

Booster Lessons At a Glance

Teachers see from the get-go the writing task students can be working toward in the course of the week.

Lesson Sequence 1 Integrating Writing Personal Narratives With Identifying Sensory Words in Text

In this lesson sequence, students read realistic, fictional narratives as a lead in to writing personal narratives. We focus on the temporal order of stories in our reading and retellings and use a first-next-then-last framework to recall the events and details of our own stories. Students learn to add onomatopoeic elements to their writing by studying its use and effect in stories and poetry.

Although this sequence is designed for first grade, many of the instructional elements are suited for kindergarten and second grade; only small tweaks are necessary (see grade level adaptations on pages 31 and 32).

This sequence is intended as an introduction to narrative writing. Though students may eventually write a variety of narratives that venture into fiction (e.g., fantasy stories), we focus here on personal narratives. Young writers are generally successful at recalling events that have actually happened to them, so I find this a good place to start. Since this may be students' first attempts at writing personal narratives, we keep things simple, with most of our focus on retelling the events in our stories in sequential order. We use the temporal words suggested in the standard, *first, next, then, and last*, to talk out and plan. As we move through the sequence, we add in onomatopoeia as a simple craft element to liven up our compositions.

Naturally, we immerse ourselves in reading the genre we're writing. We read several realistic stories containing real-life characters and situations. We mine these models for topic ideas and study how the authors sequence their events and use onomatopoeia.

The teacher models throughout and makes use of student volunteers to make the steps in the process explicit. Students constantly talk out their stories, share their thinking, and receive feedback from one another. They draft using a recursive model: writing a bit, then rereading, making any changes needed, talking it out a bit more, then continuing to draft.

This sequence was written with first grade in mind, but can easily be adjusted up or down by eliminating the focus on onomatopoeia or adding an additional focus (several are noted in *Extending the Work* on page 47).



Young writers get so much out of peer feedback!

Core Connection

Focus Writing Standard 3 integrated with Reading Literature Standard 4 Reading Literature Standards 1, 2, 4, 7, and 10 Writing Standards 5 Speaking and Listening Standards 1, 2, 4, 5, and 6

Task

Write a story about something that has happened to you. Tell your story in order: what happened first, next, then, and last. We'll share our stories with friends and family.

Integrating Writing Personal Narratives With Identifying Sensory Words in Text 1

Each lesson sequence begins with an overview of how teachers guide students through the lessons.

What Teachers Guide Across the Week

LESSONS	READING Speaking and Listening	WRITING Speaking and Listening
1	<p>Lesson 1: <i>Narrative Reading</i></p> <ul style="list-style-type: none"> Review the task. Identify purposes for reading. Read <i>Knuffle Bunny</i>. Orally retell story using the words <i>first, next, then, and last</i>. 	<p>Lesson 1: <i>Quick Sketch Retelling</i></p> <ul style="list-style-type: none"> Have students sketch the events from <i>Knuffle Bunny</i> in four boxes labeled <i>First, Next, Then, and Last</i>. Have students label and jot in the boxes. Share.
2	<p>Lesson 2: <i>Narrative Reading, Brainstorm Topics, Tell Stories</i></p> <ul style="list-style-type: none"> Identify purposes for reading. Read <i>Stella Tells Her Story</i>. Start Topics List with class. Model telling a story. Have volunteers tell their stories (additions are made to the topics list). Study <i>First, Next, Then, and Last</i> illustrations. Have students talk out their stories in temporal order. 	<p>Lesson 2: <i>Story Planning</i></p> <ul style="list-style-type: none"> Plan stories in boxes labeled <i>First, Next, Then, and Last</i> using pictures and labels and jottings. Model. Have student volunteer model. Have all students plan in boxes.
3	<p>Lesson 3: <i>Narrative Reading</i></p> <ul style="list-style-type: none"> Identify purposes for reading. Read <i>Shortcut</i>. Identify onomatopoeic elements and discuss their effects on the story. Record words on chart. Revisit other texts from the week to identify the onomatopoeia. Make connections for future personal narrative writing. 	<p>Lesson 3: <i>Review Story Plan, Add Onomatopoeic Element(s), Begin Drafting</i></p> <ul style="list-style-type: none"> Model reviewing story plan and adding onomatopoeic words. Have students do the same. Retell stories emphasizing the onomatopoeia. Discuss effect on stories. Make other additions to story plans. Begin to draft.
4	<p>Lesson 4: <i>Compare Narrative Readings</i></p> <ul style="list-style-type: none"> Identify purpose for reading. Read <i>Bedhead</i>. Have collaborative conversation about how this story is like the other stories we've read. Begin to create a personal narrative anchor chart. Discuss how observations relate to our own personal narrative writing. 	<p>Lesson 4: <i>Continue Drafting, Connect Anchor Chart to Our Own Writing</i></p> <ul style="list-style-type: none"> Model drafting using story plan. Debrief about strategies observed during modeling. Have students continue drafting their stories. Have students connect their writing to our fledgling anchor chart.
5	<p>Lesson 5: <i>Poetry Reading</i></p> <ul style="list-style-type: none"> Read selected poems from <i>Noisy Poems</i>. Read twice chorally emphasizing sounds. Add words to onomatopoeia chart. Read third time, eliminating the onomatopoeia. Discuss effects. 	<p>Lesson 5: <i>Quick Write Noisy Poems, Finish Stories, Share, Celebrate</i> (This may take more than one session.)</p> <ul style="list-style-type: none"> Brainstorm subjects and onomatopoeic words for noisy poems. Model writing a noisy poem. Have students quick write and share. Have students finish writing their personal narratives. Share in small groups. Decide outside audience for personal narratives. Debrief.

2 Lesson Sequence 1

ELA/CCSS standards are highlighted at the outset—and strategically throughout the sequence.

What Students Do Across the Week

Students read realistic narratives to get ideas for writing their own personal narratives. We focus on how stories are told in temporal order and model our writing after the mentor texts. Students walk away with a completed draft of a personal narrative that they are proud to share!

While reading a variety of realistic narratives, students pay close attention to how stories unfold in a logical sequence. In other sequences and other narrative reading, we've focused on basic story elements and structure: setting, characters, problem, events, and solution. Given our focus here, students practice retelling the stories they read using the words *first*, *next*, *then*, and *last*. This becomes the structure they use when preparing to write their own personal narratives.

Literacy Moves

- Widely read the genre
- Focus study of craft element
- Sketch, label, jot
- Begin an anchor chart for the genre
- Modeled writing
- Independent writing
- Talk it out
- Discuss

We begin a class topics list to keep track of our story ideas. Students talk out their ideas with one another, often spending about five minutes on this step. In Grades K–2, oral rehearsal before writing is critical, as many children can access their narrative abilities verbally more easily than when writing. Once students settle on a topic, they plan their stories using sketches and words in four boxes labeled *First*, *Next*, *Then*, and *Last*. The intent is to get the bones of their stories recorded so they can go back and add more details later. Using their plans, they talk out their stories again as a rehearsal for writing. I model the processes all along the way, and confer with students as I circulate to respond to their efforts.

Additionally, we add some flair to our writing by adding onomatopoeic elements. We study stories and poetry to help us understand and incorporate these elements. Students add an onomatopoeic word or two to their story plan and talk it out again, emphasizing (and relishing!) these fun words. Onomatopoeia is a clear-cut device, which lays the foundation for then introducing alliteration and other craft elements.

The intent of the sequence is to give students a solid first experience with personal narrative writing. Their writing is not “formally published.” It is not revised and edited, though revision and editing do occur when students plan their stories, talk them out, add onomatopoeic elements, share and talk with peers while writing, and when I confer with them.

To culminate the sequence, we share our stories with each other and students are invited to take them home to share with their families. When we debrief, we focus on new possibilities for personal narrative writing and extending into other types of narratives.

Notes

Integrating Writing Personal Narratives With Identifying Sensory Words in Text 3

Teachers get an overview of the standards, literacy moves, and activities students will encounter in the course of the sequence.

There are *five* reading lessons in each sequence and *five* writing lessons that build on one another throughout the week.

Teach them in sequence to gain a surefire way to move back and forth between reading and writing each day and to stay focused on a decided goal week to week. The speedometer image is a reminder that each lesson is designed to “rev up” your instruction.

1

Booster Reading Lesson

Narrative Reading

Getting Ready

The materials:

- Copy of the task (page 1) to display
- *Knuffle Bunny* by Mo Willems
- The words *First*, *Next*, *Then*, and *Last* written on a chart

Context of the Lesson

After discussing our task, we read a fun, realistic story about an event most students can relate to. We then have an open-ended conversation. Though we are accustomed to pointing out story elements and thinking about narrative structure in terms of setting, characters, problem, events, and solution, we reread looking for story highlights that stand out first, next, then, and last. We retell the story using those temporal order words.

The Lesson

“As you can see, (*pointing to the task*) we will be working this week toward writing a story about something that has happened to us. These are called *personal narratives*. We know narratives are stories. Personal narrative means they are true stories about us. They don’t have to be about big events or happenings in our lives, they can be about something small. We’ll come up with lots of examples together so you get the idea.

“We’ll start out by reading a narrative about a child who, though younger than you, goes through something I bet you can relate to. I’ll read the story aloud to you. Let’s just enjoy it. If you have any questions or observations that come up, keep them in your head, so we can come back to them after reading.”

(*After reading aloud*) “Did anyone have a question or observation about the book?” (*Discuss these with the students, encouraging peers to respond to one another.*)

Examples:

S: I didn’t know what a laundromat was, but then I saw what it was in the pictures.

S: Me, too! I figured it out in the pictures, too!

T: Great observations. Yes, often by reading on, we can figure out words we’re not sure about. And, we can’t forget how useful illustrations can be. Study them carefully!

S: Why didn’t the dad understand Trxie? I knew what she wanted right away!

S: I did, too! She was so upset because they left the bunny at the laundromat!

4 Lesson Sequence 1

Each companion lesson has been crafted to complement and intensify the instruction introduced in the previous lesson.

2

Companion Writing Lesson

Story Planning

Getting Ready

The materials:

- Think pads or scratch paper
- First-Next-Then-Last poster
- Document camera

Core Connections

Grade 1

Writing Standard 5

With guidance and support from adults, focus on a topic, respond to questions and suggestion from peers, and add details to strengthen writing as needed.

Speaking and Listening Standard 4

Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.

Speaking and Listening Standard 5

Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

Speaking and Listening Standard 6

Produce complete sentences when appropriate to task and situation.

Core Practices

- Modeling
- Guided Practice
- Sketch, Jot, Label to Prewrite
- Sharing
- Discussion

Context of the Lesson

Students are ready to move from oral rehearsal to sketching, jotting, and labeling the major events of their personal narratives on paper. Just as they've practiced, they'll do this in sequential order: first, next, then, last, adding details they'd like to remember when they write their stories.

The Lesson

"We're ready to record the bones of our stories. From what I've been hearing as I walk around, most of you can remember the major events in order for your personal narratives. This is really important because you have to have the main ideas down and know where your story is going. Knowing the basic story from beginning to end makes it easier to then go back and add the details you want to remember.

"I'll model this for you as I retell my story, this time with a bit more detail. Each time I retell it, I'm remembering more and getting clearer about what I want to write." (Working under the document camera, I fold a paper into four squares and label them first, next, then, and last. I remind students that sketches are quick, stick-figure drawings without a lot of detail. Our purpose is to remember and organize our stories—the real artistic part comes later if students choose to illustrate their stories!)

"First, my grandma, mom, sister, and I were going on a road trip. That's the first event. Now, I have to think, what details are important here? We were driving to Seattle for the World's Fair—a kind of carnival or festival. I was only about five years old and my sister was eight. It was going to be a long, long drive. (As I talk, I sketch stick figures of the people in my story and label them. I also sketch a car and road with a sign Seattle and a note World's Fair. I record my age and my sister's age under our stick figures. I write long, long drive on the road.) The sketch will help me remember the main idea for the beginning of my story. The notes and labels will help me remember the details I want to include. When I talk out my story one more time, I might even come up with more details. I can add them in later.

"Next, as we were driving along the highway, we saw a sign for an antique shop. Antiques are old things like furniture, decorations, and paintings that people have kept

12 Lesson Sequence 1

ELA standards addressed.

These little lists are handy reminders of the research-based practices in action and link to an online glossary providing how-tos about each routine.



A Snapshot of the Talk-It-Out Strategy

Talk-it-out is everywhere in this K-2 volume. That's because it is so critical to supporting young readers and writers. Our K-2 students have been using oral language to communicate for a long time. Most are very comfortable speaking and listening to family, friends, and in class. It's a great advantage when we build upon this strength.

Talk-it-out is different from partner sharing or having a conversation. I have students use it in two ways: to talk out their writing and to talk out (summarize or retell) their understanding of what they've read using some kind of graphic organizer or other visual.

When we talk it out, I ask students to use whole sentences as much as possible,* so that what they are talking out sounds like talking. For example, if students are talking out their understanding of the butterfly life cycle using key words (see the kindergarten example on page 231), I don't want them to just say, "First, egg, next, caterpillar . . ." as if they are simply reading a list. Instead, they use their oral language skills to turn these key words into sentences that make sense. I may ask them to record the key words on a graphic organizer and then take it home and talk it out to a family member as a way of solidifying their knowledge. Or, I may ask them to talk it out as oral rehearsal for writing. It is amazing how much easier it is for K-2 students to write when we give them the opportunity to support their thinking through talking first. Remember, too, as you see throughout the lessons, I encourage students to talk it out repeatedly as they write, referring back to their graphic organizers, Thinking Boxes, or other notes—we don't just use the strategy for prewriting. Whenever a student gets stuck, I remind her to try talking it out a few different ways to "tease out her thinking."

You have to model this strategy repeatedly because turning notes into whole sentences is new terrain; many primary age kids need to be reminded what whole sentences are, so I model examples and non-examples.

Another way to ensure success with this strategy is to have student volunteers talk it out for the class or group. When necessary, you can provide guidance and feedback as the volunteer talks so students get another glimpse into the thinking involved in sufficiently talking out their writing or learning.

I use this strategy to help writers in small groups and individually with those who need more support. Sometimes, I give them some words to get them started, providing scaffolding just as we do when we use sentence or paragraph frames.


How do we use this strategy to reinforce reading? I might ask students to summarize a story or information we've learned using a graphic organizer we've filled in together. Again, I emphasize that they talk it out using full sentences. When I work with small groups, taking notes or filling out a graphic organizer as we read, we'll practice talking it out together, then with a partner, and finally, students take their notes home and talk it out again. This way, we're strengthening oral language skills, reinforcing text structure (if the graphic organizer or notes reflect a structure), and solidifying content or story knowledge.

*Note: Speaking and Listening Standard 6 asks students to "produce complete sentences when appropriate to task and situation." When you have students talk it out as described above, they are practicing the skills needed to meet this standard.

30 Lesson Sequence 1

Current research has underscored how crucial oral language is for young learners' development as readers, writers, and thinkers. Janiel Wagstaff builds in opportunities for peer-to-peer conversation throughout the week, and here, she zooms in for a close-up look at some aspect of language development—a giant step toward addressing the vocabulary, language, and speaking and listening standards, too.

Here, Janiel takes the guesswork (and hard work!) out of adapting the sequence for the grade you teach. So if you are a teacher in kindergarten and Grades 1 and 2, you know you can count on grade-specific how-tos.



In kindergarten, I've had success with planning stories using story boxes like we do in this sequence, however, that has generally been after students have retold many more stories with the quick sketch retelling technique we use in Companion Writing Lesson 1. If this is your kindergartners' first attempts at writing personal narratives, I recommend using a different planning strategy. They fold a paper into two columns. I model as we write *First, Next, Then, Last* in the first column. Students leave the second column blank. After they talk out their stories, they add a key word or phrase in the second column to match what happened first, next, then, and last (see a kindergarten informative example of this on page 231). They may need to talk it out several times to get their key words down. I model the whole time and provide guidance as needed. Once students have their simple plan, I ask them to "tell me more" about each part of their story to stretch their thinking during their oral rehearsals.

Sentence frames can be very useful in helping kindergartners "provide a reaction" as they are asked to do for their narrative ending. Here are some possibilities.

I felt _____.

After it was over, we felt _____.

I'd like to _____.


That was _____.

The amount of writing kindergartners complete is often very different from that of first graders, so it typically takes fewer days to actually write the narratives. We use the same technique as described in this sequence, referring back to our two-column plans and talking it out again and again as we write our stories. As I circulate, I often ask students to "tell me more" in their writing, just as they did in their oral rehearsals. Sometimes this involves cutting their paper and taping it to a new one to make space for more writing. We showcase examples of this on the document camera, so students get the idea how to extend their stories. We continually look at peer models throughout the drafting process to help guide and push the thinking of all our writers.

I eliminate the focus on adding onomatopoeia, especially if this is the first time the kindergartners have written personal narratives. Our main focus is telling our stories in order. This means I also eliminate the poetry and quick writes for now.

I also adjust the mentor texts I use with kindergartners. *Bedhead* is a bit complex for this grade level. I might substitute an Ezra Jack Keats story like *The Snowy Day* or *Whistle for Willie*. There are also two other *Knuffle Bunny* books that follow Trixie and Knuffle Bunny's continued adventures. Kindergartners love these.

Since the standard allows for a combination of "drawing, dictating, and writing," you can support those who aren't as skilled with letters and sounds yet by having them sketch their events in the second column (this then becomes very much like the story planning boxes).



Kindergarten Adaptation

Core Connections

Kindergarten Writing Standard 3

Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Integrating Writing Personal Narratives With Identifying Sensory Words in Text 31



In adapting this sequence for second grade, given the way the standard is written, you might devote more time to specifically modeling how to accurately and artfully describe actions, thoughts, and feelings. Though the use of onomatopoeia helps, more might be done with external and internal dialogue especially when working on thoughts and feelings.* Digging into mentor texts for examples, modeling how to add these kinds of details in the story plan boxes, and celebrating students' efforts toward these goals will move your writers forward. However, consider this aspect of the standard a long-term goal. It takes a lot of specific modeling and teaching and student-writing practice and play before young writers get a real handle on describing actions, thoughts, and feelings with skill.

*Note: See Extending the Work on page 47. I describe working with students to add dialogue to their narratives. Using internal dialogue is a more advanced skill, but you may have some students who, after writing many narratives, are ready to experiment with this element.

Time might also be spent extending the study of mentor texts to help second graders understand a variety of ways to "provide a sense of closure." (No more, "The End!")* Though students are certainly planning their endings as they work in the box labeled *last* in their plans, that final sentence or two can make all the difference in the overall strength of the story. Keep an ongoing chart labeled something like, *Artful Endings*, where you jot the last few sentences of stories with particularly impactful closings. Be sure to include examples from your own students (even if they aren't *outstanding* examples; if they can push your writers' thinking forward, it's a good idea to include them). Labeling or naming the examples, when possible, will also help give students direction. For example, when one second grader ended her story with, "The party was over, but we knew our friendships would go on and on," we added it to our chart and labeled it as a "wise thought about life." When seeking an idea for a perfect ending, students might now consider, "Is there a 'wise thought about life' that I might include?" or "Could my story lead to a 'wise thought about life'?"

*Note: Though I describe working on effective endings in Extending the Work on page 47, I decided to pay additional special attention to it here. Second graders who've been immersed in writing across genres since kindergarten should be ready to delve into a much deeper study of how authors end their narratives and other genres, as well. If students can learn to be thoughtful about how they're pulling their whole pieces together at the end, this can impact how they conceptualize a piece overall: how it is organized and what their central point or theme is. This is big thinking, but working on the hows and whys of skillful endings can help move students along.



Second-Grade Adaptation

Core Connections

Grade 2 Writing Standard

Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

FYI

Here's a little trick I came up with when trying to manage charts. Rather than making charts for everything, we keep a Writers' Craft Notebook. We create labels for sections like: *Great Beginnings, Descriptive Language, Setting the Scene, Effective Dialogue, Artful Endings*, for example, and record the lines we'd like to refer back to here. When we find something noteworthy in our reading or writing work, I simply ask for a volunteer to grab our notebook, find the right section (or start a new one), and write it down for us. Then, I model using the notebook and encourage students to do the same. This saves time and space and is easier to manage than a deluge of charts.

32 Lesson Sequence 1

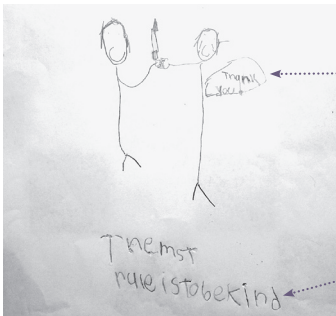
Authentic Assessment Leads to . . .

How did the instruction go? Here, teachers begin a section devoted to evaluating students' learning. Janiel shares an example of how a student approached the writing task within the sequence.

What Do I See? A Kindergarten Opinion Sample

During Companion Writing Lesson 2's independent writing, Hatee wrote, "The most important rule is to be kind." As you can see, she also included a speech bubble, "Thank you!"

If I was to conference with Hatee, I'd ask her to reread her sentence to see if she could identify and fill in the missing word. Depending on how easily she accomplished that, I'd demonstrate using a finger to help space between words.



Hatee is already a skilled writer upon entering kindergarten. Though she basically copied what I did during my modeled writing (remember, though, I had removed my models from view), she clearly communicates which rule she thinks is most important. I don't need to ask Hatee to decipher her writing for me, which is a hallmark of writing growth. Given the skills she demonstrates already, I'm sure she'll quickly feel more confident expressing her own ideas in her writing.

Hatee's work is right on topic. She knows it's important to indicate the topic of what she's writing since she wrote, "The most important (omitted) rule is . . ." or at least she demonstrates an awareness of the purpose of the piece.² She added detail to her drawing (particularly notable are the tears in one student's eyes). She also knows how to use speech bubbles. Hatee obviously has a lot of prior experience as a writer!

*Note: Naming the topic is part of the kindergarten opinion standard.

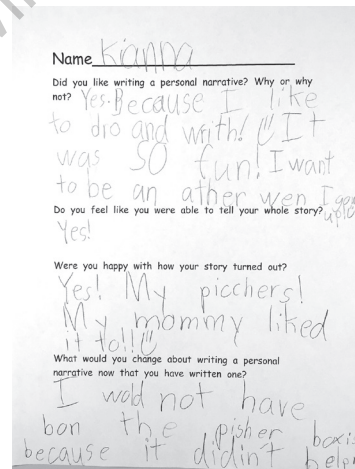
Hatee was able to skillfully reference and copy from our interactive writing chart (Topic/Detail) as shown by her correct spelling of rule and kind. She also has mastery over some basic sight words: the, is, to, be, you, and was. She is able to segment words to hear sounds. Most is an advanced inverted spelling for this time of the year in kindergarten, indicating she can hear and isolate beginning and ending sounds and match them with the correct letters.

Commentary from Janiel lets you see what she notices about the student's reading, writing, and thinking.

Authentic Assessment: Ideas for Evaluating Students' Learning

Inventories are useful in so many ways. In this sequence, I have first graders complete a Personal Narrative Inventory (below) to ascertain their general feelings and attitudes toward personal narrative writing, to know how they regarded the experience, what they would change, and what their thoughts are about future personal narrative writing. This has a very different purpose than when I ask students to complete a self-reflection based on the processes and strategies they used while writing and what they think are the most important things they learned (see an example of this type of reflection completed with second graders in the Authentic Assessment section of Sequence 9, page 237).

I read the questions on the Personal Narrative Inventory aloud to my first graders. Here is an example of a response from Kianna:



Did you like writing a personal narrative? Why or why not?

"Yes. Because I like to draw and write! It was SO fun! I want to be an author when I grow up!"

Do you feel like you were able to tell your whole story?

"Yes!"

Were you happy with how your story turned out?

"Yes! My pictures! My mommy liked it, too!"

What would you change about writing a personal narrative now that you have written one?

"I would not have drawn the picture boxes because it didn't help me!"

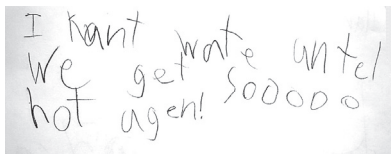
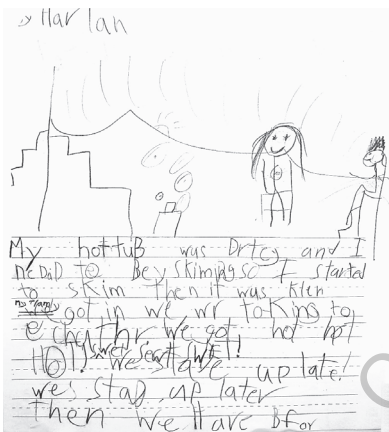
On this next page, you get a firsthand look at how the student reflected on the writing task. Janiel frames these samples as not the end of learning—but the beginning of a teacher deciding next instructional steps.

Next Instructional Steps

Janiel describes just how she would use a student's piece as a mentor text in future lessons, giving you the specifics you need to use the writing to best effect.

Peer Power: Using Student Work as Mentor Texts

First grader, Harlan, wrote his personal narrative about a staying with his family in their hot tub for an extended period of time.



"My hot tub was dirty and it needed to be skimmed so I started to skim. Then it was clean. My family got in. We were talking to each other. We got hot, hot, HOT! Sweat, sweat, SWEAT! We stayed up late! We stayed up later than we have before. I can't wait until we get sooooo hot again!"

Want to consider how to integrate more language and foundational skills into follow-up lessons? Janiel provides a section that is chock-full of ideas.

Integrating Foundational and Language Standards

Foundational and Language Standards cover critical skills and strategies for our K-2 students. I chose not to cite them specifically in the sequences because they have a place in *all* our lessons (plus, if I had done so, this book would have doubled in size!). The speaking and listening, reading and writing we do are the contexts in which we apply what we're learning during foundational and language lessons. We explicitly teach the skills and strategies contained within these standards then reinforce them across the curriculum every day.

There are many fantastic, research-based instructional books written on the skills and strategies covered in the Foundational and Language Standards, and I'll recommend some of my favorite resources throughout the following section. So without further ado, here is a brief overview of the myriad of ways we can integrate these standards into students' everyday literacy activities.

Foundational Standards

Foundational Standard 1: Print Concepts (Kindergarten and First Grade)

Teaching concepts of print is best done during shared reading and writing experiences and reinforced during guided and independent reading and writing time. As we read big books, charts, or text that is projected on the screen, we can repeatedly identify and label the directionality of print, word boundaries, spaces, and features of sentences. As students read and write, we prompt them: "begin pointing and reading here," or "remember to leave spaces between the words." Young students love to use pointers and show what they know. Thus, as these concepts are becoming solidified for learners, have volunteers come forward during shared reading and point them out for the class.

Here's an example of using shared reading/writing contexts to teach word boundaries: Before we begin reading a big book, I explain, "You can always tell a word by the spaces in between. Print has a pattern. It goes (pointing), 'word, space, word, space.' Repeat that with me. (Students: 'Word, space, word, space, word, space.') We use that same pattern when we write. Let's look over at this chart we wrote together. Remember how we clapped and counted the words in our sentence, then had someone come up and hold two finger spaces between the words as we wrote? That's the same thing! If we don't leave spaces between words, our readers can't read what we've written. Look here (I show a non-example, having rewritten the sentence from the same interactive writing chart without leaving spaces between the words). Can you read this? (No) But, you just read it over here (pointing to the chart). What makes the difference? Share with your neighbor. (After sharing) See, that's how important

Lesson Planning Tools

A handy chart helps you know what to look for in students' reading, writing, talking, and thinking—then, advice for how to move all students forward.

If/Then Chart

If students are struggling to brainstorm personal events to write about,

- Reread the class's running topics list. Often one student's idea will spark ideas in others.
- Ask him or her or the group questions like, "Who is someone you often do things with? Name some things you do together. Tell me more." Or "When was a time you were really angry, happy, or sad? Tell me more."
- Have the student walk around and listen in to other students as they talk out their story plans.
- Return to mentor texts. What's happening here? Can you connect to the events? What might you write based on these connections? (The things we read often lead us to ideas for our own writing.)

If students have too many ideas to write about and can't pick one,

- Have them keep their own topics list and write all the ideas down.
- Encourage them to read the list to a buddy and ask the buddy which story she'd like to hear most.
- Ask them to talk out the stories on their list. Which do they have the most to say about? Which is most interesting to them at the moment?
- If a student is really stuck, tell him to write about his first idea and see where it goes. He can always change his mind and switch to a different topic if the writing doesn't progress.

If students are having trouble putting their events into sequential order,

- Have them sketch out their story in boxes as suggested in the sequence. Then review the work and help the students talk out the story. If needed, cut the boxes apart, and reorder them, relabeling them at the top (*first, next, then, last*). Tape them to a new piece of paper. Ask the student to talk it out again to make sure she's got it.
- Read additional simple narratives. Assist students in locating pages with key events. Use sticky notes to label *first, next, then, and last*. Use sentence frames to help students retell the events in order. You can also use the same frames as they move into writing.

(Continued)



Mentor Texts

Back to School Rules by Laurie Friedman: Percy's up to sharing rules again (see *Thanksgiving Rules* by the same author), this time about what NOT to do in school ("No spitballs!" "No running in the halls!"). K-2 students enjoy Percy's point of view and the hilarious illustrations. Very entertaining. Talk to students about ways to restate the rules in positive ways.

How to Lose All Your Friends by Nancy Carlson: This is a great addition to your K-2 Back-to-School read aloud. What could be more important than knowing how to be a friend? You can definitely revisit the idea of the Golden Rule after reading. I've also used it as a mentor text for How-to Books since the how-tos are numbered and simply stated, followed by details.

Know and Follow Rules by Cheri Meiners: Meiners explains in simple terms why rules are important then goes on to detail four basic rules for school. The illustrations are very supportive of the text. Meiners has a series of books focused on behavioral issues like sharing and problem solving, all of which I recommend for kindergarten.

Rules for School by Alec Greven: Eleven-year-old, best-selling author Alec details fifteen rules for school. He gives out plenty of sound advice on many issues second grade and older students are concerned about. Students relate to his genuine and often humorous voice. Break up the reading of this book into several sessions.

What If Everybody Did That? by Ellen Javernick: Though the setting isn't all about school, I like this book for this sequence because it relates to the Golden Rule. The boy in the book throws trash out the window of the car and interrupts the librarian during story time, for instance. Each time he breaks a rule, an adult says, "What if everybody did that?" Kids love the zany illustrations that follow up with the answer. Again, treat others like you want to be treated. What if everybody did that? (This would be a fun book to innovate on and create your own *What If Everybody Did That?* class book, with every student doing one page and using this author's structure and style.)

Mentor Texts Containing Letters

Click, Clack, Moo: Cows That Type by Doreen Cronin: The story is a riot and the letters are interesting examples for students to study as mentors. Who doesn't love letters written by cows and ducks?

Dear Mr. Blueberry by Simon James: In this sweet story, a girl writes letters to her teacher all summer trying to figure out the mystery of the whale living in her pond. The letters are short so they're good for study with our youngest learners.

Dear Mrs. LaRue: Letters from Obedience School by Mark Teague: Poor Ike the dog has been sent to obedience school. He writes a series of letters to his owner, Mrs. LaRue, to try to convince her to bring him home. Hilarious text and pictures!

Dear Peter Rabbit by Alma Flor Ada: Like *The Jolly Postman*, this book is a series of letters written by fairy tale characters. Alma Flor Ada created additional books in the same genre: *Yours Truly*, *Goldilocks*, and *With Love, Little Red Hen*. Students will enjoy revisiting some favorite characters and will experience a rich study in letter writing with the books in this series.

The Jolly Postman by Allan Ahlberg: Since this book is full of envelopes with tiny letters, the format always engages and delights students. They love catching up on the lives of favorite characters as they read letters from one fairy tale character to another.

Sincerely Yours: Writing Your Own Letter by Nancy Loewen (Picture Window Books, 2009): This is a how-to book with tips and steps students might take in writing letters of all types. Loewen has a series of these books, each detailing how-tos for different types of writing. I suggest them for use with Grades 2 and up, though you could use short, targeted sections to augment your instruction in first grade.

Also see descriptions of *I Wanna Iguana* and *The Day the Crayons Quit* in the mentor texts for Sequence 3 on page 145.

92 Lesson Sequence 2

Bring on the books! Each sequence includes a roundup of other great texts to teach with.

Extending the Learning Planning Tools

Extending the Work

After participating in this lesson sequence, students should have a pretty good idea of what a personal narrative is. After all, they've drafted and shared a complete story. Now, as we extend the work, we want to continue to build on this foundation, studying and experimenting with story elements to improve the quality of our work. Along the way, we'll refine and add to our personal narrative anchor chart.

I like to do a series of lessons focused on a particular element of the genre we're working on then allow students to play with that element, emulating the models we study. For example, I begin below with a focus on dialogue. This kind of work can go on and on, so we have to pick which elements we feel are most important to improve the quality of the compositions of the students we have in front of us. Students don't have to compose an entire story to experiment with different elements. They can experiment using quick jots or quick writes focused on just a piece of a story. All in all, I like to have them complete at least three drafts during any genre study, if possible.

Note: When extending the work with kindergarten or first graders, you may wish to choose one or two of the following elements to focus on rather than all three outlined below.

LESSONS	READING Speaking and Listening	WRITING Speaking and Listening
6	<p>Lesson 6: <i>Focus on Dialogue</i></p> <ul style="list-style-type: none"> Define dialogue and its effects on stories. Read narratives with an eye and ear for dialogue. You might reread the narratives in this sequence with this focus or choose new stories to explore. (A nice example of kid-friendly dialogue can be found in <i>Goggles</i> by Ezra Jack Keats.) 	<p>Lesson 6: <i>Experiment With Dialogue in Our Stories</i></p> <ul style="list-style-type: none"> Using students' personal narrative plans from this sequence, ask them to look back to find places where they might add dialogue. Model this with your own narrative plan. Talk out what the dialogue might sound like. Ask a volunteer to come forward and guide her as she finds places where dialogue would fit. Help her talk it out. Invite all students to do the same and share their thinking.
7	<p>Lesson 7: <i>Revisit Dialogue in Reading</i></p> <ul style="list-style-type: none"> Revisit texts explored in Lesson 6. Highlight and reread bits of dialogue that stand out or catch your attention. Record particularly interesting or effective examples on a chart labeled <i>Effective Dialogue</i> (or keep the list in your <i>Writer's Craft Notebook</i>). What makes these examples rich? 	<p>Lesson 7: <i>Jot Dialogue</i></p> <ul style="list-style-type: none"> Students revisit their narrative plans and identify where they thought dialogue might fit. Once again, they talk out a bit of dialogue with a neighbor. Teacher models doing the same, this time jotting the dialogue (this might be just a few phrases or sentences) on the back of the story plan paper.

Integrating Writing Personal Narratives With Identifying Sensory Words in Text 47

Now, Janiel provides additional lesson ideas if you and students want to keep going into a more comprehensive genre study.

LESSONS	READING Speaking and Listening	WRITING Speaking and Listening
7 (Continued)		<ul style="list-style-type: none"> Students do the same. Share and discuss. Record some student examples on the <i>Effective Dialogue</i> chart.
8	<p>Lesson 8: <i>Continue Dialogue Study</i></p> <ul style="list-style-type: none"> Read part of a new story or reread part of a narrative you've previously read. Read the part again, this time without the dialogue. Discuss what happens. Do students like the story better with or without the dialogue? Why? 	<p>Lesson 8: <i>Brainstorm New Personal Narrative Topics, Play With Dialogue</i></p> <ul style="list-style-type: none"> Review the covers of the new stories you've read. Brainstorm ideas for another personal narrative—making connections to the stories you've been reading. Add topic ideas to the class topics list. Give students a few minutes to briefly talk out a bit of their stories. Teacher models starting to draft a new personal narrative, this time starting with dialogue. (Again, this could be just a few phrases or sentences.) A volunteer comes forward and gives it a try, drafting in front of the class with the teacher's help, if needed. All students begin their drafts starting with dialogue, as modeled. Share and discuss.
9	<p>Lesson 9: <i>Repeat Lesson 8 With Another Book</i></p> <ul style="list-style-type: none"> Add to <i>Personal Narrative</i> anchor chart. 	<p>Lesson 9: <i>Plan Personal Narratives in First-Next-Then-Last Boxes</i></p> <ul style="list-style-type: none"> Students reread their bit of dialogue from Lesson 8. Students then talk out their personal narratives, focusing on key events that occurred first, next, then, and last. Teacher models sketching, jotting, and labeling in boxes to record the bones of her story. Students complete their boxes, talking out their stories as they go and jotting any dialogue they think they may want to include on the back of their paper.
10	<p>Lesson 10: <i>Eyes and Ears Focused on Dialogue: Independent Work</i></p> <ul style="list-style-type: none"> Continue to search for interesting and effective examples of dialogue. Invite students to do this in their independent reading, placing sticky notes on pages with rich examples. 	<p>Lesson 10: <i>Draft Personal Narratives</i></p> <ul style="list-style-type: none"> Teacher models talking out her story using her plan, starting with her dialogue from Lesson 8 and incorporating any other dialogue she brainstormed. Students do the same.

48 Lesson Sequence 1