

Summit Public Schools
Summit, New Jersey
Grade Level: Second/ Content Area: WRITING
2019-2020

Curriculum

Pacing Guide for Reading and Writing Units of Study

Month	Reading Unit	Writing Unit	Phonics Unit
September/ October	Second Grade Reading Growth Spurts (Book 1) Growing Word Solving Muscles (Two-Week Mini-Unit) (User Guide)	Revving Up Writing Muscles (Two-Week Mini-Unit) (User Guide) Lessons from the Masters: Improving Narrative Writing (Book 1)	Growing Into Second Grade Phonics (Book 1)
November/ December	Becoming Experts: Reading Nonfiction (Book 2)	The How To Guide to Nonfiction Writing (New Book 2016)	If... Then... Phonics (Online Resources)
December/January	Studying Characters and Their Stories (If...Then...)	Writing About Reading (Book 3)	Big Words Take Big Resolve: Tackling Multisyllabic Word (Book 2)
January/February	Bigger Books Mean Amping Up Reading Power (Book 3)	Poetry: Big Thoughts in Small Packages (Book 4)	If... Then... Phonics (Online Resources)
March/April	Reading Nonfiction Cover to Cover: Nonfiction Book Clubs (If...Then...)	Lab Reports and Science Books (Book 2)	Word Collectors (Book 4)
May/ June	Series Reading Clubs (Book 4)	Writing Gripping Fictional Stories (<i>If... Then</i>)	If... Then... Phonics (Online Resources)

Unit 1: Revving Up Writing Muscles and Lessons From the Masters: Improving Narrative Writing

September/October

This unit is designed as an introduction to second grade writing workshop. Students will learn procedures for participating in their new classroom community, writing independently, and working with partners. Students will become familiar with the routines and expectations of each classroom as well as engage in writing to build stamina and independence. Students will demonstrate their writing stamina and proficiency through their narrative writing. Students will continue with their small moment stories by brainstorming topics choices, planning/rehearsing their stories, sketching, and writing with an emphasis on editing and revising too.

Second graders will continue the repertoire work that they began in September with Small Moment writing but now carry this work forward by studying the craft of an author(s) and incorporate these craft moves into their own writing, using them to craft stories that readers are eager to read. Their stories should recount a well-elaborated event, including details, thoughts, actions, feelings, and providing a sense of closure. To do this work, students will look closely at the work of one published writer(s) and learn to let that writer function as a mentor noticing the author's craftsmanship, thinking, "Perhaps I could try this in my piece."

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Establish routines and expectations <input type="checkbox"/> Build their writing stamina and proficiency <input type="checkbox"/> Develop small moment narratives and strengthen narrative writing by building upon their repertoire of strategies <input type="checkbox"/> Students notice craftsmanship of one author and then apply that craft to their own work <input type="checkbox"/> Students produce a well developed piece of writing to develop high-level skills in narrative writing 	
Essential Questions	Enduring Understandings
<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> • What is Writer's Workshop? • What are habits that good writers use when writing personal narratives? • What are the routines, procedures, and 	Students will understand that... <ul style="list-style-type: none"> • Writers have routines and procedures to follow in a workshop setting and with their writing partnerships • Writers think about a topic, rehearse it, sketch their ideas and then write

<p>expectations of writing workshop and working with our partnerships?</p> <ul style="list-style-type: none"> • How do writers rehearse and draft lots of stories under the influence of one mentor author? • How do writers take the strategies of one mentor author and try their craft in their own writing? • What are some powerful revision techniques writers use to revise? 	<p>as a strategy for their narrative writing.</p> <ul style="list-style-type: none"> • Writers need to edit their writing for capitalization, punctuation, and spelling. • Writers have various planning strategies for drafting our small moment writing. • Writers have various ways we let our mentor author influence our own work to make our stories better. • Writers have various revision strategies they can apply from other writing teachers in class.
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Unit 2: The How-To Guide to Nonfiction Writing

November/December

This unit was designed to teach a more straightforward information unit first, turning to Lab Reports and Science books later in the year. In bend one students will write lots of books. Students will use all they know to write many books, spending only a day or two on each book before moving on to a new one. Students will choose expert topics. Writers will study other nonfiction authors, noticing the interesting and cool things they do to teach in their books, and trying those moves in their own writing. Once students have written a few books, they will set goals using the information checklist. As Bend I comes to a close, writers will edit and create an "about the author" page.

In Bend II students will focus on writing for an audience. Second grade writers, will not only choose topics, but choose an audience. Writers will ask, "What information does my audience want to know?" They will work alongside you to write a more developed demonstration text, which you'll angle to a specific audience. Students will participate in an inquiry of different leads and peers will provide each other feedback. During this bend, writers will focus on revision, setting goals, and attending to spelling. To celebrate the end of bend one, student will become book fairies! Writers will, fancy up their books to publish, wrap one, and gift it to their intended audience.

In Bend III, writers will explore all kinds of nonfiction texts. You will invite students to consider information in a new way: question-and-answer book, a story that teaches, or a how-to book. Students will study mentors of these kinds of books, focusing on the structure. Writers will continue to provide each other feedback and use tools from the unit to help them prepare their books for publishing. The unit will end with a learning expo.

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Write informational books with stamina, volume and independence <input type="checkbox"/> Write for an audience <input type="checkbox"/> Write with elaboration and can study a mentor text to make information books longer and more interesting <input type="checkbox"/> Write different kinds of nonfiction text <input type="checkbox"/> Writers need to edit, fancy up, and publish their writing so that it teaches in clear and exciting ways. 	
Essential Questions	Enduring Understandings
<i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<i>What will students understand about the big ideas?</i>
<input type="checkbox"/> How can I use what I already know about organization, details, and editing to write information books?	Students will understand that... <ul style="list-style-type: none"> <input type="checkbox"/> Information writers write with stamina, volume and independence

<ul style="list-style-type: none"> <input type="checkbox"/> How can I learn from a mentor author to make my information books longer and more interesting? <input type="checkbox"/> How can I write for a specific audience? <input type="checkbox"/> How can I write different kinds of nonfiction text? <input type="checkbox"/> How can I use and improve my editing skills to get my work ready for our celebration? 	<ul style="list-style-type: none"> <input type="checkbox"/> Information writers write with elaboration and can study a mentor text to make information books longer and more interesting <input type="checkbox"/> Information writers write one book and then develop a new book for a specific audience <input type="checkbox"/> Information writers will write one book and then write it in a new way <input type="checkbox"/> Information writers need to edit, fancy up, and publish their writing so that it teachers in clear and exciting ways.
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Unit 3: Writing About Reading

December/January

During this unit of study, *Writing About Reading*, you will help your children learn to write about beloved books in ways that persuade others to love them as much as they do. You'll help your second-graders form opinions about the books they read, thinking deeply about characters within and across series.

Students will begin this unit writing letters—work that will be familiar to those who participated in the kindergarten opinion writing unit on persuasive letters. In Bend I, students will not only develop opinions about their reading, but learn to state opinions clearly, retell their stories so that their opinions make sense to readers, and revise their letters before sending them out into the world. In Bend II, students will focus on raising the level of their letter writing. In the final bend, students will shift gears, moving away from persuasive letters into more of an essay format as they write to persuade others that their favorite books are worthy of awards. Now, they will lift the level of this writing as they learn to incorporate quotations to supply further text evidence, make comparisons between books and across collections of books, all in the service of teaching and persuading others.

Your writing center will need to change to provide support for this unit. You'll find ample paper choices available in the Heinemann resources. We have found these various kinds of paper particularly successful for each part of the unit (moving children from single sheets of paper to "letter booklets" and finally to nomination paper [denoted with a special award emblem]).

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"><input type="checkbox"/> Develop opinions about their reading—learn to state opinions clearly, retell their stories so that their opinions make sense to readers<input type="checkbox"/> Raise the level of their letter writing, close reading as a way to spark new ideas and to push themselves to deepen their thinking using their post-it notes to elaborate their pieces<input type="checkbox"/> Construct persuasive essays, incorporating quotations for further text evidence, make comparisons between books across collections of books, and adding introductions and conclusions.	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"><input type="checkbox"/> How can I write lots of letters to other readers that tell my opinion about characters, and how I	Students will understand that... <ul style="list-style-type: none"><input type="checkbox"/> we have opinions about our characters and people can agree or disagree with my opinion

<p>get better at writing in ways that make people agree with my opinion?</p> <ul style="list-style-type: none"> <input type="checkbox"/> How can I strengthen my writing muscles so that I am better at giving evidence to support an opinion? <input type="checkbox"/> How can I tuck in better retelling, quote and discuss the details of the book, and say more? <input type="checkbox"/> How can I do really important things with my opinion writing, like writing nominations for my favorite books that convince others to care about those books too? 	<ul style="list-style-type: none"> <input type="checkbox"/> there are ways to convince my audience, one important way is by using text evidence to support my opinion <input type="checkbox"/> Writers write letters or make speeches to express their opinions to convince others to read and care about their books too.
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Unit 4: Poetry: Big Thoughts in Small Packages

January/February

In this unit, students will find the significance in the ordinary details of their lives, employ strategies of revision, and learn from mentor authors. This unit will give students the opportunity to use language in extraordinary ways. Students will experiment with powerful language, the use of line breaks, metaphor, and comparison to convey feeling. By the end of this unit, students will be able to create clear images with precise and extravagant language. One exciting way to launch this unit is to create poetry centers for students. Centers could include a "Five Senses Center" where students practice using descriptive language; a "Metaphor Center" where students compare objects by using phrases including "like a ..." or "reminds me of..." or "as a..."; a "Singing Voices Center" where children sing songs and write new ones. You could include centers where students make shape poems, cut up poems to play with line breaks, or read poems with feeling, drama, and rhythm.

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Poets study the work of other poets to improve their own writing. <input type="checkbox"/> Poets use precise and powerful language to convey feelings. <input type="checkbox"/> Poets make deliberate decisions about structure to convey emotional tone. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How do poets find inspiration for their writing? <input type="checkbox"/> How do poets use precise language to express their feelings? <input type="checkbox"/> How do poets create a musical quality in the tone of their poetry? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> As poets craft their poems, they make deliberate and careful decisions about what to include and how to structure their writing, depending on their intended tone. <input type="checkbox"/> Poets use poetic language, such as metaphors and comparisons. <input type="checkbox"/> As poets revise, they ask, "What can I add or take out of my poem to make it sound the way I want?"

Unit 5: Lab Reports and Science Books

March/April

This unit is designed to have students build on their enthusiasm about the world around them. Students will not only think like scientists, but also write like scientists. They will be taught the language scientists use, to engage in close observations, problem solving, experimentation, and the same kind of research that scientists in the real world would engage in to teach others about their newly acquired expertise. *(Note: Bend I and II are interdisciplinary, and should also be applied during your corresponding science unit.)*

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"> <input type="checkbox"/> Poets study the work of other poets to improve their own writing. <input type="checkbox"/> Poets use precise and powerful language to convey feelings. <input type="checkbox"/> Poets make deliberate decisions about structure to convey emotional tone. 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <input type="checkbox"/> How do poets find inspiration for their writing? <input type="checkbox"/> How do poets use precise language to express their feelings? <input type="checkbox"/> How do poets create a musical quality in the tone of their poetry? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> <input type="checkbox"/> As poets craft their poems, they make deliberate and careful decisions about what to include and how to structure their writing, depending on their intended tone. <input type="checkbox"/> Poets use poetic language, such as metaphors and comparisons. <input type="checkbox"/> As poets revise, they ask, "What can I add or take out of my poem to make it sound the way I want?"

Unit 6: Writing Gripping Stories

May/June

In this narrative writing unit, students should be drawing on all they have learned about narrative writing to develop and craft well-elaborated short stories. The New Jersey Student Learning Standards (NJSLS) call for second graders to write sequenced narratives, while providing a sense of closure, so you will want to help your writers think about the language and structure of their stories. Throughout the unit, students will be writing many stories, so teaching students to properly plan a story will be a focal point of the unit. In this unit, you will also want to focus on writing volume. You can support students to write longer stories by focusing on more of story planning and less on story drawing (in the planning phase).

Writing	
Big Ideas: <i>Course Objectives / Content Statement(s)</i> <ul style="list-style-type: none"><input type="checkbox"/> Drafting with volume and stamina helps improve our narrative writing<input type="checkbox"/> Fiction stories are well-elaborated, with an abundance of details<input type="checkbox"/> Fiction authors revise extensively, reviewing their writing numerous times to make improvements	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"><input type="checkbox"/> How do writers decide on a topic?<input type="checkbox"/> Why is revision important?<input type="checkbox"/> How do authors decide on a planning method?	Students will understand that... <ul style="list-style-type: none"><input type="checkbox"/> Writers draw on personal experiences to write fiction stories.<input type="checkbox"/> Writers lift the quality of their writing by stretching out problems and imagining creative solutions to story ideas.