## Authors as Mentors

### Day 1

#### Session 1: Discovering Small Moments, As Angela Might

**Connection:**
Discuss with students the author they will be studying-talk about how this writer writes stories that we can study. We will be using this book as our teacher-a mentor.

**Minilesson:**
1. Read the story aloud, asking students to stop and listen for the way the writer writes like we do.
2. Tell students that today they will be choosing topics and starting new writing pieces. Today the teacher will teach them that a mentor writer can give us tips on how to come up with ideas for writing.
3. Discuss possible scenarios of how the writer might have come up with the idea for the story by observing something and thinking I could write about that.
4. Show a notepad and discuss how the writer might have jotted down a tiny topic idea in a notepad like this. Then later when it was writing time, she saw the idea and thought “That’d make a good story!”

**Active Engagement:**
5. Ask students to think of a huge “watermelon” topic like a trip, their dog, playing with their best friend. Have them TT to share.
6. Now have students think of a tiny, tiny seed idea, one detailed story inside that big watermelon idea. Use the example from the story.
7. Have students TT again to share.
8. Show students how to record these tiny, tiny seeds (ideas) in a notebook.

**Link:**
Pass out the notebooks and tell students that today they have 3 tasks:
1. To decorate the cover
2. To write the tiny seed idea in the notebook
3. To get a booklet (3 pager) and begin writing the stories.

**Share/Reflect:**
- Show the class the writing of a few students and how they used their tiny notepads
- Reread the story from the minilesson and have students TT about how the author might have lived his/her life as a writer.
- Tell students that they may take their tiny notebooks home to live like a writer too. At home, they should look for the small things that happen and write them down.
- Tomorrow they can write the details.

### Mid-Workshop Teaching Point:
- Stop the students to use a student example of what they should be doing.
- Tell students that Emily made the cover of her notepad and listed her tiny, tiny seed idea.
- Ask...should she write her whole story in the notepad? (no, no, no)
- Discuss what she should do.

### Materials
- Joshua’s Night Whispers (or other book you are using for the author study)
- Tiny topics notepads (8-10 pieces of paper stapled together and then cut into mini note pads)
- Writing paper

### Other authors to use as mentors:
**Kevin Henke:**
- characters have clear personalities
- characters usually are facing a problem
- starts each book with a sentence about the main character
- this problem is usually a problem kids face
- his pictures often have speech bubbles
- there is a lesson learned at the end of the book
- repeated lines
- interesting words
- the setting is usually either at home or at school
- there is a lot of "show don't tell" in his books about what his characters are feeling

**Ezra Jack Keats**
- All caps
- dialogue
- specific word choice
- dramatic tension
- simile/metaphor
- sound words
- dash
- problem solution story structure
- transition words
- multiple steps to solve a problem

Also...you might consider:
- Mem Fox
- Cynthia Rylant
- Eve Bunting
- Jan Brett
- Eloise Greenfeld
- Vera Williams
### Authors as Mentors

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<thead>
<tr>
<th>Day 2</th>
<th>Teaching Procedure</th>
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<tr>
<td><strong>Session 2: Stretching Small Moments, As Angela Might</strong></td>
<td><strong>Connection:</strong> Discuss the use of the tiny notebooks at home—what did they do, did they find things to add? Share a few. Tell students that today they will be shown how to go from a tiny topic to a whole story. Writers don’t just think up a topic and then suddenly write...they plan. <strong>Minilesson:</strong> 1. Discuss how the writer for today’s story may have gotten the idea for the book from writing a note in their tiny notebook about (topic of book—example leaving morning is about moving, so Angela may have gotten the idea while she was packing. 2. Tell how the writer then took the tiny topic and “let it grow in her mind.” She pictured what happened and then told each part across her fingers. 3. Model with a sample story asking students to watch what you do. Look back in the tiny notebook, choose a tiny seed idea. Visualize what happened, tell it across your fingers. Take out a stapled booklet and tell the story across the pages, planning how the story goes. <strong>Active Engagement:</strong> 4. Show the chart with the tiny seed story (class experience). 5. Have students pretend they wrote this in their tiny notebook and have decided to make a story out of it. They should turn and talk and tell the story across their fingers. <strong>Link:</strong> 6. Tell students, “Today and everyday, you’ll find tiny topics in your lives.” Tell them when they go from a tiny topic to a story, they need to let the story grow. <strong>Share/Reflect:</strong> Share a few examples. 7. Share an example of a student who planned their small moment story across their fingers before beginning to write the story. 8. Have students tell their partners their story they chose form the notebook. They should tell the story across their fingers. 9. After Workshop share.</td>
<td>o The Leaving Morning (or other text by the author being studied) o Tiny topic notepads from previous lessons o Chart with a class experience written as a tiny seed story—The time when... o Sample teacher notepad with details jotted on a few pages o Yarn to make necklaces out the tiny notepads o Stapled booklets with 4-5 pages</td>
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**Mid-Workshop Teaching Point:**
- Stop the students to use a student example of someone who was busy writing their story, but noticed something they could jot down in their tiny notepad.
- Tell students they might do that also.

**After Workshop Share**
- Make the tiny notebooks into necklaces by tying yarn to the notebooks.
- Remind students to keep their notebooks with them at school too! If they see a story idea, they should write it down.
## Authors as Mentors

### Day 3

### Session 3: Studying Angela’s Writing: Ellipses Create Dramatic Tension

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<td><strong>Connection:</strong> Review what students learned about revision. Tell students that today they will take the stories that they have written over the last few days and put them into their revision folders. They will be revising them and using the mentor author as their revision partner. They will try to do the same things that the author does.</td>
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<tr>
<td><strong>Minilesson:</strong> 1. Take out the mentor text and tell students that they will study the way the author writes the book. 2. You might put the text up on the doc camera so students can see the text or copy the book for each student. 3. Have students TT and discuss what they notice the author has done—focusing on the words. 4. Share and discuss.</td>
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<tr>
<td><strong>Active Engagement:</strong> 5. Show the craft chart and tell students it will help us keep track of what we notice as we study authors. Review each section. 6. Fill out all the sections for one thing noticed from the mentor text. Talk them through each part.</td>
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<tr>
<td><strong>Link:</strong> 7. Send students off to write, and suggest that they may want to look in other books to see what techniques the writer used that can be used in their stories.</td>
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<td><strong>Share/Reflect:</strong> Share a few examples 8. Share what you saw students doing during writing workshop. 9. Have a couple of students share.</td>
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**Mid-Workshop Teaching Point:**
- Stop the students to use a student example of someone who was busy writing their story, but noticed something they could jot down in their tiny notepad.
- Tell students they might do that also.

**Craft Chart**

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| **Session 4: Learning from Angela: Writing with Ellipses** | **Connection:** Discuss the work from the previous day and the use of the mentor text to notice some things that our author does. Tell students that when they see an author doing something they admire, they can say to themselves, “I’m going to try that in my writing.”  
**Minilesson:**  
1. Name the teaching point: Today they will be taught how to use ellipses (or whatever technique you studied yesterday) in their own writing.  
2. Model with your own story, thinking aloud where you can add the ellipses (or other technique) in your writing. Try out some alternate spots.  
**Active Engagement:**  
3. Read one student’s writing and ask the students to turn and talk to their partners about where they might put the ellipses (or other technique).  
4. Discuss.  
**Link:**  
5. Ask students to try writing with ellipses (or the technique) today. Suggest that others might have noticed some other things from our author that they might want to try.  
**Share/Reflect:** **Share a few examples**  
6. Celebrate the attempts of students who tried to use the technique.  
7. Have the class help a student who did not use the technique find a way to do so. | o Sample teacher story on chart paper  
o Student writing on chart paper  
o Craft chart from last session |

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Session 5: Studying Angela’s Writing: Comeback Lines

**Teaching Procedure**

**Connection:**
Discuss the strategies learned from the mentor author thus far, and tell students that they can continue to learn more strategies from this author.

**Lesson:**
1. Invite students to listen to the story read the previous day again, and notice some more things in the writing.
2. Discuss what they noticed (Joshua’s Night Whispers: comeback lines are used, but if you use another text focus on what you see in that book)

**Active Engagement:**
3. Refer to the anchor chart and start to complete it for the new noticed technique. Discuss each step

**Link:**
4. Remind student of the work they have done with this mentor author.
5. Send student off to write, telling them they might want to try out some of the strategies on the chart.
6. Some students might want to study more techniques from the author by looking at other books by the author.

**Share/Reflect:** Read another book by the mentor author
7. Read aloud a story by the author that is different from the one read so far (if you are using Angela Johnson’s books use The Leaving Morning)
8. Ask students if any of the techniques carried over to the new book.
9. Add to the chart (other books)

**Materials**
- Sample teacher story on chart paper
- Student writing on chart paper
- Craft chart from last session

### Craft Chart

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## Authors as Mentors

### Day 6

**Teaching Procedure**

**Connection:**
Review the lesson from Session 6 and what was noticed in the mentor text (comeback lines in Joshua’s Night Whispers and The Leaving Morning)

Name the teaching point: Today students will be shown how to use comeback lines in their own stories.

**Lesson:**
1. Model using comeback lines with the prewritten story. Have students listen as you tell the process you used.
   1-First, I needed to find a phrase that sounded right and carried the main idea of my story.
   2-So I reread my story, asking “Did I already use some words that could become my comeback lines?”
   3-Invite students to listen in and see what they think. Reread the story.
   4-Consider a few possibilities and list them.
   5-Discuss the importance of the comeback line fitting in during different parts of the story.
   6-Read over the list “Which one of these will work in more than one place in my story?”
   7-Pick one and write the phrase on sticky notes. Place the sticky notes in various parts of the story.
   8-Reread the story and think aloud about how the change makes the story better.

**Active Engagement:**
2. Have students partner up and retell the steps that you modeled for adding comeback lines to the story. Students should tell the steps across their fingers.

**Link:**
3. Send students off to do the following: reread one of the mentor texts to notice where and how the author uses comeback lines; or try out writing comeback lines in their own story.

**Share/Reflect: Partner talk**
4. Have students talk to their partners about anything they have tried that they learned from the mentor author. These may or may not be the lesson ideas—students might notice other things to try.
5. Share a few examples.
6. Use the student ideas to add to the chart.

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**Mid-Workshop Teaching Point:**
- Stop the students to discuss how to carefully use the techniques learned from the mentor author.
- Review when to use..., when to use comeback lines.
- Share a student sample and discuss.

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### Materials
- Enlarged text of different comeback lines
- Chart with prewritten writing
- Note Cards
- Craft Chart
- Angela Johnson books (or other mentor author)
- Sticky notes with your selected comeback lines

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### Craft Chart

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**New stuff**
## Authors as Mentors

### Day 7

#### Session 7: Studying Angela’s Writing, Then Learning From It: Using Research Details

**Connection:**
Remind students of the strategies they have learned from the mentor author. Introduce some other things noticed in the mentor text-lots of facts/information. Show how the author of the Leaving Morning could have just written a few lines to describe the moving day, but chose to tell about boxes, waking up early, hot chocolate, movers, steps, and so on.

**Lesson:**
1. Tell students that today they will learn from Angela Johnson that when writer write, we get some of the information from our minds, and some from doing research.
2. Introduce a new mentor text in which the author did some research – Make Way for Ducklings (the author kept ducks in his bathtub and watched to learn about them) Review the story and discuss how the research helped the writer.
3. Discuss how Angela Johnson may have researched for her book too. Share how the author might have gone back to her old street to spark memories, talk to people, watch movers.
4. Review that writers often do research to get the details.

**Active Engagement:**
5. Show the shared writing piece done at an earlier time. Review the story. Discuss possibilities to research to get more details for the story. (example-story about rainy day recess-watch the rain come down). You might introduce visualizing as a strategy to use when direct observation is impossible.
6. Write details and add to the story.
7. Compare the two stories (old version and new version.

**Link:**
7. Send students off to do some research for their own writing. If they can’t do the research in school, they can visualize it as research.
8. Add to the chart

**Share/Reflect:** Find a student who researched
9. Find a student who tried to add research.
10. Share the process the student went through to research the details.
11. Share some more if possible-focus on how the research was done, what details were added, and how it makes the story better.

#### Materials
- Make Way for Ducklings
- Leaving Morning
- Piece of Shared Writing (previously written with class) could be from science or about a field trip
- Revision pens and tape/sticky notes.

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<th>The Leaving Morning</th>
<th>Lots of facts, details</th>
<th>Helps to picture what happened</th>
<th>researches for details</th>
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**New Stuff**
### Authors as Mentors

**Day 8**

#### Teaching Procedure

**Session 8: Studying One Text for Many Lessons**

**Connection:**
Tell students that today they will combine partnerships to make groups of 4 students. Set up the groups and have students sit with their groups on the floor. Tell students they will be working with their group to do some of their own studying of the mentor text (Joshua’s Night Whispers or other mentor text).

Tell students that we can learn many lessons from one example by studying it very, very closely. Today we will learn to study books on our own so any book can become our teacher.

**Lesson:**
1. Read the first part of Joshua’s Night Whispers aloud twice, asking students to listen and to think about what she is doing.
2. Pass out the Craft Chart to each group.
3. Guide students to fill in the “where” part of the chart. Reread the first 7 lines and stop. Remind students of the columns in the chart.
4. Have students talk in groups about something new they noticed in the writing for each column of the Craft Chart.
5. Discuss together.

**Active Engagement:**
6. Pass out the copies of Joshua’s Night Whispers to each student. Tell groups they will need to re read the story and fill in their chart.
7. Provide time for students to find several things (ex: lists, rhythm, detail).
8. Discuss.

**Link:**
9. Send students off to do one of the following:
   a) look more at books by the mentor author
   b) start writing today and using some of the stuff from the chart.

**Share/Reflect:** Find students who added/used chart

10. Talk about student writing noticed during conferencing time-someone who added details, someone who used a strategy from the chart, or someone who found more strategies in a book and tried them.

#### Materials
- Blank copy of the Craft Chart
- A system for dividing your students into small groups
- Joshua’s Night Whispers paper copy for each student
- Copy of Craft Chart for each group
- Joshua’s Night Whispers on Chart

#### Craft Chart

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| Session 9: Noticing a New Text Structure: A Many Moments Story | **Connection:**
Talk to students about writing small moments stories. Today they will read another book by the mentor author to look at whether it is a story of one small moment or whether it is another kind of story.
Provide a brief introduction of the book (Do Like Kyla-about two girls who are sisters. The younger sister is the storyteller and she copies everything her sister does.)

**Lesson:**
1. Read aloud the new mentor text (Do Like Kyla or other book) and have students turn and talk: Is it a small moments story?
2. Tell students that sometimes authors decide to write a MANY MOMENTS story.
3. Give an example of a story you could write with one moment (Example-picking out your new puppy)
4. Give an example of a many moments story on the same topic (Example-all the times my puppy has been mischievous-telling one time, then the next time, then the next time)
5. Reread part of Do Like Kyla and ask students to notice what Angela Johnson has done. Ask what students notice the author does as a writer.
6. Discuss how Do Like Kyla contains many moments.

**Active Engagement:**
7. Show the second story (Alexander and the Terrible...) and tell students that you will read a bit, and you want them to think about whether it is a Small Moment or Many Moments story.
8. Read a bit and have students turn and talk.

**Link:**
9. Send students off to continue to write with the mentor author as their teacher:
   - Write a new piece
   - Revise a piece they have already written-if revising, they should use some of the strategies the mentor author used.
10. Have students turn and talk about what they will work on today.

**Share/Reflect:** Share several examples of student writing.
11. Show the Chart and add Many Moments to it.
12. Share student pieces and ask students to identify the strategy the student learned from the mentor author.

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## Session 10: Trying a New Text
### Structure: writing a Many Moments Story

### Connection:
Review the Many Moments stories read yesterday and the things they noticed-like a list, every page sort of the same. Today they will learn about how the mentor author managed to write Many Moments piece where all the pages are similar.

### Lesson:
1. Show the book Do Like Kyla and tell students that we will look at the story again and notice what’s the same on each page and what’s different.
2. Start with “What’s different.” Show the chart (boxes should all be blank). Read the first page of the story and fill in the first box. Read and fill in the other two boxes.
3. Now reread the first three moments to see what is the same about each of the moments. This provides an idea of the common thread that runs throughout the book. Reread the first few pages.
4. Ask: What is the same in these three moments? Why are all these many moments in one story?
5. Fill in the **large box at the top** of the chart.

### Active Engagement:
6. Now have students do the same with the second book-Joshua by the Sea or other mentor text. Pass out student copies and show the enlarged text.
7. Read the story twice-once just to listen, and once stopping at each page for students to turn and talk and tell you what to put in the chart. Fill in all the little boxes first. Then reread to find the common thread to write in the top box.

### Link:
8. Send students off to do one of the following:
   a) look more at books by the mentor author
   b) start writing today and using some of the stuff from the chart.

### Share/Reflect:
**Share 2 students work and fill out the chart for their story**
9. Have students listen to the stories of 2 classmates. As the stories are read, they should listen for the moments to fill in the chart. Then listen for the common piece.

### Materials
- Do Like Kyla
- Dry erase boards with blank chart or
- 3-Blank Charts with squares (like the one below but without the words)
- Joshua by the Sea
- Joshua by the Sea enlarged text
- Copies of Joshua by the Sea
## Authors as Mentors

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| **Session 11: Trying a New Text**  
**Structure: Writing a Many Moments Story with Details** | **Connection:**  
Review the writing of Many Moments Stories and caution students about the risk of forgetting to write with detail. Tell students that today they will study one student’s efforts to write a Many Moments story with details.  
**Lesson:**  
1. Pass out the sample of the student piece (Patrick’s story). Tell students to notice with you how Patrick says a lot about each moment in his story.  
2. Introduce the story as being about a visit to the zoo with his many moments being one moment at the reptile house and one moment with the elephants. Have students listen for how much he says about the reptile house.  
3. Read the first part of the story. Think aloud and discuss the details that you notice Patrick wrote—he didn’t just say the snakes were neat; he said they were sleeping, then he listed kinds of snakes. He added details to move to the next place.  
**Active Engagement:**  
4. Now have students do the same with the second paragraph of Patrick’s story. Have them listen while the paragraph is read aloud and notice the details Patrick used.  
5. Have students underline the details on their copies, then Turn and Talk to discuss the details with their partners.  
6. Debrief.  
**Link:**  
7. Remind students that when they write Many Moments stories they need to remember to write with details. Send students off to write using Patrick as their mentor.  
**Share/Reflect:** Share a few parts from a few students’ pieces  
8. Have students reread their writing and find a part of their writing that they would love to share—great details that are treasures in their writing. |  
○ Copies for students of sample student writing |

### Patrick’s Story

On a lovely sunny day my family went to the zoo. First we went to the reptile house. We saw lots of different snakes. There were many glass cages that looked empty at first. But we kept peering into the glass and soon we saw them—snakes! They looked like they were sleeping. We saw vine snakes and sidewinder snakes. I wanted to go to the bird house. I asked my mom. She said, “Be patient!”

When we walked in the bird house the first thing we saw was the horned owl it had razor sharp claws and a killer beak and do not forget the mighty wings… I felt like I wanted to dive into the cage but I couldn’t. It is illegal. I watched that owl for a long time.
Patrick’s Story

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## Authors as Mentors

### Session 12: Studying New Authors as Mentors

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| **Connection:**<br>Talk to students about all the authors they have learned from in this unit of study. Discuss the learning. Tell students that today they will be taught that they can study any author. Any day, when they want to get a tip for writing well, they can read a book by an author they like and ask, “What did the author do that I could try?”<br><br>**Lesson:**<br>1. Show the book *Shortcut* by Donald Crews. Tell students to watch how you read the book and think about what Donald Crews does as a writer.<br>2. Show the sticky notes, ready for you to jot down notes to show your thinking.<br>3. Read the first page and notice how the author used “KLACK KLACK KLACK.” Jot on a sticky note (starting with a big noise) and think aloud about why the author might have started with these words.<br>4. Turn the page and notice the dot, dot, dot. Sticky note it and think aloud why the author put it there.<br><br>**Active Engagement:**<br>5. Have students sit with partners and pass out one book to each partnership. Pass out sticky notes also.<br>6. Have partners read the book and make observations about what the author did on the sticky notes.<br>7. Provide time for students to get busy, circulate as they work.<br>8. Discuss their findings.<br><br>**Link:**<br>9. Sum up all the findings and encourage students to try some of these in their own writing today. Place the books in a spot where students can access them as needed during writing workshop.<br><br>**Share/Reflect:** Share the work of a student who used a new mentor author.<br>10. Discuss how the student used a specific book and the notes made about what the author did in the story that they could do. Share the writing.<br>o Sticky Notes for noticing<br>o *Shortcut* by Donald Crews<br>o Baskets of books to study author’s craft (at least enough for 2 per student)
# Authors as Mentors

## Day 13

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<th>Session 13: Emulating Authors in Ways that Matter</th>
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<td><strong>Sample Teacher Story</strong></td>
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<td><strong>I was sledding down the hill. I saw a kid</strong></td>
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<tr>
<td>dad got mad.</td>
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| **Better Sample Teacher Story**                |
| **I was sledding down the hill. I saw a kid**  |
| and a dad. I couldn’t steer. I hit them. The** |
| dad got mad.                                    |
| “YOU FOOL” he yelled.                          |

### Teaching Procedure

**Connection:**
1. Remind students of the work from yesterday and their noticings. Tell students that writers do more than just notice and imitate interesting features of the writing.
2. Show the Where’s Spot book and talk about the obvious thing to notice—the flaps. Then writers could imitate the writing and add flaps to their own book…but would flaps really make the writing better? Not at all!!!
3. Tell students they need to think about why the writer used the interesting feature and what the feature does for the writing.

**Lesson:**
4. Show the book Shortcut by Donald Crews. Remind students of the first few pages (they saw it yesterday) by rereading the first few pages.
5. Discuss how the author used sound effects and that a writer might just try to plop sound effects any place in the story.
6. Model with your sample story. Use sticky notes with sound effects at different places in the story.
7. Discuss how too many sound effects just make the story loud. Model looking closely at the story Shortcut to really notice why and how Donald Crews uses the sound effects in his story. What is he really trying to do here? (Think aloud—he is trying to build excitement in the reader that the train is coming! He starts the sounds small and then they get louder.)
8. Model using one sound effect to get the right feel for the sample piece.

**Active Engagement:**
9. Discuss how you want to add one more sound effect, but you want to make sure the sound effect adds meaning to your story.
10. Ask students to turn and talk about what you might add to the story to show feeling.

**Link:**
11. Remind students that when they look at an author’s work, they need to ask why the author did it this way and then try to use it in their writing in a smart way too.

**Share/Reflect: Partner share**
12. Partner students with students who they have not worked with recently. Have students share their stories.

### Materials
- Book the children can study with an obvious feature marked (Erik Hill’s Where’s Spot—mark the flaps)
- Shortcut by Donald Crews
- Teacher sample story with an idea for 4-6 sound effects that could be added to the story
- Stack of 4-6 sticky notes, each with a different sound effect written on it.
# Authors as Mentors

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<td><strong>Session 14: Turning to authors for specific help</strong></td>
<td><strong>Connection:</strong> Talk to students about small moments stories and discuss that there are several ways to let an author help with writing. Review a few things that you have learned from the mentor author and used to make your writing better. Tell students that today they will learn to look at their own writing and ask, “What would make my writing even better?”, and then think about an author they have read that can help them make the writing better. &lt;br&gt;<strong>Lesson:</strong> 1. Show the familiar books that have been pulled for students. Place them in a place where students can get to them and tell students that now they have a basket of teachers they can go to for help! 2. Show the writing sample piece. Model rereading it. 3. Model thinking aloud, “What’s the big thing I am saying? How can I say it better?” Decide on something—example: how to show you are doing something over and over and over again. 4. Sort through the familiar books, pulling them out and reading a bit and looking for the book that will help you. 5. Model rereading a part, deciding to use it, and making it work with your own story. Revise the story. <strong>Active Engagement:</strong> 6. Retell the steps you went through to use a mentor author on your own. 7. Practice with a short text. Have students pretend they are writing about how they went skating. <strong>Write:</strong> I skated quickly. Then I went home. 8. Tell students to pretend they want to help readers feel the speed. Have students turn and talk to think of an author who might help us show speed. (Mike Mulligan or other show not tell book would work) <strong>Link:</strong> 9. Send students off to do one of the following: a) reread their writing and think about what they want to show their reader. b) look through books to get ideas on how authors do it. <strong>Share/Reflect:</strong> Share with a partner and look for ways to make writing better. 10. Have students partner up. They should reread their writing to their partner and share ideas for making the writing better.</td>
<td>o Sample piece of writing that needs revisions on chart or elmo &lt;br&gt;o Familiar books for students to study the writer’s way of writing.</td>
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