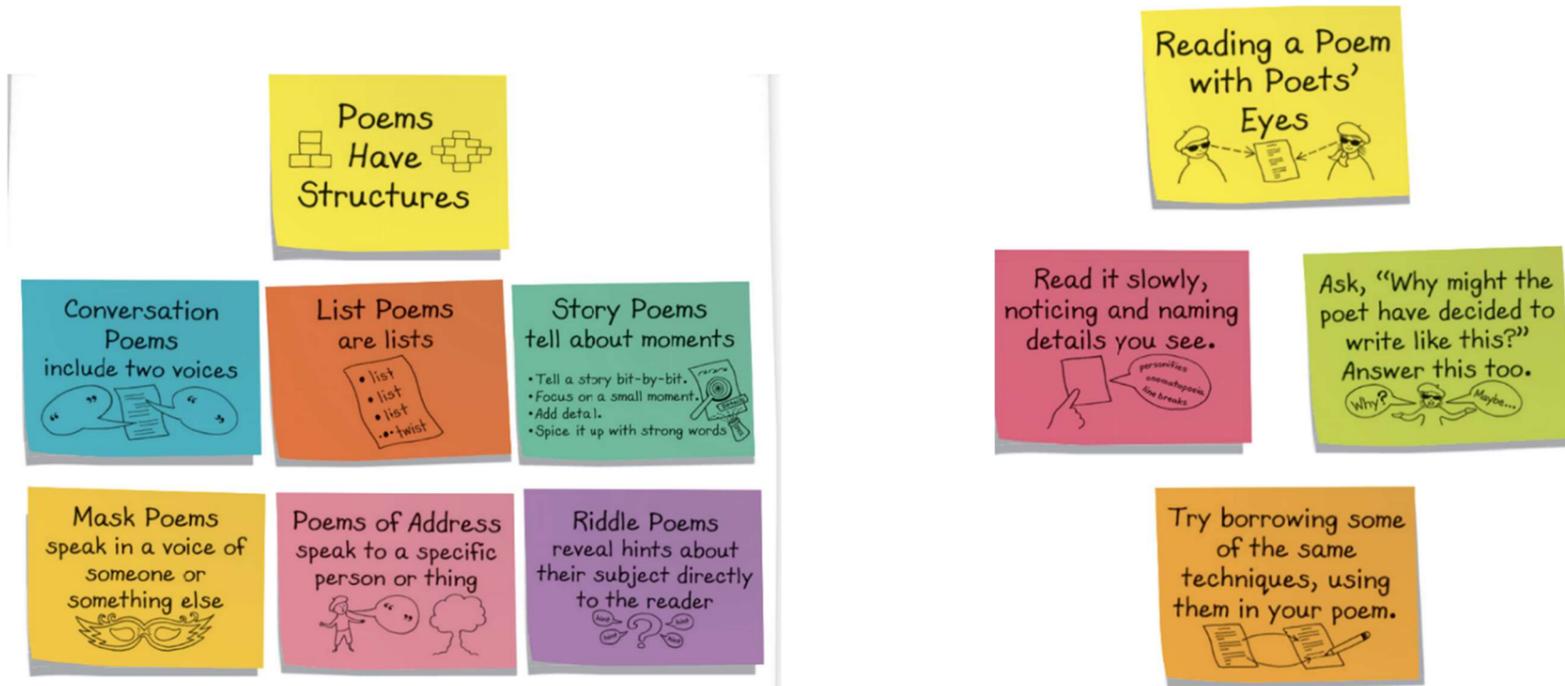


Compare a feeling or object to something else



Stretch out a comparison over many lines





TCRWP IF...THEN.. How to Guide for Nonfiction Writing

Big Ideas/Overview:

- Welcome your second graders into the world of nonfiction by rallying them to write lots of little nonfiction books. Youngsters learn that they can take anything they know a lot about—soccer, an ice cream shop, ladybugs—and write in ways that teach their readers about the topic.
- This unit helps second graders feel that puffed-up pride of being an expert and taps into their eagerness to show and tell by channeling them to write with details and with writerly craft.

Skills/Standards

Information Writing Checklist

Grade 2	
Structure	
Overall	I taught readers some important points about a subject.
Lead	I wrote a beginning in which I named a subject and tried to interest readers.
Transitions	I used words such as <i>and</i> and <i>also</i> to show I had more to say.
Ending	I wrote some sentences or a section at the end to wrap up my piece.
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Elaboration	I used different kinds of information in my writing such as facts, definitions, details, steps, and tips
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Language Conventions	
Spelling	I used what I knew about spelling patterns (<i>tion, er, ly, etc.</i>) to spell a word.
	I spelled all of the word wall words correctly and used the word wall to help me figure out how to spell other words.
Punctuation	I used quotation marks to show what characters said.
	When I used words such as <i>can't</i> and <i>don't</i> , I put in the apostrophe.

BEND I Writing Lots of Nonfiction Books

The focus of the first bend is volume. From day one, the message is clear: you can write a whole nonfiction book in one day! Of course, some students may take more than one day to finish a book, but the goal for this bend is not polished, elaborated writing. Students should produce many books across this bend, and given the goal of quick production—it's fine if these books are a little rough around the edges. Students will have opportunity for repeated practice, so they should move through the writing process more than once.

1. Launching the big work of nonfiction writing in accessible ways
2. Learning from the experts: noticing, naming, and trying out craft moves in nonfiction books
3. Nonfiction writers squeeze their brains: writing long to teach readers a

BEND II Writing for an Audience

In the second bend, you'll rally students around writing for an audience. You'll notice that throughout this entire bend there is an element of playfulness as the work of writing for an audience unrolls.

Students will write polished books during this second bend, elaborating in more sophisticated ways. Revision will be of utmost importance, as students learn to revise in big ways, rather than just adding a word or two here and there.

6. Nonfiction writers consider what information their audience wants to know
7. Helping readers picture information
8. Nonfiction writers aim to hook an audience's interest
9. Writers do more than one thing at Once: making writing interesting and keeping one's audience in mind.
10. Clearing up confusions: answering reader's questions

BEND III Writing Nonfiction Books of All Kinds

Bend III launches with a choice: what type of nonfiction text will you shape your expert information into? Students will take a topic from one of their bend II books and reorganize the information to write a how-to book, a question-and-answer book, or a story that teaches. The goals of this bend are transfer and independence, so students should have plenty of opportunity for trial and error as they figure out new structures and shape their information in new ways.

14. Writing nonfiction books of all kinds
15. Leaning on Authors as mentors
16. Writers use reminders to craft new books
17. Partners lend a hand: offering

<p>lot of information</p> <p>4. Writers set goals and make plans</p> <p>5. Preparing for a meet the author celebration</p>	<p>11. Setting goals to make nonfiction books better</p> <p>12. Editing Nonfiction writing: fixing up spelling mistakes for readers</p> <p>13. Fancying up nonfiction books for an audience</p>	<p>feedback from one nonfiction writer to another</p> <p>18. Planning for final celebration</p> <p>19. Holding an expo</p>
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To Teach An Audience

Think:
"Who is my audience?"
"What do they want to learn?"

Help readers picture information:
Add description
Add comparisons

Hook readers with an interesting lead:
Ask a question
Introduce the topic

Clear up confusion
Answer questions
Fix spelling and Punctuation

Set goals and meet them
Page after Page

Nonfiction Writers

Read books by other writers and think "I could try that!"

Reread their early drafts, trying to add more

Set goals and make plans