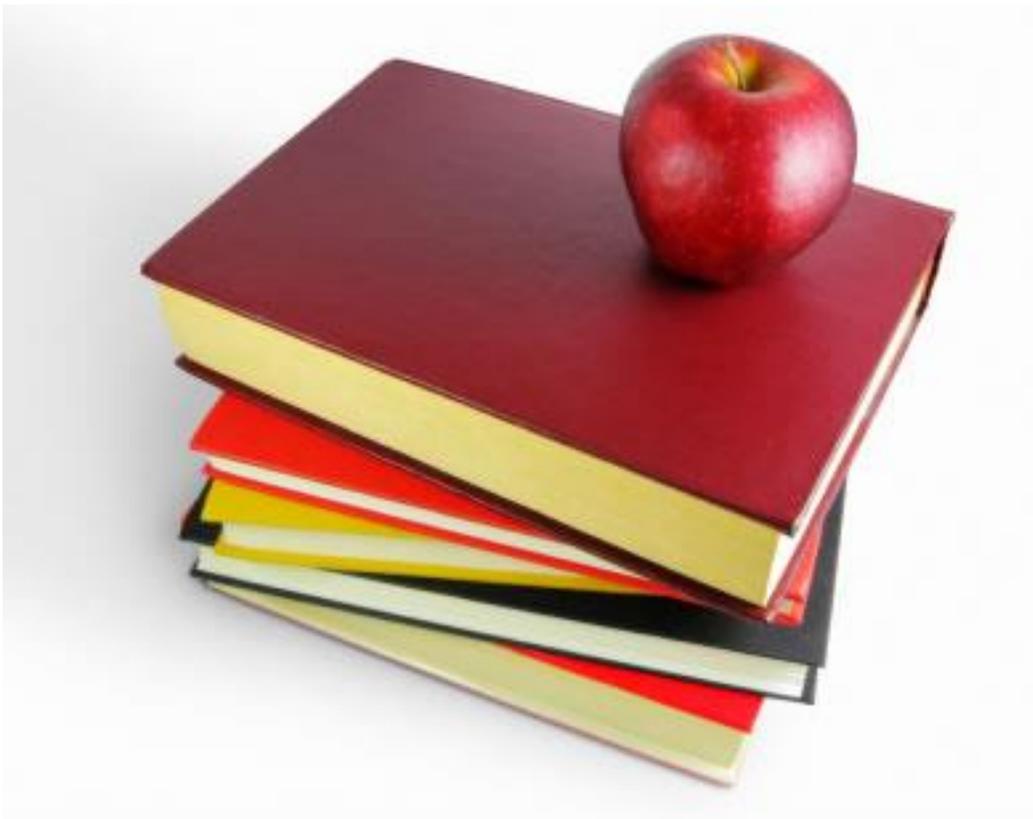


Thomaston Public Schools
K-5 Elementary Curriculum Guide
2015-2016



August 2015

Dear Parents and Guardians:

Thomaston has a strong commitment to continuously improving curriculum and instruction. Students in our district receive a rich academic program grounded in the Connecticut Core Standards of Practice. We promote a balanced education that meets the needs of students' intellectually, socially, and personally in order to help them continue their pursuit of lifelong learning. In partnership of family school and community, our mission is to educate, challenge and inspire each individual to excel and become a contributing member of society.

This guide will provide you with information on Language Arts, Mathematics, and Technology Curriculum. Each subject is broken down by grade level and outlines the key concepts, skills, and understanding that every Thomaston student is expected to master and transfer in future learning. We hope that the information provided gives you an understanding of the breath of content that is taught at the elementary level in Thomaston.

I encourage parents to keep this document throughout the school year. You may find it useful when discussing your child's progress during conferences, and when discussing homework and the school day with your child.

Sincerely,

Alisha DiCorpo

Director of Curriculum, Instruction and Assessment

Table of Contents

Curriculum Design/Assessing Students.....	1
Language Arts.....	2
Mathematics.....	3
Technology.....	4

Curriculum Design

A rigorous curriculum is an inclusive set of intentionally aligned components-clear learning outcomes with matching assessments, engaging learning experiences, and instructional strategies organized into sequenced units of study.

A rigorous curriculum serves as both the detailed road map and the high-quality delivery system for ensuring that all students achieve the desired end: the attainment of their designated grade-or course-specific standards within a particular content area.

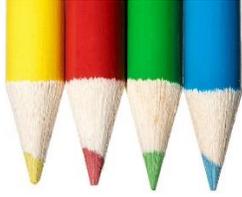
-Larry Ainsworth, Author, Rigorous Curriculum Design

Thomaston Public Schools employs a conceptual base for its curriculum which encourages students to learn concepts as well as content and skills for deep understanding of grade level content. Units of study are designed around essential questions which stimulate thought, provoke inquiry and give teaching and learning purpose and meaning.

Assessing Students

Throughout the year, several types of assessments are implemented to inform teachers and students about student progress so that teachers can adjust instruction to meet the individual learning needs of each student.

Formal assessments, such as NWEA (Northwest Education Association) are used to monitor students' growth in reading, language and mathematics. Thomaston Public Schools administer math fluency assessments and performance assessments as well as assessments at the conclusion of each unit of study to monitor performance toward local and state standards. In addition to these formal assessments, teachers conduct informal observations regularly and analyze student work to determine individual student's needs. Examples include student journals, discussions in small groups, conferences and teacher created assessments or tasks.



Language Arts

The goal of Thomaston's English Language Arts Curriculum is to provide state of the art tools and methods to help students move up the ladder of text complexity while building foundational reading skills and strategies that support the teaching of interpretation, synthesis and main idea. Teachers offer classroom structures to support inquiry and collaboration and use teaching points, mini-lessons, conferences, and small-group work to teach a comprehensive curriculum workshop. Teachers use learning progressions to assess students' reading and writing, develop their use of self-monitoring strategies and set students on trajectories of growth.

Thomaston's curriculum is based on the 10 Essentials of Reading Instruction:

1. Above all, good teachers matter.
2. Readers need long stretches of time to read.
3. Readers need opportunities to read high-interest, accessible books of their own choosing.
4. Readers need to read increasingly complex texts appropriate for their grade level.
5. Readers need, direct, explicit instruction in the skills and strategies of proficient reading.
6. Readers need opportunities to talk and sometimes to write in response to texts.
7. Readers need support reading nonfiction books and building a knowledge base and academic vocabulary through information reading.
8. Readers need assessment-based instruction, including feedback that is tailored specifically to them.
9. Readers need teachers who read aloud to them.
10. Readers need a balanced approach to language arts, one that includes a responsible approach to the teaching of writing as well as reading.

(From: A Guide in the Reading Workshop, primary and intermediate edition)

Reading Units of Study Grades K-5

Unit Summaries-Readers' Workshop Kindergarten

UNIT ONE We Are Readers

The most important message in this, your children's first-ever unit is that yes, they can read! You'll know that this unit has succeeded if, by the end of it, your kindergarten students declare, "We are readers!"

Early in the unit, teachers will invite children to read information texts and later, they'll add storybooks to the mix. Because children won't yet have the stamina for sustained independent reading, shared reading, read-aloud, and word study will be especially important to this unit. Of course, most children will be doing emergent rather than conventional reading, which doesn't mean that their skills won't develop in leaps and bounds—they will. Children will develop concepts of print (that is, an understanding that books are read from cover to cover, left to right, top to bottom), phonemic awareness (learning to rhyme, to hear component sounds in a word), phonics (learning letter names and sounds), and the knowledge necessary to use story language to support their approximations of reading.

UNIT TWO Super Powers Reading with Print Strategies and Sight Word Power

This unit glories in children's love of play. Teachers will dramatize the idea that to read, people call on super powers, just like superheroes do, thus imbuing this unit with a spirit of fun and accessibility. Instead of conveying, "Let me instruct you in how to read," Teachers will say, "Oh my, we have to use our powers to read this book!" Equally important will be the message that "Superheroes don't give up in a jam!"

At the beginning of the unit, teachers spotlight "pointer power," helping children point as they read, tapping each word just once, checking that their reading makes sense, and anchoring their pointing by noting the words they know "in a snap." Then, they'll add to students' repertoires of super powers (strategies), teaching them to search for meaning, use picture clues, and use the sound of the first letter of a word to help them read. At the end of the unit, they'll invite students to draw on all of their super powers as they work to make their voices smoother (fluency), and to communicate their understanding of the text (meaning). Partners will share favorite parts of books during book talks.

UNIT THREE Bigger Books, Bigger Reading Muscles

At this time of the school year, your kindergarten readers are moving from rereading mostly familiar texts to attempting more difficult books with greater independence. Some readers will be approaching levels where they must use meaning and syntax, and check the beginnings and endings of words to understand what is happening.

With all of this learning to do, it's not only the children who have their work cut out for them! At the start of the unit, teachers prepare readers for the new work they need to do as readers. They'll equip them with strategies for tackling breaks in patterns, and teach them to use their pattern power to think more deeply about what a book is really saying. Then they'll rally students around the work of using their knowledge of letters and sounds—their sound power—to read tricky words. The last part of the unit supports students in orchestrating all the strategies they've

developed to read more complex books with accuracy, fluency, and comprehension. Teachers will also emphasize the importance of thinking and talking more deeply about books.

UNIT FOUR Becoming Avid Readers

This unit bookends the first unit, *We Are Readers*, as once again teachers help your children role-play their way into being the readers you want them to become. At the beginning, the rallying cry was “You are readers!” Now it’s “You are avid readers!”

Early in this unit, teachers will move your students further toward independence by helping them explore what it means to be an avid reader. They’ll set goals for themselves as they read fictional stories, paying close attention to characters, setting, and plot. The next section parallels the work that was done earlier in the unit, but now they’ll support children in becoming avid readers of nonfiction texts. They will become experts on a chosen topic as they read alongside others in reading clubs. The last part of the unit has a celebratory feel as students explore poetry, play with rhyme and rhythm, and innovate on existing poems and songs. All the while, they’ll be developing their fluency as they continue to read alongside others in their clubs.

Your children will end kindergarten believing they are avid readers as they play and learn their way into a powerful reading identity that will help them transition to first grade.

Unit Summaries Reading Grade 1

UNIT ONE Building Good Reading Habits

The start of first grade is a time for dusting off the skills and habits that children learned during kindergarten. The theme “readers have good habits” unites all the various reminders you will be giving kids so these reminders are more easily remembered.

At the start of this unit, you remind readers about the good habits they already use at the beginnings, the middles, and the ends of books. For example, teachers remind them to preview books so their word work happens with an awareness of the entire story. First graders must become more efficient and flexible word solvers. Later, teachers will emphasize word solving as you teach your students to draw upon good habits for getting unstuck as they read. Once students begin to develop those good habits, they’ll establish ability-based partnerships that tap into the social power of peers working together to help each other become more strategic as readers.

UNIT TWO Learning About the World Reading Nonfiction

In this unit, teachers appeal to children’s natural curiosity. They’ll explain, “We’re going to learn about the world. We’re going to swim with sharks. We’re going to travel back in time. We’ll hold baby monkeys and crystals in our hands!” Then, they’ll unveil a new section of their classroom library, filled with nonfiction books.

It’s early in first grade, so to support continued reading growth, this unit balances support for nonfiction with support for reading processes. Teachers teach children strategies to get smart on nonfiction topics, but they’ll also be teaching comprehension strategies such as previewing, predicting, noticing text structures, and synthesizing information from multiple sources (the picture, the print, the text boxes). They’ll spotlight word solving and vocabulary, helping first graders develop the flexibility they need to make extraordinary progress over the course of this

year. Later in the unit, teachers will shift their emphasis to building fluency and studying craft, teaching students to reread, to sound like an expert, and to notice craft moves.

UNIT THREE Readers Have Big Jobs to Do Fluency, Phonics, and Comprehension

This unit, all about the reading process, sets children up to be able to read increasingly complex texts with fluency, accuracy, and comprehension, all of which require the development of great problem-solving skills. Many first graders are avid collectors; in this unit, teachers will invite them to gather the reading strategies they'll need to have at their fingertips when the going gets rough.

Teachers begin the unit by helping your readers develop the mind-set to take charge of their own reading. Children will learn to stop as soon as they encounter difficulty, draw from the strategies they've been accumulating all year, and then check to see that what they've done makes sense. Then teachers focus on strengthening and expanding students' word-solving strategies, reminding them to draw from multiple sources of information. The unit then shifts the attention toward monitoring for meaning. Children will learn strategies for maintaining meaning across large parts of texts, as well as for understanding new vocabulary. To close the unit, teachers help readers put their learning together to problem solve on the run and read with fluency.

UNIT FOUR Meeting Characters and Learning Lessons a Study of Story Elements

As teachers are getting ready to send your first-graders off into the rest of their lives, the best gift they can give them is the knowledge that books can lift them off their feet and set them down in new places, new times. After a sequence of units focused tightly on reading process, now teachers spotlight story elements and the skills that are foundational to literal and inferential comprehension.

This unit teaches empathy, imagination, envisioning, prediction—all comprehension skills that add up to engagement. The first sessions invite readers to track story events and to make predictions grounded in the text. Teachers teach strategies for holding onto longer and more complex stories and for determining importance. Later they'll shift to a closer study of characters. Teachers will teach children to draw from text details to grow ideas about characters and to read in a way that brings them to life. At the end of the unit teachers will pave the way for interpretation by teaching students to consider the messages in stories. They'll teach that stories contain life lessons, that cracking open a book is like cracking open a fortune cookie and finding a message hidden within.

Unit Summaries: Reading Grade 2

UNIT ONE Second-Grade Reading Growth Spurt

In this unit, teachers will spotlight students' movement from a "little-kid" focus on print to a "big-kid" focus on meaning. A main goal is to rally students around the work of outgrowing themselves as readers.

At the beginning of the unit, teachers teach that to grow, readers need to take charge. This portion of the unit highlights the importance of goals and the magical combination of fluency and comprehension. Then, teachers will let children know that grown-up readers don't wait around for others to help them with the hard parts, that they draw on everything they already know to

figure out hard words. They'll teach your children that every time they react in their books—every time they giggle or gasp or sigh—it's because the author did something in the writing to evoke that reaction.

Throughout this unit and this year, teachers invite readers to share their opinions, to debate with each other, to figure things out together, to prove their points—to collaborate.

UNIT TWO Becoming Experts Reading Nonfiction

By the time teachers start this second unit of second grade, the writing workshop will be off and running. As this unit begins, teachers will tell students they will shift from reading fiction to reading nonfiction. They'll set readers up to read many different books on different topics. They'll challenge them to live wide-awake lives, to learn more about familiar topics, and to grow understanding of new topics.

As the unit progresses, teachers will begin teaching resourceful word solving and vocabulary development. Here, one of the challenges for readers will be to zoom in and pause to solve a challenging word, while not dropping their grip on the larger ideas in the book they're reading. Later, students will be ready to choose a topic to read about and to compare and contrast information across texts.

In this unit, teachers are teaching students that they can learn about a topic in the world through reading, that books can be their teachers.

UNIT THREE Bigger Books Mean Amping Up Reading Power

At the start of this unit, teachers inform readers that researchers have found that second grade is a time for readers to experience enormous growth. This is an important message to communicate, because as expectations on third-graders skyrocket, it has become especially important that second-graders maintain a steady growth curve.

Each of the three parts of this unit focuses on an important foundational reading skill. In the first part, the focus is on fluency—what researcher Tim Rasinski refers to as the bridge between phonics and comprehension. In the second part, teachers help children explore figurative language. They'll teach them to read closely and to monitor for sense so that when they reach figurative language passages, they'll stop to ponder the author's intent. In the third part, teachers teach comprehension strategies to help students capture what has happened in one part of a text and carry that forward as they read on in longer, more complicated books. Finally, children will choose reading goals for themselves and will work with a club in pursuit of those goals.

UNIT FOUR Series Book Clubs

As second-graders have blossomed into almost third-graders, and will be tackling series books in this last unit. Teachers invite children to slow down, study texts carefully, and think more deeply about messages found in texts and about author's craft.

Students will begin reading a series with a partner, collecting information about the main characters of their books. Then, they'll form clubs by joining sets of two partnerships to continue to study the series together. In discussing books with their clubs, students will develop bigger ideas than they would have developed on their own. Later, students will start rereading a book

in their series and engaging in inquiry, thinking about the craft the writer employs. They'll study ways authors use word choice, figurative language, punctuation, and even patterns to construct a series and evoke feelings in readers. At the end of this unit, teachers teach students to invent ways to share their books with others and also teach them to hold debates inside their clubs as another way to share and grow ideas about books.

Reading Unit Summaries: Grade 3

Third Grade UNIT ONE Building a Reading Life

This unit launches not just third grade, but also kids' lives as upper elementary school readers. Students will collaborate with each other and with the teacher to turn the classroom into a good place for reading, devising systems for book recommendations and organizing the classroom library. As children begin to read up a storm, they'll use performance assessments and learning progressions to accelerate their skills in visible ways.

Teachers will build children's love of reading as they read aloud *Stone Fox* (or another book of their choice) and children read within-reach fiction books they've chosen. Students will learn ways to check their comprehension and use fix-up strategies when they've lost the thread of the story. Teachers will provide kids with strategies for tackling multisyllabic words and figurative language, and they'll also provide the fluency support they need to tackle more complex sentences.

The unit also supports envisionment and prediction—two foundational skills that allow readers to walk in the shoes of a character. As they read, kids will anticipate and co-construct the story line. This unit will help students learn to keep in mind both the page at hand and the entire book—to read with their minds on fire!

UNIT TWO Reading to Learn Grasping Main Ideas and Text Structures

This unit supports students in developing a rich life of nonfiction reading by addressing essential foundational skills. Teachers will teach students that skilled nonfiction readers read with fluency, taking in long stretches of text, and pausing when necessary to grasp what the author highlighted as especially important. Readers then construct mental summaries of the text, complete with big ideas and supporting information.

Early in the unit, children learn to read expository nonfiction with eagerness, interest, and fluency, identifying the main ideas and supporting information, and recognizing the text infrastructure. Then they go further to compare texts, think critically, and apply what they have learned. Children learn to read differently, knowing they will participate in conversations, and teachers will help them know they can have those conversations in their minds as well as with others.

Finally, teachers will help children navigate narrative nonfiction texts. You'll be amazed at how your children's grasp of biographies improves when they stop recording isolated facts and instead use their knowledge of story structure to help them determine importance, noticing their subject's traits, motivations, challenges, and ways of overcoming challenges.

UNIT THREE Character Studies

This unit begins with a close study of characters. Talk to any avid reader about the book he or she is reading, and that reader will tell you about the characters. Characters lure us into books and keep us reading. In the first bend, children will study characters deeply, investigate patterns that reveal deeper traits and motivations, and articulate evidence-based theories. Readers will use those theories to make predictions as they follow their character on a journey that takes the shape of a predictable story mountain, considering the big lessons that characters learn and how those lessons relate to the larger message a story conveys.

This unit continues to support students in the foundational skills that were front and center during the first fiction unit of the year. Teachers will assess students' abilities to be resourceful word solvers, and to envision and predict, and they'll ask students to assess their predictions against the learning progression.

Finally, students will learn to do important compare-and-contrast work. They will compare and contrast not only characters, but also the problems characters encounter and their reactions to those problems. They'll think, also, about ways setting and themes in similar books are the same and different.

UNIT FOUR Research Clubs Elephants, Penguins, and Frogs, Oh My!

This is more than a unit on information reading—it is a unit on research. The work your kids undertake in this unit will be challenging, but has the power to change their lives, because they will learn to learn—perhaps the single most important academic skill you can offer your students as you send them out into the world.

To begin, kids form clubs to study an animal. They'll preview a collection of texts on their animal, then each club member will read about a subtopic across several books, developing background knowledge first by reading easier texts, then progressing to more challenging texts. Teachers will teach club members to synthesize and organize what each of them is learning individually, using the learning progression to ratchet up their skill levels as they read for the main idea and engage in cross-text synthesis.

At the end of the unit, clubs transfer what they learned into the study of a second animal. Eventually teachers will teach children to compare and contrast across animals and apply their newly acquired knowledge to solve real-world problems.

Reading Summaries: Grade 4

Grade Four UNIT ONE Interpreting Characters the Heart of the Story

In fourth grade, teachers help students delve into complex texts and see significance in details. They'll go beyond simple character traits to study the complexity of characters, seeing complications and flaws, and they'll build on their ideas about characters in order to also explore the themes those characters advance. They'll trace a theme through different parts of the story, and grow skills such as inference and interpretation.

Setting their own goals, they'll learn that with deliberate, goal-driven effort, they can form interpretations supported across a whole text and find meaning in recurring images, objects, and details. Teachers will teach them to draw on their knowledge of fictional genres to read actively and intensely from the start. For a mystery, they'll try to collect clues so they solve it.

For a fantasy, they'll expect to learn about a quest. Whatever the genre, this unit will help students become more alert to even non-sequential story structures.

UNIT TWO Reading the Weather, Reading the World

This unit engages students in the nonfiction reading work highlighted in every iteration of twenty-first-century standards. Students begin by reading far and wide in nonfiction texts, moving from easy texts to more challenging ones. Teachers will teach them that when expository texts are organized into text structures such as problem/solution or compare-and-contrast, they can use their knowledge of structures to figure out what is and isn't important, becoming readers who, by distilling the main ideas and important points, are able to summarize.

Later, children form research teams to delve into topics about extreme weather and natural disasters. You'll help teams to research a topic, reading across source material to learn about causes and effects of hurricanes, tornadoes, floods, and other disasters. You'll teach them to alter their reading when tackling dense scientific texts. You'll teach cross-text synthesis, channeling kids to think about how new information can add to or challenge prior knowledge.

Then at the end of the unit, students consolidate and apply all they've learned as they explore a related, but different, topic. Students study authorial tone and craft, and practice close reading, comparing and contrasting, and evaluating sources to determine credibility.

UNIT THREE Reading History the American Revolution

This is a unit on researching history, using the American Revolution as a case in point. Teachers teach students to build knowledge by reading accessible texts, lean on text structures to organize notes and thinking, synthesize new information with prior knowledge, and tackle primary sources.

As students conduct their research, preparing to debate the question of independence from Great Britain, teachers will teach that historians study multiple points of view to gain a complete picture of events. Students gather and angle evidence to support sides and then hone their skills to support a position with reasons and evidence.

Then students work with partners to research the period after the Second Continental Congress. They'll teach strategies to tackle complex texts, preview and paraphrase, and study all parts of a text to extract main ideas. Vocabulary will have a special emphasis, including strategies for learning and using new domain-specific words. Teachers will also teach students to consider new questions and answers about their topics, drawing on their growing knowledge to see how the past and present are connected.

UNIT FOUR Historical Fiction Clubs

In this final fourth-grade unit, students practice reading analytically, synthesizing complicated narratives, comparing and contrasting themes, and incorporating nonfiction research into their reading. This can be a beautiful intellectual journey, where the stories sweep children along with their exciting dramas. Each club reads several novels set within a historical time period, supported by researching nonfiction.

At the beginning of this unit, readers analyze complicated settings and multiple plotlines, moving up levels of text complexity. They learn to consider how one part of a text is related to other parts, thinking and talking deeply about craft and structure. The next part of the unit shines a

light on interpretation, helping students to engage in ambitious intellectual work and building on earlier work on interpreting characters. Later, readers think about how the information from nonfiction texts enlarges their historical knowledge, as well as their understanding of characters' struggles, perspectives, and insights. Children learn to think across fiction and nonfiction, across story and history, across the books they have read, and across their own lives.

Reading Unit Summaries: Grade 5

Grade 5 UNIT ONE Interpretation Book Clubs Analyzing Themes

This unit goes for the gold, teaching students the best of what it means to read literature and conveying that this is a time for intellectual independence. In the first part of the unit, teachers will teach students strategies to lift the level of their writing about reading. They'll remind them to draw on a repertoire of ways for reading closely, alert to how story elements interact and details that seem to represent big ideas. Students read through the lens of tentative ideas and questions to help them develop evidenced-based theories.

Then, each reading club will work with a novel that has nuanced characters and multiple subplots. Teachers will ask, "What might this book really be about?" After students name the most important thing a text teaches, they'll prompt them to think of others, considering more than one overarching theme and weighing which details best support each theme and which theme is most important in a story.

Teachers will teach students to read analytically and notice how different authors develop the same theme and to compare and contrast texts that develop a similar theme. When students step back from a text and think, "How does this part contribute to the whole text?" or "Why might the author have done this?" the payoff is immense, both in reading and in their own writing.

UNIT TWO Tackling Complexity Moving Up Levels of Nonfiction

This unit teaches students to embrace the complexities of their high-interest nonfiction texts. Students will investigate the ways nonfiction texts are becoming more complex, and they'll learn strategies to tackle these new challenges, such as expecting to encounter multiple main ideas, some taught implicitly. Instruction emphasizes the strong foundational skills, such as fluency, orienting to texts, and word solving, that are required to read complex nonfiction.

Students will pursue independent inquiry projects, drawing on all their skills to tackle complex texts. Teachers will extend the teaching from Unit 1 on writing about fiction reading, to help students write about their nonfiction reading in ways that are similarly engaging and productive.

Reading analytically is critical for fifth-graders. Teachers will support students in analyzing differences in perspective across texts, particularly differences that tie into the author's craft or structure decisions. They'll also support skills such as cross-text synthesis. Fifth-graders will make their own connections and spark their own ideas as they think deeply about a text, so they can contribute their own thinking to conversations on their topics. Across this unit, teachers will communicate to students that following their interests matters and is valued in their classroom.

UNIT THREE Argument and Advocacy Researching Debatable Issues

This unit helps children tackle more difficult informational texts with greater agency and independence. The unit begins with a one-day intensive "boot camp" on analyzing arguments. Students work in research groups to study a debatable issue, first learning about both sides of

the issue, then choosing a position to research in greater depth, and finally debating the issue and reflecting on their learning to develop new questions and insights.

Next, teachers will help students raise the level of their research to develop deeper questions and ideas and engage in more complicated conversations. Students will read more difficult texts with a critical eye, considering perspective and craft while evaluating arguments. A debate highlights students' growth and knowledge, and builds momentum for the final part of the unit.

Later, students select a new issue to study. They'll think about patterns and connections across issues they have studied and consider larger issues of power. By the end of this unit, students will have learned how to compare the ideas and perspectives of many authors and how to formulate their own evidence-based, ethical positions on issues.

UNIT FOUR Fantasy Book Clubs The Magic of Themes and Symbols

In this final unit of fifth grade, students will work in clubs to become deeply immersed in the fantasy genre and further develop higher-level thinking skills to study how authors develop characters and themes over time.

Students read analytically as they consider how authors begin a book by establishing the setting as both a physical and a psychological place. Teachers will lead students to think metaphorically as well as analytically, teaching them to explore the quests and themes within and across their novels. They'll also help students engage more deeply by considering the implications of conflicts, themes, and lessons learned.

Later in the unit, teachers will focus students on dealing with the challenges that harder novels pose. Kids will work on their habits as readers—going outside the book to build knowledge, or studying how authors introduce hard words and using strategies to learn new vocabulary as they read. In addition, readers investigate fantasy as a literary tradition and study how the thinking developed through reading fantasy novels will apply to other genres.

Writing Unit Summaries

Launching the Writing Workshop Lucy Calkins and Amanda Hartman

KINDERGARTEN, UNIT 1

This unit is divided into four sections—four bends in the road. During the first bend you will introduce youngsters to a writing workshop. “You are an author,” you’ll say, and you’ll help youngsters understand how to think up a topic, draw it, and then do their best approximation of writing. Soon, you’ll teach children to linger longer and invest more in a piece of writing—thus launching an elementary school career of learning to elaborate! You’ll also teach youngsters how to go from finishing one piece to starting another with some independence. In no time, children will use letters as well as pictures to represent meaning. Your youngsters will develop phonemic awareness as they stretch out, listen to, distinguish and record the sounds in a word. The second bend in the road is titled “Writing Teaching Books.” During this portion of the unit, children learn that they can reread what they have written, realize they have more to say, then staple on more pages to make a homemade book. You’ll channel children’s eagerness to fill up all the pages in their book into a willingness to label more of their pictures, represent more sounds in a word, and make two-word labels. Things change dramatically in the third bend, “Writing True Stories.” So far children will have learned that they can write to teach others all about whatever they know. Now they learn that they can also write to capture true stories from their lives. They will draw what happened first, then touch the page and tell the story, then write the story of that one time. Your children will be eager to learn the tricks of the trade, so you’ll teach some early lessons in narrative craft. In the last bend your children will select a few stories to publish and will learn to revise and edit as they make those stories the best they can be. To do this, you’ll introduce children to the writing checklists that will undergird every unit of study. With guidance from the checklists and from you, children will make their best writing better. They’ll add detail, fix spelling, and get more sounds into their words. Then, to culminate the unit, students will celebrate by reading selections from their writing to a circle of classmates.

Welcome to Unit 1

BEND I F We Are All Writers

1. **We Are All Writers: Putting Ideas on Paper with Pictures and Words** In this session, you’ll teach students that young writers think of something that they know about and use pictures and words to put their ideas on paper.
2. **Writers Know that “When We Are Done, We Have Just Begun.”** In this session, you’ll teach students that writers look back at their writing and see if they can add more to it.

3. Carrying on Independently as Writers In this session, you'll teach students that writers come up with solutions to their problems and carry on writing.
4. Writers Call to Mind What They Want to Say, Then Put That onto the Page In this session, you'll teach students that writers picture what they want to write about first and then put all of the details onto the page.
5. Stretching out Words to Write Them In this session, you'll teach students that young writers say words slowly and then write down the sounds that they hear.
6. Writing Even Hard-To-Write Ideas in this session, you'll teach students that when writers have an idea that is hard to draw or a word that is hard to spell, they don't quit. Writers keep trying.

For additional information and sample sessions, visit www.UnitsofStudy.com

BEND II F Writing Teaching Books

7. Turning Pieces into Scrolls and Books In this session, you'll teach students that when writers want to teach more, they add more pages to their book.
8. Planning Teaching Books Page-By-Page in this session, you'll teach students that when writers write a whole book, they plan how that book will go.
9. Asking and Answering Questions to Add More In this session, you'll teach students that writing partners help each other add more to their writing.
10. Stretching Out Words to Write Even More In this session, you'll teach students that young writers say words slowly, over and over again, to write all of the sounds that they hear.
11. Making Writing the Best It Can Be In this session, you could teach students that writers pause before they finish a piece, using a checklist to make their writing the best it can be before publishing it.

BEND III F Writing Stories

12. Getting Ideas for Stories and Practicing Storytelling In this session, you'll teach students that writers get ready to write by telling their stories.
13. Planning Stories Page-By-Page In this session, you'll teach students that writers plan how their stories will go by touching each page as they tell their story.
14. Adding More Details into Pictures and Stories In this session, you'll teach students that writers add details to their writing by thinking about where they were, who they were with, and what they were doing in their story.
15. Stretching and Writing Words: Hearing and Recording Sounds in Sequence In this session, you could teach students that writers spell words the best they can, stretching

out the word slowly, listening closely to the sounds they hear, and then writing those sounds down.

16. Bringing Our Writing to Life: Adding Dialogue with Speech Bubbles In this session, you'll teach students that writers bring their stories to life by making their characters talk.

17. Using Everything to Make Pieces the Best They Can Be In this session, you'll teach students that writers reread their stories, drawing on everything they know to improve them.

BEND IV F Preparing for Publication

18. Editing in this session, you'll teach students that writers edit their writing by rereading their words and rewriting them if necessary to make their writing more readable to themselves and others.

19. Reading into the Circle: An Author's Celebration In this session, students will have an opportunity to share their writing with an audience and celebrate becoming a published author.

KINDERGARTEN

Units of Study in Opinion, Information, and Narrative Writing• Overview and Contents

Writing for Readers Lucy Calkins and Natalie Louis

KINDERGARTEN, UNIT 2

Until now you've so wanted your children to feel good as writers that you have hidden your struggles to translate their spindly letters into meaning. When neither you nor the child could decipher a text, you have turned quickly to the picture or to the next story. The problem is that the only reason children will care about spelling, punctuation, or white space is that these conventions make it easier for others to read and to appreciate their texts! It's crucial, therefore, that as soon as children have the ability to begin to write in ways a reader could conceivably read, you let them in on the truth. This unit of study begins with you, as a teacher, confessing to your children that you have a hard time reading their writing. You'll quickly follow with an invitation to children to review their stories as readers, making a pile of the ones that are clear and another pile of the ones that still need work. As you review the piles, you will discover ways to tailor the lessons in this first bend to meet the individual needs of your students. Early in this bend, you'll encourage children to draw on all they know about writing stories. As children work, you will encourage them to write words in more conventional ways, use drawing to plan, write in sentences, and reread their work as they write. In Bend II you'll give your students additional tools and opportunities to make their writing more powerful and clearer for their readers. You'll begin by teaching children how to use a checklist to reflect on what they have learned so far this year. The next two lessons are designed to strengthen your students' word-writing skills by spotlighting the use of vowels and sight words. To balance this close-in focus, you'll next teach children to listen for and capture

their true storytelling words, not just the easy-to-spell words. In the next few lessons you will teach your writers the power of partnerships as they aim to make their writing clearer, using everything they have learned to make writing that is easy for readers to read. In Bend III the focus shifts from getting readable words on the page to telling stories more powerfully through revision. In the first lesson, you'll teach your writers how to mine their drawings to find more stories to tell. The middle lessons of this bend teach your children how to use flaps to make additions to stories. In the final lesson children work as partners to help each other make their stories clearer and easier to read. In the final bend you'll challenge your kids to use all they have learned about revision and editing to make one of their pieces shine. Children will work on creating more satisfying endings and on making their pieces beautiful and ready for a larger audience. This is also an opportunity for writers to assess the work they have done. The final celebration of this unit might be making a bulletin board or reading work out loud to an audience.

Welcome to Unit 2

BEND I F Writing Stories That People Can Really Read

1. **Writing for Readers** In this session, you'll teach students that writers reread their writing to make sure that it is easy to read. If it is not, they go back and fix it up so that others can read it.
2. **How to Write True Stories Readers Really Want to Read** In this session, you'll teach students that writers call upon what they have already learned. Specifically, you'll teach them how to go back to old anchor charts on narrative writing and use them in their new writing.
3. **Drawing Stories for Readers** In this session, you'll elaborate on the process children use when they go about writing every day. You will teach children how to draw and talk what they need in order to tell their story.
4. **Writing Sentences That Tell a Story** In this session, you'll teach students that writers write sentences. You'll help them transition their stories from drawings to sentences that tell their true story.
5. **The Power of Reading** In this session, you'll teach students that for a variety of reasons, writers reread often. They write a little and then read a little, flipping back and forth between being a writer and a reader.

KINDERGARTEN

For additional information and sample sessions, visit www.UnitsofStudy.com

BEND II F Tools Give Writers Extra Power

6. **Checklists Can Help Writers Make Powerful Stories** In this session, you'll teach students that writers use tools, such as checklists, to help them write the best they can.

7. A Vowel Chart Can help with the Middles of Words In this session, you'll teach students that vowels help writers spell the middle of words. Using a vowel chart can help writers identify and come up with the right vowels to put on their paper.

8. Writing Readable Stories Using Word Walls In this session, you'll teach students that writers rely heavily on words they know in a snap in order to make their writing more readable.

9. Writing Stories with True Words: Making Stories Talk In this session, you'll teach students that writers include storytelling words in their writing.

10. Using Reading Partnerships to Support More Conventional Writing In this session, you'll teach students that writers use a partner as a tool to help make writing more readable.

11. Using a Partner to Hear More Sounds in Words In this session, you could teach students that writers work with other writers to help them find misspelled words, and then they work together to stretch out these words, listening for the sounds and writing down the sounds they hear.

12. Putting It Together: How to Make Readable Writing (Guided Inquiry Lesson) in this session, you'll teach students that writers reflect on their past work and what they have learned in order to make plans to move forward in their writing.

BEND III F Partnering for Revision: Making Stories More Fun to Read

13. Writers Search Their Mental Pictures and Their Drawn Pictures to Make Their Stories Better In this session, you'll invite your writers to make the pieces they already wrote in the first part of this unit even more amazing by revising using their own pictures in their heads and on paper.

14. Writers Use Flaps to Make Better Stories In this session, you'll equip children with tools and techniques for inserting material into many different places of their drafts. These tools should make your writers story builders.

15. Writing Amazing Story Beginnings In this session, you'll pinpoint strategies for writing strong leads by studying mentor texts and helping students to imitate them.

16. Writers Work with Partners to Answer Readers' Questions In this session, you'll teach students how to revise their own work and help each other by offering strategies for peer partnerships.

BEND IV F Preparing for Publication

17. Writers Use All They Know to Select and Revise a Piece to Publish In this session, you'll help writers choose a piece for their celebration. You'll model strategies for making a story more meaningful and help students begin their revision on their own pieces.

18. Writing Amazing Endings with Feelings In this session, you'll help students focus on writing endings that leave readers with a strong feeling. By modeling an ending with strong emotion, you'll provide an example of the kind of ending they might try.

19. Writers Make Their Pieces Beautiful to Get Ready for Publication In this session, you'll teach students how to make a piece beautiful in service to adding depth to their story.

20. A Final Celebration: Bringing True Stories to Life In this session, you could teach students that writers share with others all they've learned, including what they've learned about writing and revising true stories.

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

How-To Books Writing to Teach Others Lucy Calkins, Laurie Pessah, and Elizabeth Moore

KINDERGARTEN, UNIT 3

Welcome to Unit 3

BEND I F Writing How-To Books, Step by Step

1. Writers Study the Kind of Writing They Plan to Make In this session, you'll teach students that before a writer writes, he thinks "What kind of thing am I making?" and then studies examples of whatever it is he wants to make.

2. Use What You Already Know: Touch and Tell the Steps Across the Pages In this session, you'll teach students to draw on what they already know about planning, touching, and telling the steps of their how-to books across pages.

3. Writers Become Readers, Asking, "Can I Follow This?" In this session, you'll teach students that writers reread their writing as they go, making changes along the way.

4. Answering Your Partner's Questions In this session, you'll teach students that writing partners help each other make how-to books clearer and easier to follow.

5. Label Your Diagrams to Teach Even More Information In this session, you'll teach students that writers add detailed information to their writing by labeling their diagrams.

6. Writing as Many Books as You Can In this session, you could teach students that writers develop the habit of writing faster, longer, and stronger. One way they do this is by setting goals for themselves.

There are four bends in the road in this unit. Although the instructional focus changes a bit as your children progress through the unit, you will continue to expect them to write lots and lots of how-to texts. At the start, you'll tell children that writers not only use writing to tell stories, they also use writing to teach others how to do things, and you'll show them a how-to text. They'll have no trouble seeing that writers of how-to texts teach the steps for doing something, and they'll probably also notice that the steps are

numbered and there are drawings for each step. You will then surprise kids by saying, “So, right now, go and write your very own how-to book!” Because children will be writing what they know how to do, they’ll bring their areas of expertise into your classroom. You will discover the hidden talents of your young writers as they write books on everything from How to Make an Ice Cream Sundae to How to Change a Diaper,” to “How to Hit A Home Run,” to “How to Do Yoga. There will be lessons on drawing and writing one step at a time and writing with enough clarity and detail that others can follow the directions. Writing partners will play an important role in this bend, as pairs of children test their directions to make sure everything makes sense and get ideas from each other. Lessons in the second bend focus on studying mentor texts and trying out techniques the students notice in those texts, including tucking tips into their teaching and using the “you” voice to write directly to readers. Many How-To texts use comparisons to make their points clear, and you will highlight that as well. Ultimately, you’ll want to use this bend to help your young writers understand that they can always look to real, published books as exemplars and then use what they learn. In Bend III you will help your children find opportunities throughout the school day to write How-To books that can be helpful to others. You’ll encourage children to write a series or collection of How-To books for their classmates, so this bend emphasizes writing easy-to-read books that convey to readers exactly what they need to know. In Bend IV, “Giving How-To Books as Gifts,” you will help your children get ready to share their work with its intended audiences. You will teach writers to think strategically about where in the world their books should go: “How to Give a Dog a Bath” might be suited for the neighborhood pet store, while “How to Make Guacamole” might be important for a family member about to hold a party.

7. Reflecting and Setting Goals for Creating Your Best Information Writing In this session, you’ll teach students that writers use an information writing checklist to set writing goals.

BEND II F Using Mentor Texts for Inspiration to Lift the Level of All Your Work

8. Emulating Features of Informational Writing Using a Mentor Text In this session, you’ll teach students that writers study mentor texts: noticing, naming, and trying out what they discover.

9. Writing for Your Readers: Using the Word You In this session, you’ll teach students that writers focus in on their audience by addressing readers directly, using you.

10. How-To Book Writers Picture Each Step and Then Choose Exactly Right Words In this session, you’ll teach students that writers build vocabulary and choose precise language by envisioning each step in the process they are describing.

11. Elaboration in How-To Books: Writers Guide Readers with Warnings, Suggestions, and Tips In this session, you’ll teach students that writers focus on readers’ needs by anticipating issues and then clarifying them in their steps with warnings, suggestions, or tips.

12. “Balance on One Leg like a Flamingo”: Using Comparison to Give Your Reader Clear Directions In this session, you’ll teach students that writers clarify their directions by imagining and then writing comparisons to describe actions.

BEND III F Keeping Your Readers in Mind

13. Writers Write How-To Books about Things They Learn, throughout the Day and from Books In this session you’ll teach students that writers get ideas for their writing from things that they do and learn throughout the day and from other books.

14. Writing a Series or Collection of How-To Books to Teach Others Even More about a Topic In this session, you’ll teach students that writers sometimes collect a series of books focused on one umbrella topic in order to teach others even more about their topic.

15. Writers Can Write Introductions and Conclusions to Help Their Readers In this session, you’ll teach students that writers clarify a topic new to readers by writing introductions and conclusions.

16. Using Everything You Know to Make Your How-To Book Easy to Read In this session, you’ll teach students that writers are always working to make their writing easy to read, using all the strategies they know.

BEND IV F Giving How-To Books as Gifts

17. How-To Books Make Wonderful Gifts! In this session, to prepare for publishing, writers determine a specific audience for a piece of writing and dedicate that piece to that person.

18. Thinking Ahead to the Publishing Party: Doing Your Best Work Now So You Can Share It Later In this session, writers use an editing checklist to prepare their writing for publication.

19. Publishing Celebrations: The Teacher Is You! In this session, you could teach students that writers share their how-to writing with others by publishing it, and sometimes by recording a video of themselves reading their writing so that they can teach others.

KINDERGARTEN

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing• Overview and Contents

Persuasive Writing of All Kinds Using Words to Make a Change Lucy Calkins and Elizabeth Dunford

KINDERGARTEN, UNIT 4

Welcome to Unit 4

BEND I F Exploring Opinion Writing Making Our School a Better Place

1. **Words Are Like Magic Wands: They Can Make Things Happen** In this session, you'll teach students that just as magicians use magic wands to make things happen, writers use words.

2. **Convincing People: Providing Reasons and Consequences** In this session, you'll teach students that the more reasons they can provide, the more convincing their writing will be.

3. **Don't Stop There! Generating More Writing for More Causes** In this session, you'll teach students that opinion writers cast a wide net when writing, writing in a variety of genres and to a variety of audiences.

4. **Writers Reread and Fix up Their Writing** In this session, you'll teach students that writers do not wait for others to tell them how to revise their writing. They reread what they have written and think, "What can I do to make my writing better?"

5. **Spelling Strategies Give Writers Word Power** In this session, you'll teach students that writers call upon many strategies to figure out how to write words that are hard to spell.

6. **Hear Ye! Hear Ye! Writing to Spread the Word (a Mini-Celebration)** In this session, you'll teach students that opinion writers get their words out into the world to enable change.

In this unit children do lots of lots of persuasive writing. They begin by writing signs, songs, petitions, and letters about problems they see in their classroom, then in their school, then in the larger world of their neighborhood. The first portion of the unit—the first bend in the road—is "Exploring Opinion Writing: Making Our School a Better Place." From the very start of this unit, you'll ask children to look at the world, seeing not just what is but what could be. You'll teach children to reflect on problems, think about what could make things better, and then write to help make a change. This is not a time to assign students a particular genre or particular issue; instead you will offer a menu and urge them to consider even more ways they could write to make a change: a book, a song, a card, a letter—the choices are endless. Regardless of the genre, your kindergartners will be learning to make words (and pictures) to express what they want to happen and convince an audience that it should. You'll help students publish their work by posting signs in the hallways, reading pieces to schoolmates in other classrooms, reciting songs over the school loudspeaker, and using a bullhorn to rally friends to sign a petition during recess. As children send their words out into the school, they'll learn that by writing they can convince others to make the world better. In the

second bend you'll channel students to write lots of persuasive letters. You'll teach writers that in order to make a change in the world, it helps to ask, "Who could help me fix this problem?" and then write letters to persuade people to join the cause. You'll help children write lots of these letters, to lots of people, addressing lots of problems. You'll teach children that including facts and information in this kind of letter helps make it more persuasive, and you'll again give students an opportunity to publish their work, perhaps with a class trip to the post office or to the nearest mailbox. In the final bend you'll rally kids to join you in a whole-class pursuit around a more global cause, perhaps protecting the planet. You'll again invite children to write in a variety of genres, working on individual projects that convince others to "be green!" You'll remind writers to recall everything they have learned about persuasive writing this month and apply these strategies when writing new pieces, and you'll also teach them ways to lift the level of their persuasive writing. To prepare for the final publication, you'll provide opportunities for partners to plan how their presentations might go, how they might use body language to show the big messages they have about their topic. You'll help your young politicians learn ways writers captivate their audience. You'll celebrate and publish the persuasive writing your students have worked on during the unit, reminding them of the larger purpose—sharing opinions and convincing others to make a change.

BEND II F Sending Our Words out into the World: Writing Letters to Make a Change

7. Writing Letters that Reach Readers In this session, you'll teach students that writers write letters as if they are talking to their reader.

8. Studying a Mentor Text (a Guided Inquiry) In this session, you'll teach students that writers read and study the work of other writers and then try to incorporate what they have learned into their own writing.

9. Knowing Just What to Say: Angling Letters to Different Audiences In this session, you'll teach students that when writers are working to make changes, they write letters to many different people, angling those letters to the different audiences.

10. How Can We Make It Better? Imagining Solutions In this session, you'll teach students that persuasive writers include possible ideas for how to fix the problem they are writing about.

11. Wait! What's That Say? Fixing Up Letters before Mailing Them In this session, you could teach students that before writers send their letters out into the world, they reread their writing to make sure it is clear and easy to read.

BEND III F Persuasive Writing Projects

12. Draw on a Repertoire of Strategies to Write about a World Problem In this session, you'll teach students that when writers want to tackle new, ambitious projects, they draw on all they know—in this case, all they know about writing persuasively.

13. Sound Like an Expert! Teaching Information to Persuade Your Audience In this session, you'll teach students that persuasive writers make their writing convincing by including facts that teach their readers important information about their topic.

14. More on Adding Detailed Information to Persuasive Writing In this session, you could teach students that writers read about their topic so they can include more detailed information in their writing. Or, you might teach students that writers reread their writing to see where more precise details can go.

15. Writing How-To Books to Make a Change In this session, you'll teach students that writers can write how-to books to give their readers detailed instructions about how to solve a problem.

16. Editing for Punctuation: Partner Work In this session, you could teach students that writers reread their writing to be sure they have included the right punctuation that will tell their readers how to read their piece.

17. Speaking Up and Taking a Stand: Planning and Rehearsing Speeches In this session, you'll teach students that writers make a plan for the ideas they want to share when giving a persuasive speech.

18. Fixing and Fancying Up for Publication Using the Super Checklist In this session, you'll teach students that writers revise and edit their writing before publication using writing tools, in this case a checklist.

19. The Earth Day Fair: An Author's Celebration In this session, you could teach students that when writers write to make a change, they share their writing with others, calling their audience or readers to action by answering their questions and asking them to add their name to a petition or a sign-up sheet.

KINDERGARTEN

For additional information and sample sessions, visit www.UnitsofStudy.com

GRADE 1, UNIT 1

Small Moments Writing with Focus, Detail, and Dialogue Lucy Calkins, Abby Oxenhorn Smith, and Rachel Rothman

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents10

You'll open this unit by inviting children to write like professional authors. You'll share a mentor text (perhaps *Night of the Veggie Monster*, from the trade book pack), give children three-page booklets, and invite them to tell and then write the small-moment stories of their lives. The most important words of your first mini-lesson are the final ones: "Off you go. You can get started drawing and writing your own Small Moments book." Be confident enough that if you reach a child's side and he has drawn pictures but not written words, you say cheerily, "Great. So tell me what is happening on this page." When the child tells you, you can say, "Add that right here. Put that here, on the

paper, so other people will know!” This first bend in the road swings, like a pendulum, between lessons that help children write the stories of their lives and lessons that establish the routines and structures of the workshop so that this writing work can be done independently. Children learn to touch and tell their stories, then sketch and write, so they can move independently through the writing process again and again. They learn to use their word-solving skills, and they learn that when they are finished writing one story, they can begin another. This first bend, then, encourages fearless approximation in ways that support ambitious storytelling and a volume of writing. In the second bend you will teach your young writers strategies to bring the people in their stories to life by making them move and talk. Children learn ways writers develop their narratives bit by bit. Partners act out what the people in their stories did and then capture that on the pages of their booklets. In the next bend of the unit, “Studying Other Writers’ Craft,” you will continue to teach children ways writers elaborate. Children will apply these strategies to their writing as needed, both in the new stories they write and in their previously written stories. Writers will generate a list of techniques the author of a mentor text used that they could try as well. In the last bend each child selects a piece he or she wants to publish and revises and edits that piece, using the support of a checklist of expectations for narrative writing. They also “fancy up” their writing by making a cover page, adding details and color to illustrations, and writing a “blurb.” With a partner, they rehearse reading their piece aloud. As the culmination of the unit children read their books in small groups and then add them to a newly created basket in the classroom library.

Welcome to Unit 1 BEND I F Writing Small Moment Stories with Independence

1. Lives Are Full of Stories to Tell In this session, you’ll teach children that writers use events from their lives—things they do or things that have happened to them—to write Small Moment stories.
2. Planning for Writing: Writers Touch and Tell, Sketch, then Write In this session, you’ll teach children that writers plan what they want to write about before they start writing.
3. Using Pictures to Add on in this session, you’ll teach children that writers use pictures to help add words to tell their stories.
4. Stretching Words to Spell Them In this session, you’ll teach children that writers spell by stretching out each word, listening for all the sounds and recording what they hear.
5. Zoom In: Focusing on Small Moments In this session, you’ll teach children that writers write with focus.
6. Partnerships and Storytelling In this session, you’ll teach children that writers talk to other writers about their writing, story-telling their ideas out loud.
7. Reading Our Writing Like We Read Our Books in this session, you’ll teach children that writers reread their own writing just like they read published books, making sure their writing is clear and makes sense for their readers.

For additional information and sample sessions, visit www.UnitsofStudy.com

Bend II F Bringing Small Moment Stories to Life

8. Unfreezing Our Characters and Our Writing In this session, you'll teach children how writers bring their stories to life by making their characters move and speak.

9. Telling Stories in Itsy-Bitsy Steps In this session, you'll teach children that writers bring their stories to life by unfolding the action bit by bit.

10. Bringing What is Inside Out: Making Characters Think and Feel In this session, you'll teach children that writers bring their stories to life by making characters think and feel.

11. Using Drama to Bring Stories to Life In this session, you could teach children that writers act out what really happened in their stories, then add those details to their writing, to bring their stories to life.

12. Using Familiar Words to Spell New Words In this session, you'll teach children that writers use words they know to spell new and more challenging words.

13. Editing: Capital Letters and End Marks Help Readers In this session, you could teach children that writers add punctuation marks to their writing to help their readers read their stories.

Bend III F Studying Other Writers' Craft

14. Studying a Story to Learn Ways the Author Makes It Special In this session, you'll teach children that writers study other authors' craft, seeing what special things the authors do that they could try in their own writing.

15. A Craft Move from a Mentor Text: Writing with Exact Actions In this session, you'll teach children that once writers have discovered a craft move to emulate, they try it out in their own writing. In this case, they could try out helping their readers make a movie in their mind, drawing them into the story by including the exact actions of their characters.

16. A Craft Move from a Mentor Text: Writing with Pop-Out Words In this session, you'll teach children that once writers have discovered a craft move to emulate they try it out in their own writing. In this case, they could try out giving their readers clues about how to read their story, including writing words bigger and bolder for emphasis.

17. Turn to Other Mentor Texts In this session, you could teach children that writers turn to books they love to find new tips for writing well and for ideas they can try in their own pieces.

Bend IV F Fixing and Fancying Up Our Best Work

18. Using All You Know to Revise In this session, you'll teach children that writers fix up and publish pieces that they especially love.

19. Editing with a Checklist In this session, you'll teach children that writers reread their writing using an editing checklist, to remind them of all the ways they know how to make their writing easy to read for their readers.

20. Making Books Ready for the Library In this session, you'll teach children that writers get their books ready to publish by including a title, detailed pictures, and a cover.

21. A Letter In this session, you could teach children that writers celebrate the work they have done by sharing their writing with an audience.

GRADE 1

Units of Study in Opinion, Information, and Narrative Writing• Overview and Contents

Nonfiction Chapter Books Lucy Calkins, Kristine Mraz, and Barbara Golub

GRADE 1, UNIT 2

This unit takes children on a writing journey that builds in sophistication. It begins with instruction in how to make a basic type of information book—the picture book. Children then create several information chapter books filled with elaboration, interesting text elements, and pictures that supplement the meaning conveyed by the words. In the first bend youngsters create a folder full of information texts, revisit many of these texts repeatedly, and revise them independently. These first books will resemble nonfiction picture books. From day one, this bend will spotlight using a teaching voice and writing a lot. Writers will also learn how to use readers' questions to add and subtract more information. During this first bend, children will revisit some of the skills they learned in Small Moments—planning, tackling big words, and drawing—in the context of this new genre. Throughout this first bend children will assess their work against the information writing checklist. Introducing this tool on the first day and revisiting it continually will help children build the habit of reflecting on their work and setting goals. During the second bend children write chapter books, which gives them opportunities to structure their texts. It is likely that the pace of your children's writing will slow as the books they produce become longer and more ambitious. During this bend you will revisit the mentor text *Sharks* to investigate how chapter books are written. You will teach children to include in their books not only all the things they've learned so far but also new elements: how-to pages, stories, introductions, and conclusions. This bend also spotlights new ways to elaborate: comparisons, examples, and elements of persuasion. This means that children may need paper with more lines and plenty of strips and extra sheets to attach. As children write, they will also continue to assess their work, in order to make their books stronger. Partner work will again be important as a way to check for clarity, generate more ideas, and cheer each other on. Once again, you'll celebrate the work in this bend on the last day, giving children one more chance to practice revision and editing before showing off what they have learned. In the final bend, children will write chapter books with increasing sophistication and independence. Whereas in the previous bend children learned how to structure a chapter book, in this bend they will

take all they have learned and set goals to write new (and better!) chapter books. There will also be opportunities to teach six-year-olds simple ways to research their topics by studying photographs and asking questions. Finally, lessons around craft and thoughtful punctuation add flourish to the powerful writing first graders are now doing in their information books. All of this work will lead to one last celebration, during which children will choose their favorite book to share with an audience.

Welcome to Unit 2

BEND I F Writing Teaching Books with Independence

1. **Writers Get Ready to Write by Teaching All about Topics** In this session, you'll teach children that writers teach all about their topic by organizing their information and using a teaching voice.
2. **Writers Plan, Tell Information Across Their Fingers, Sketch, then Write** In this session, you'll teach children that writers plan what they are going to say before they write. They do this by telling information across their fingers, sketching, and then writing.
3. **Writers Keep Readers in Mind, Writing to Answer Their Questions** In this session, you'll teach children that writers try to picture who their readers will be. Then, to reach their readers, they imagine and answer the questions their readers might ask.
4. **Nonfiction Writers Teach with Pictures as Well as Words** In this session, you'll teach children that writers teach with pictures and words. They include illustrations in their teaching books to help teach their readers even more.
5. **Being Brave Enough to Spell Domain-Specific Words (Spelling Fancy Words)** In this session, you'll teach children that writers bravely spell the challenging, expert words that help teach about their topic.
6. **Nonfiction Writers Use Readers to Help Them Add and Subtract** In this session, you'll teach children that writers need readers to help them revise. Readers help writers know where to add more details and where to subtract details.
7. **Taking Stock: Self-Assessing and Setting Goals** In this session, you'll teach children that writers assess how well they are doing and set goals to become even better writers.

GRADE 1

For additional information and sample sessions, visit www.UnitsofStudy.com

8. **Editing: Spelling, Capitals, and Punctuation** In this session, you could teach children that writers reread their writing closely, making sure they have included correct spelling, capitals, and punctuation.

Bend II F Nonfiction Writers Can Write Chapter Books!

9. Writing Tables of Contents in this session, you'll teach children that nonfiction writers, like story writers, learn how a book might go by studying books written by other authors, including their tables of contents.

10. Planning and Writing Chapters While Resolving to Get Better In this session, you'll teach children that writers plan individual chapters the same way they plan their teaching books. They tell the information across—and down—their fingers before they write.

11. Writers Write with Details and Help Readers Picture the Details by Using Comparisons In this session, you'll teach children that nonfiction writers use different strategies to say more and teach others. One strategy is using comparisons to teach.

12. Different Kinds of Writing in Teaching Books: Chapters Can Contain How-To Writing, Persuasive Writing, and Stories In this session, you'll teach children that writers draw on everything they have already learned to teach their readers, including writing how-to pages, persuasive writing, and stories in their teaching books.

13. Introductions and Conclusions (CCSS) in this session, you could teach children that writers write an introduction for their books to let their reader know what they will learn, and they write a conclusion that leaves their reader with a big thought or idea.

14. Fix-Up Writing by Pretending to Be a Reader In this session, you'll teach children that nonfiction writers fix up their writing for readers by pretending to be a reader and also by thinking, "Does this match what I know about how to write this kind of writing well?"

Bend III F Writing Chapter Books with Greater Independence

15. Writers Use All They Know to Plan for New Chapter Books In this session, you'll teach children that writers use all of the tools around them to make a plan to write their best book ever. These tools include charts, mentor texts, and other writers.

16. Writers Do Research, Like Finding Images or Photos, to Help Them Say More In this session, you'll teach children that nonfiction writers use images and photos to help them say more about their topic.

17. Editing "On the Go": Varying End Punctuation to Bring out a Teaching Book's Meaning In this session, you'll teach children that writers use their voices to help teach their readers. One way they do this is by deciding how to punctuate their sentences.

18. Using Craft Moves Learned in Small Moments: Pop-Out Words and Speech Bubbles In this session, you'll teach children that writers rely on all the craft moves they have learned, even craft moves from other genres, to write their teaching books.

19. Editing Step by Step In this session, you'll teach children that writers edit their writing so that it is ready to be published and go out into the world.

20. A Final Celebration: A Letter to Teachers In this session, you could teach children that writers share their expertise with an audience, teaching their audience all about their topics and all they've learned.

GRADE 1, UNIT 3

Welcome to Unit 3

BEND I F Best in Show: Judging Our Collections

1. People Collect Things and Write Opinions about Their Collections In this session, you'll teach students that when writers care a lot about something—dogs, hats, T-shirts, superhero figures—they often collect examples of that topic, and then spend time judging all they have collected, thinking, "This is the best because . . ." They try to convince others of their opinions.

2. Explaining Judgments in Convincing Ways In this session, you'll teach students that when writing about their opinions, writers need to give several reasons and provide supporting details for these reasons.

3. "How Do I Write This Kind of Writing Well?" In this session, you'll teach students that writers read and study the work of other writers and then try to incorporate what they have learned into their own writing.

4. Opinion Writers Expect Disagreement In this session, you'll teach students that writers don't always share the same opinion. When people disagree, this leads writers to back up their opinions with reasons.

5. Awarding Booby Prizes for More Practice—and More Fun In this session, you could teach students that opinion writers don't always write about their favorite thing or the best thing, they also write about their least favorite, or the worst thing. Then they back their opinion up with reasons and evidence.

6. Bolstering Arguments in this session, you'll teach students that one way to be more convincing is to ask others who share your opinion to help bolster the argument. It can help to cite the person directly.

In the first bend in this unit you will create happy enthusiasm for writing by holding a glorified show-and-tell session—one in which, instead of asking children to bring one robot, one baseball cap, or one Barbie to school, you ask each child to bring a small collection stored neatly in a shoebox. Once children have collections in hand, you will ask them to use writing to think and "talk" about the stuff of their lives. Specifically, they will review their collections and choose which item in that collection is the best, writing defenses for those judgment. This writing is their introduction to developing opinions and insights about all that matters most to them and writing reviews, the subject of this book. During the second bend students write review after review, about anything and everything: toys, restaurants, video games—the works. Meanwhile, you will remind students that they already know that writers revise. Because your mini-lessons will often

teach a new quality of good persuasive writing, on any one day some children will be revising previously written reviews to include the new learning, and some will be writing new ones. Toward the end of this bend, students will gather their reviews and begin to create anthologies: a kid mini-version of Zagat's guide to restaurants, a collection of book reviews, a collection of another type of review. Finally, in Bend III you will teach children ways writers craft book reviews—summarizing, evaluating, judging, and defending their judgments. You will teach children that much like they collected things and judged the items in their collections, they can collect and judge books and then write to tell others their opinions about those books. You'll also return to teaching your children how to write to persuade, using all they've learned about the structure of a review and persuasive writing. You'll ask writers to work on individual projects that convince others to read and be interested in the books the writers are reading and interested in. The unit ends in a big, old-fashioned celebration of the ways people persuade others to read their books (much like PBS's Reading Rainbow book reviews of years past).

7. Editing and Publishing: Making Our Pieces "Best in Show"! In this session, you'll teach students that writers often use checklists to make their writing the best that it can be.

Bend II F Writing Persuasive Reviews

8. Writing Reviews to Persuade Others In this session, you'll teach students that review writers write not only to share their opinion but also to persuade others to share their opinion. Writers can study mentor texts to learn the best ways to do that.

9. Talking Right to Readers In this session, you'll teach students that writers use a persuasive voice by writing as though they are talking right to their readers, offering important information.

10. Making Comparisons in Writing In this session, you'll teach students that persuasive writers make comparisons. They include ways that their topic is better (or worse) than others.

11. Hook Your Reader: Writing Catchy Introductions and Conclusions In this session, you'll teach students that writers write introductions to grab their readers' attention right from the very start. One way to do this is to talk directly to readers.

12. Partners Work Together to Give Writing Checkups! In this session, you'll teach students that writing partners can read each other's writing and use an editing checklist to give feedback on how to make their writing better.

13. Making Anthologies: A Celebration In this session, you could teach students that writers often collect reviews that go together into a collection, or an anthology, to share with an audience they hope to convince of their ideas.

Bend III F Writing Persuasive Book Reviews

14. Using All You Know to Write Book Reviews In this session, you'll teach students that writers write book reviews to recommend titles and authors that they believe others should read.

15. Don't Spill the Beans!: Giving Sneak Peek Summaries In this session, you'll teach students that book review writers give a sneak peek summary and are careful not to give away too many details about the book.

16. Not Too Long, Not Too Short!: Using Conjunctions In this session, you'll teach students that writers check their sentences to make sure that they are just right. If the sentences aren't, writers use punctuation marks, linking words, or other editing tools to make it just right.

17. Review a Review?: Making Sure Reviews Are Brim Full of the Best Work! In this session, you'll teach students how to revise their own work and help each other by offering strategies for peer partnerships.

18. Book Review Talks: A Reading Rainbow-Style Celebration In this session, you could teach students that writers share their book reviews with an audience, in the hopes of convincing their audience to take their recommendations.

GRADE 1

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

From Scenes to Series Writing Fiction Mary Ehrenworth and Christine Holley (Lucy Calkins, series editor)

GRADE 1, UNIT 4

Welcome to Unit 4

BEND I F Fiction Writers Set Out to Write Realistic Fiction!

1. Serious Fiction Writers Do Some Serious Pretending In this session, you'll teach children that writers call on their pretending skills to invent characters and Small Moment adventures.

2. Writers Develop a "Can-Do," Independent Attitude In this session, you'll teach children that writers develop a "can-do" attitude and give themselves orders, using all the tools at hand to work independently and keep going.

3. Writers Learn to Get Their Characters out of Trouble In this session, you'll teach children that writers make endings that satisfy their reader; they make something happen through action, dialogue, or feeling to get their characters out of trouble.

4. Serious Writers Get Serious about Spelling In this session you'll teach children that writers make courageous choices about words in their stories—they tackle sparkling

words as they write. They also use everything they know about spelling to write these daring words.

5. Taking Stock: Writers Use Checklists to Set Goals In this session you'll teach students that writers use checklists to review their writing and set goals.

Bend I begins with an invitation to children to do something they already love doing—pretending! On the first day, you'll teach children that fiction writers call on their pretending skills to invent characters and small-moment adventures—and then children will come up with characters of their own, name them, and put them into imagined scenarios. Throughout the bend, you will encourage your students to write lots of realistic fiction quickly and with independence, using all they already know about writing small moments and bringing stories to life. You'll introduce the notion that characters face a bit of trouble—and that writer's then get their characters out of trouble to give readers a satisfying ending. Toward the end of the bend you'll spotlight courageous word choice and spelling. You'll end by asking your young writers to reflect on their writing and use the narrative checklists to set new goals. In the second bend you'll set your young writers on a new path—using all they have learned until now to write a series of books. You'll teach children that series writers put their characters into more than one book and more than one adventure and give special consideration to what to put into the very first book of a series so that readers are set up for the books to follow. As children stay with one or two characters for a few or even half a dozen books, you'll teach them to write with detail and how to make their characters talk for different purposes. You'll use Henry and Mudge to model as you teach this bend and the rest of this unit. The bend ends with a mini-celebration of children's first series. Children will edit their work in preparation for this celebration and create a boxed set (perhaps a painted-over cereal box with a blurb about the famous young author on the back) to showcase their work. In Bend III the focus shifts to turning the children into more powerful writers of realistic fiction, as they study the genre and themselves as writers. The bend begins with a mini-inquiry, in which you'll use Henry and Mudge to determine what writers do to make realistic fiction realistic. You'll teach children that writers call on their own experiences to imagine tiny details they can include in a story to let their readers know a story is realistic. Children will then try this themselves, adding little details to their second series to help readers picture the stories in their mind. You'll spotlight how to show not tell and then prompt youngsters to think about the structure of their stories as they write chapters with a clear beginning, middle, and end. They'll learn that writers use patterns to elaborate and then draw on all their skills and knowledge as writers of fiction to create even more powerful stories. In the final bend children prepare to publish their second series. They'll work hard to add important details to the illustrations, create a "meet the author" page, and edit and revise in meaningful ways to make their work publication ready. The unit ends with a grand finale, during which an audience will join the class in celebrating their newly published series.

Bend II F Fiction Writers Set Out to Write Series

6. **Series Writers Always Have a Lot to Write about** In this session, you'll launch your writers into writing series, including thinking of more than one story for a favorite character and modeling themselves on famous series writers.

7. **Introducing Your Character in Book One of a Series: What Does Your Reader Want to Know?** In this session, you'll teach children that series writers often write a Book One to their series. In it, they share a lot of details about their character.

8. **Writers Develop Their Dialogue** In this session, you could teach students that writers make characters in their stories speak in many ways, including in speech bubbles and in their writing, and for different purposes, such as to show a character's thoughts or feelings.

9. **Saddle Up to the Revision Party and Bring Your Favorite Writer** In this session you'll launch a "revision party," and you'll suggest that writers invite their favorite author as an honored guest.

10. **Celebrating Our First Series** in this session, you could teach students that writers get their writing ready for readers by editing their work carefully and also by creating boxed sets that will hold all the stories in their series.

Bend III F Becoming More Powerful at Realistic Fiction: Studying the Genre and Studying Ourselves as Writers

11. **Series Writers Investigate What Makes Realistic Fiction Realistic** in this session you'll teach students that writers call on their own experiences to imagine the tiny, realistic details that make realistic fiction so realistic.

12. **Writers "Show, Not Tell" by Focusing on Tiny, Realistic Details** In this session you'll teach students that fiction writers add tiny, realistic details to their stories—they show, not tell—to help their readers picture the story in their minds.

13. **Fiction Writers Include Chapters: Writing a Beginning, Middle, and End** In this session you'll teach students that fiction writers divide their stories into chapters and they stretch out each chapter so that they have a beginning, a middle, and an ending for their stories.

14. **Patterns Help Writers Elaborate** in this session you'll teach students that writers use patterns to elaborate

15. **Writers Use Their Superpowers to Work with Greater Independence** In this session, you'll remind students that writers use all their superpowers—everything they know and have learned about a type of writing—to get better.

Bend IV F Getting Ready to Publish Our Second Series

16. **Punctuation Parties** In this session, you'll teach students that writers work hard on revising their stories, which includes using fabulous punctuation.

17. Writers Use Illustrations to Tell Important Details In this session, you'll teach children that writers use illustrations in important ways, and you'll investigate the roles illustrations play by studying them in mentor texts.

18. Meet the Author Page In this session you'll teach students that writers introduce themselves to their readers with "meet the author" pages for their series.

19. Getting Ready for the Final Celebration In this session, you could prepare students for the upcoming celebration by reminding them that writers get their writing ready to publish by revising, editing, and making their work look beautiful.

20. A Celebration of Series Writers: The Grand Finale! In this session, you could invite a class of kindergarten students, parents, first-grade teachers, or others, to create an audience for your students as they celebrate the writing they have produced during this unit.

GRADE 1

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

GRADE 2, UNIT 1

"Writers," you'll say to the children as you introduce this unit, "I bet you're wondering how Jane Yolen and Angela Johnson came up with the ideas for their books *Owl Moon* and *The Leaving Morning*. Maybe, in the middle of their regular lives, Jane and Angela grabbed hold of particular moments and then let those moments spark ideas for their stories." You might then say, "Starting today, each one of you is going to live like these master writers, finding small moments to write about from your own lives!" Over the course of Bend I, you will teach your students ways to write their small-moment stories, paying attention to detail and crafting powerful beginnings and endings. The bend ends with a lesson in which children use the narrative writing checklist to assess their work and set goals for themselves. In the next bend you will spotlight writing with intention and learning from authors' craft. You'll begin by asking children to name their intentions as writers—what they hope their readers will feel—and then revise their story to accomplish these intentions. You'll lead children in an inquiry into what makes *Owl Moon* so powerful; together, you will examine a couple of parts of the story closely to consider what effects they have on readers and how the author has achieved these effects. Then you will teach students ways to try out these craft moves in their own writing. As the bend progresses the emphasis shifts to understanding why an author would use a particular craft move. Children will revise with that in mind, paying attention, too, to word choice and language. In the final bend you'll set children up to make reading and writing connections—to draw on everything they have learned up until this point to discover craft moves in books they are reading on their own and apply these moves to their own writing. There are two main goals in this bend. First, students will work with increasing independence, transferring what they have learned under your

guidance and through shared inquiry to work that is now mostly self-initiated. Second, children will devote careful attention to revising and editing, aiming to make their writing as clear and as powerful as it can be. The bend ends with a celebration in which you introduce your new class of “master writers” to their audience.

Welcome to Unit 1

BEND I F Studying the Masters for Inspiration and Ideas

1. **Discovering Meaningful Small Moments, as the Masters Might: Generating Ideas for Writing** In this session, you’ll teach children that one way they can learn to write meaningful, beautiful stories is to study the craft of mentor authors.
2. **Capturing Story Ideas: Tiny Topics Notepads** In this session you’ll teach children that writers capture everyday moments and save them as possible story ideas to write later.
3. **Stretching out Small Moments, as Authors Do** In this session, you will teach children what it looks and sounds like when writers tell the whole story of a tiny moment.
4. **Writing with Detail: Magnifying a Small Moment** In this session, you’ll teach students that writers zoom in on a small moment in their stories, magnifying it so that their reader can see, smell, taste, and feel it.
5. **Revising with the Masters: Crafting Powerful Endings** In this session, you could teach students that writers spend lots of time writing and rewriting their endings, working hard to bring their stories to a satisfying conclusion.
6. **Rereading like Detectives: Making Sure Our Writing Makes Sense and Sounds Right** In this session, you’ll teach children that writers reread their writing like detectives, checking the ending punctuation to make sure it makes sense and sounds right to the reader.

Lessons from the Masters Improving Narrative Writing Amanda Hartman and Julia Mooney (Lucy Calkins, series editor)

19 For additional information and sample sessions, visit www.UnitsofStudy.com

7. **Working Hard: Setting Goals and Making Plans for Writing Time** In this session, you will teach students that writers get stronger by looking at their writing, making plans, and setting goals.

BEND II F Noticing Author’s Craft: Studying Imagery, Tension, and Literary Language

8. **Revising with Intent** In this session, you will teach students that writers revise as they are writing, considering what their intention is for writing and what they want their readers to feel.
9. **Close Reading: Learning Writing Moves from a Text** In this session, you’ll teach students that writers use books as writing resources. They study different parts of books and think, “Could I write like this?”

10. Learning to Write in Powerful Ways: Trying out Craft Moves Learned from Mentor Authors In this session, you'll teach students that writers make their writing more powerful by trying out craft moves learned from mentor authors.

11. Learning to Write in Powerful Ways: Trying out a Second Craft Move In this session, you could teach students that writers need repeated practice at trying out different craft moves from mentor authors. One craft move they might try out is writing clues that will help add drama to their stories.

12. Emulating Authors in Ways that Matter: Revising in Meaningful Ways In this session, you'll teach students that when writers study mentor authors they think not only what this author has done that I could try out but why this author had done this. Then they revise to make sure that they've emulated craft moves in ways that make sense.

13. Mentor Texts Have Ideas for Word Choice as Well: Studying and Revising for Precise and Specific Language In this session, you'll teach students that writers edit for not only standard conventions but also for the way their writing sounds. They can use mentor authors to learn about precise, beautiful language.

14. Rereading and Quick Editing: Preparing for a Mini-Celebration In this session, you could teach students that before sharing their work with readers, writers use editing checklists to make sure their writing is ready for an audience.

BEND III F Study Your Own Authors

15. Learning Craft Moves from Your Own Mentor Text In this session, you'll teach students that writers can choose their own mentor authors to learn from.

16. Being Bold: Trying What We Noticed and Named in Our Own Stories In this session, you'll teach children that writers are bold. They try new things in their writing, even if they aren't perfect at it, and then they see if this new thing they tried works in their writing.

17. Writers Can Help Each Other: Partners Give Us Feedback In this session you could teach students that writers work alongside other writers, helping each other revise their writing so that it is as good as it can be.

18. Editing and Preparing for Publication In this session, you'll teach children that writers get their writing ready for publication by making sure it is easy to read. This means that they check their spelling, punctuation, and word choice.

19. A Celebration In this session you could teach students that writers send their writing out into the world by sharing it with an audience, and celebrating all they have accomplished.

GRADE 2

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

GRADE 2, UNIT 2

In the first bend in this unit students write about a shared science topic. This is unusual: in a writing workshop students usually pursue topics of their own choosing, and the instruction centers on writing. In the opening of this unit, however, children conduct an entire forces-and-motion experiment, jotting and sketching as they do so, and then write a four-page lab report—their hypotheses on one page, procedures on another, results on a third, conclusions on a fourth. Later, you'll help students reflect on and improve this writing, but for now it is enough to move through the process. In the second bend your goal will be to help your students master the writing processes they experienced in Bend I. You'll ignite students' enthusiasm for the new round of investigation by reminding them that scientists participate in scientific conversations and that they too need to join the scientific community of their school by communicating clearly all they have learned. You'll also introduce mentor texts so that students can revisit and improve lab reports already in progress. By the end of this bend your students will be able to design and conduct an experiment independently, writing lab reports as they progress through the work. They'll learn to write with domain-specific vocabulary and to elaborate as they write new lab reports and revise previously written ones. In the third and final bend of the unit you'll invite students to write an information book that teaches readers all about a topic that the writer knows well and that—here's the hard part!—relates to the topic of the first part of the unit, forces and motion. You will, of course, support them extensively in this hard work! Whether they write about bicycling or golf or skateboarding or skating, a good deal of what they say about forces and motion will be similar, allowing you to teach whole-class sessions that are also easily tailored to each child's writing. You'll help children apply their knowledge to these subjects and earn from one another's work. A good deal of your teaching throughout this unit will help children with the special challenges of this sort of information writing. To model how to do this kind of writing, you'll rely on a mentor text. In the first bend we recommend John Graham's *Hands-On Science: Forces and Motion*. In bend three we recommend Stephen Biesty's *Incredible Cross Sections*. You'll help students read these texts closely, studying techniques the authors have used and thinking about the reasons the authors made the choices they did. This close analytic reading reflects the craft and structure requirements of the Common Core State Standards for Reading Informational Text (2.4, 2.5, 2.6), and it ties reading and writing workshop tightly together.

Welcome to Unit 2

BEND I F Writing as Scientists Do

1. Learning to Write about Science In this session, you'll teach students that scientists study the world around them, conduct experiments, and write about their experiments. They write a question they have, what they think the answer will be, and then what actually happens. Scientists write lab reports.

2. **Studying a Mentor Text: Procedural Writing** In this session, you'll teach students that writers study mentor texts when learning to write a new kind of writing, like procedural writing, asking what the author has done that they could try as well.

3. **New Wonderings, New Experiments** In this session, you'll teach students that scientists—like writers—go through a process. And just like writers, scientists come up with their own ideas for what to write about. They decide on a question they want to find out about and then plan and test their question with an experiment, recording all the steps as they go.

4. **Authors Share Scientific Ideas/Conclusions** In this session, you'll teach students that scientists spend a lot of time writing and thinking about their conclusions. They push themselves to ask *Why?* and then offer the best explanation they can based on their results. In this way, their conclusions often lead to more investigations and research.

5. **Scientists Learn from Other Sources as Well as from Experiments** In this session, you'll teach students that when scientists want to improve their writing, they learn more about what it is they are investigating. That is, scientists improve their writing by learning more science and then revise their writing based on what they've learned.

GRADE 2

For additional information and sample sessions, visit www.UnitsofStudy.com

6. **Student Self-Assessment and Plans** In this session, you'll teach students that writers self-assess, making sure their writing reflects all they know how to do. Then they set goals for themselves, making plans to improve as a writer of informational texts.

BEND II F Writing to Teach Others about Our Discoveries

7. **Remember All You Know about Science and about Scientific Writing for New Experiments** In this session, you'll teach students that scientists bring all they know about writing and about science to new experiments, drawing on all their knowledge to write well and conduct precise and replicable experiments.

8. **Studying a Mentor Text: The "Results" Page** In this session, you could teach students that writers look to mentor texts for ideas about how to organize their writing.

9. **Comparing Results and Reading More Expert Materials to Consider New Questions** In this session, you'll teach students that scientists compare the results of their experiments against other scientists' results, using these comparisons to grow and extend their thinking.

10. **Designing and Writing a New Experiment** In this session, you'll teach students that scientists revisit their initial experiments and ask, "What do I still wonder?" Then, they use their initial results and writing to generate new experiments.

11. **Editing: Domain-Specific Language** In this session, you'll teach students that scientists use domain-specific language when speaking and writing about their topics. They do this so that they are as precise as they can be when talking about their experiments and to show their audience that they are experts in their field and knowledgeable about their topics.

BEND III F Writing about Forces and Motion in Information Books

12. **Drawing on All We Know to Rehearse and Plan Information Books** In this session, you'll teach students that writers choose topics they know a lot about and are experts on to write information books. And before writers write their information books, they plan how their information will go to teach it to others.

13. **Tapping Informational Know-How for Drafting** In this session, you'll teach students that writers draft the chapters of their books by looking back at their tables of contents and their plans and deciding what they will write first, then next.

14. **Studying Mentor Texts to See How Authors Include Scientific Information in Their Writing** In this session, you'll teach students that writers look at mentor texts to find ideas for their own writing. When studying information books, writers look to see how the authors integrate their information into their writing in a way that connects to their topics.

15. **Using Comparisons to Teach Readers** In this session, you'll teach students that writers use comparisons in their information books. They compare something that is new for their readers to something their readers already know.

16. **Showing Hidden Worlds with Science Writing** In this session, you'll teach students that science writers use special strategies to share hard-to-understand concepts with their readers. Some of these strategies include slowing down the writing, magnifying pictures or images, and drawing pictures to show the insides of objects.

17. **Introductions and Conclusions: Addressing an Audience** In this session, you could teach children that writers of information books craft introductions that engage their readers' attention and write conclusions that highlight key information about their topics.

18. **Editing: Aligning Expectations to the Common Core** In this session, you'll teach students that writers edit their books by rereading and making their writing easier to read, inserting capitals, commas, and apostrophes where appropriate.

19. **Celebration: Writing and Science Exhibition** In this session, you could teach students that writers share their information books and lab reports with others, inviting their audience to participate in their hands-on experiments and sharing with them their scientific findings.

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

Writing about Reading Shanna Schwartz, Alexandra Marron, and Elizabeth Dunford
(Lucy Calkins, series editor)

GRADE 2, UNIT 3

Welcome to Unit 3

BEND I F Letter Writing: Sharing Opinions about Books

1. **Writing Letters to Share Ideas about Characters** In this session, you'll teach students that writers are often inspired by their reading, and reach out to others to share their ideas about characters.
2. **Getting Energy for Writing by Talking** In this session, you'll teach students that writers use conversations as rehearsals for writing, but they need to be mindful of their writing energy.
3. **Writers Generate More Letters: Developing New Opinions by Looking at Pictures** In this session, you'll teach students that writers look closely at the pictures in their books to help them develop opinions.
4. **Writers Make Their Letters about Books Even Better by Retelling Important Parts** In this session, you'll teach students that writers who write about books often need to retell part of the story in order to help their readers fully understand their opinion.
5. **Keeping Audience in Mind** In this session, you'll teach students that writers write with a specific audience in mind, angling their writing towards their reader and writing as if they are talking to them.
6. **Using a Checklist to Set Goals for Ourselves as Writers** In this session, you could teach students that writers use checklists to make sure they are doing everything they know to do to make their opinion pieces the best they can be, and they set goals for themselves to become even better opinion writers.

Students begin this unit by writing letters about the books they are reading to other potential readers of these books. During the first bend students will draft letters about the characters they've met in their books, formulating ideas and opinions, providing reasons for these ideas and opinions, and using details and examples from the text to support their claims. You'll also invite students to write about favorite scenes and illustrations and lessons learned. You will teach children 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. You'll coach them in close reading as a way to deepen their thinking and spark new ideas for writing. You will teach students that writers read and reread closely in order to come up with more ideas for their writing, more details and evidence to support their opinions, and more craft moves that authors and illustrators use to make their points convincing and their writing interesting. Before students send their letters about their books out into the world they will also participate in a punctuation inquiry and

then incorporate the conventions they are noticing in published books into their own writing. In the final bend students will shift gears, moving away from persuasive letters into persuasive essays as they write to convince others that their favorite books are worthy of awards. This work will build on the first two bends as students continue to write their opinions about books and support those opinions with reasons and details from the text. They will lift the level of this writing as they learn to incorporate quotations to supply further text evidence, make comparisons between books and collections of books, and develop strong introductions and conclusions, all in the service of teaching and persuading others. This work leads to a class book fair in which invited visitors listen to students' book-award announcements.

BEND II F Raising the Level of Our Letter Writing

7. Writing about More than One Part of the Book In this session, you'll teach students that one way writers make their letter writing stronger is by writing opinions about more than one part of the book, planning before drafting.

8. Reading Closely to Generate More Writing In this session, you'll teach students that when writing about reading, writers read closely and carefully, paying attention to details that other may pass over. They use these details to grow new ideas.

9. Gathering More Evidence to Support Our Opinions In this session, you'll teach students that when supporting opinions about a text, writers reread that text, looking for multiple pieces of evidence to support their idea.

10. Why Is the Author Using a Capital Here? In this session, you'll teach students that authors can turn to mentor texts whenever they have a question about writing. In this case, they'll inquire into how and why an author uses capital letters.

11. Publishing Our Opinions for All to Read In this session, you'll teach students that writers often add fun little extras to fancy up their writing and draw in and entertain their readers.

BEND III F Writing Nominations and Awarding Favorite Books

12. And the Nominees Are ... In this session, you will teach students that writers of nominations choose topics that they have strong opinions about, making cases for their topics by including evidence.

13. Prove It! Adding Quotes to Support Opinions In this session, you'll teach students that opinion writers use evidence from the book to support their thinking. Sometimes the portion of the text that proves their opinion can be added directly to their writing through the use of quotation marks.

14. Good. Better. Best. In this session, you'll teach students that writers often make comparisons to support their opinions. When writing about books, they compare characters, series, or kinds of books to explain why they think one is better or best."

15. Giving Reader Signposts and Rest Stops In this session, you'll teach students that writers use mid-sentence punctuation to help highlight ideas for their readers.

16. Writing Introductions and Conclusions to Captivate In this session, you'll teach students that writers read and study the work of other writers, and then try to incorporate what they have learned into their own writing. In this case, your focus will be on writing introductions and conclusions.

17. Using a Checklist to Set Writerly Goals In this session, you'll teach students that writers use tools to help them evaluate their writing, figure out what they are doing well, and then make a plan for what they want to do better.

18. Keeping the Elaboration Going In this session, you could teach students that when writers meet one writing goal, they set a new goal for themselves. Writers work continuously to get better.

19. Awarding Our Favorites: A Book Fair Celebration In this session, you could teach students that writers share their books—and nominations—with an audience, in the hopes of convincing them to read the books they love.

GRADE 2

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing• Overview and Contents

Poetry Big Thoughts in Small Packages Lucy Calkins, Stephanie Parsons, and Amy Ludwig VanDerwater

GRADE 2, UNIT 4

Welcome to Unit 4

BEND I F Seeing with Poets' Eyes

1. Seeing with Poets' Eyes In this session, you'll teach students that poets see the world through special lenses. They see with both their hearts and minds, and they write about the world in fresh, unusual ways.

2. Listening for Line Breaks In this session, you'll teach students that poets are intentional about their line breaks, trying out a few different ways until their words look and sound right to them.

3. Putting Powerful Thoughts in Tiny Packages In this session, you'll teach students that poets choose topics that mean a lot to them, and then they anchor those topics in a meaningful small moment, images, or object.

4. Poets Make Sure Their Poems Grow from the Strong Feelings and Concrete Details of Life In this session, you'll teach students that poets are always on the lookout for

poems, mining their notebooks and their lives for ideas that have both strong feelings and concrete details.

5. Editing Poetry in this session, you'll teach students that poets edit their poems, paying close attention to spelling. Young poets circle words that look incorrectly spelled and draw on strategies to fix these.

Children come to the classroom with the poetry they've encountered in their lives—they sing songs, play clapping games, whisper prayers, remember lines from rhyming picture books. You'll begin this unit by immersing kids in poems—they'll read poems aloud as a class, in groups, with a partner, or even alone. After spending this time with favorite poems, they'll have many mentor texts to call on as they proceed through the unit. At the beginning of the unit you will set up a table or corner displaying humble and beautiful objects from nature: small rocks, nests, shells, shed snake skins, pine cones, and the like. The work of poetry is not simply making marks on paper; it is the work of deepening observation. These early days are inner work, deep seeds that will later flower into leafy poems. Gradually you will teach children ways poets write about the world, and children will write about these natural objects, making comparisons and experimenting with line breaks. They will soon move on to write about their own topics, just as they have in all the previous units, learning that their own stories and wonderings can be shaped into poems too. You will teach them ways poets choose topics that matter and show big feelings with moments or images. Your class will discover poems in their own lives and will discuss where the writers of favorite poems may have found their inspiration. Throughout this unit your goal will be to strengthen students' understanding of structure and metaphor, word choice, and repetition. Children will bring these understandings to all their future writing. Once children learn the power of a repeating line in poetry, they will be more likely to recognize the power of repetition in a narrative or essay. Students will see that spelling counts in poetry too, and they will learn strategies for editing their poems. Early on, you will have a mini-celebration honoring students' first poems. In Bend II your students will have even more opportunities to work—and play—with language. Children can use each lesson and technique you teach as they write a new poem or revise a previously written one. This portion of the unit will focus on choosing precise words and literary devices, playing with repetition, and listening for mood. In Bend III you will continue coaching children on all aspects of poetic language. You'll focus especially on ways poets choose and use a variety of poetic structures, perhaps using the trade book *Old Elm Speaks*, by Kristine O'Connell George. You will encourage children to experiment with lists and stories, questions and answers, and other common poetic forms. You will coach children to play with point of view in their poems—pretend to speak to something or as something or create imaginary back-and-forth conversations. At the end of the unit children revise and edit their poems and celebrate by sharing them in a variety of ways.

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

6. Searching for Honest, Precise Words: Language Matters In this session, you'll teach students that poets think carefully about the words that they choose, searching for precisely the right ones to match what they are trying to say.

7. Patterning Through Repetition in this session, you'll teach students that poets repeat words, lines, sounds, and images to give their poems rhythm, sound, and music, and to bring out meaning.

8. Poems Are Moody in this session, you'll teach students that poets consider the mood they want a poem to convey, and they make sure that the mood matches the poem's meaning.

9. Using Comparisons to Clarify Feelings and Ideas In this session, you'll teach students that one way poets make meaning is to compare one thing to another.

10. Stretching Out a Comparison in this session, you'll teach students that one way poets make a comparison powerful is to stretch it across many lines, adding in actions that correlate with the comparison.

BEND III F Trying Structures on for Size

11. Studying Structure in this session, you'll teach students that poets experiment with different structures. In this case, students will study two mentor poems with different structures (conversation poems and list poems) and add these structures to their repertoire.

12. Studying a Mentor Text With Poets' Eyes In this session, you'll teach students that poets often study other poems to learn about how they are structured, and they try out those new structures in their own poems.

13. Matching Structures to Feelings In this session, you'll teach students that there is a relationship between structure and meaning in poetry. Teach them that poets choose a structure that is the right fit for what they want to say.

14. Playing with Point of View In this session, you'll teach students that poets sometimes write from a point of view other than their own.

15. Revising Poems: Replacing Feeling Words with Word Pictures In this session, you'll teach students that poets revise by replacing vague feeling words with images that show rather than tell.

16. Editing Poems: Reading Aloud to Find Trouble Spots In this session, you'll teach students that poets often read their poems aloud to find trouble spots.

17. Presenting Poems to the World: An Author's Celebration In this session, you'll celebrate students work as poets, and they'll have an opportunity to share their poems with the larger community.

GRADE 2

For additional information and sample sessions, visit www.UnitsofStudy.com

GRADE 3, UNIT 1

Crafting True Stories Lucy Calkins and Marjorie Martinelli

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents 26

In the first section—bend—of this unit, in addition to helping children get accustomed to the routines and expectations of the writing workshop, you will show them examples of third-grade writing notebooks. Then, as children generate personal narrative writing, you'll coach them in setting goals for themselves. For some children this will mean increasing their volume and stamina; for others it will mean writing with more attention to conventions or craft. This first bend provides a vision for the kind of writing third graders can do and sets clear expectations in a celebratory, can-do way. Bend II introduces children to keeping a writing notebook. Children will learn to reread their notebooks, to select a seed idea, and then to develop that seed idea by storytelling different ways the story might go (sound, start and end, etc.). Then you will teach them that writers draft by writing fast and furiously, reliving each moment as they go. Next, children will spend time on revision, studying the work of mentor author Karen Hesse; they'll try her techniques in their own drafts. You'll conclude this bend by introducing paragraphing and discussing how to develop paragraphs by adding step-by-step actions, dialogue, thoughts, and feelings. The third bend emphasizes independence and initiative. You'll remind children that writers finish one piece and begin the next right away, applying all they've learned and moving to higher levels of expertise and independence. Much of what you teach during this time will depend on what you observe when you compare your students' writing with the narrative writing checklists. In addition to this revision work, you'll teach students the conventions of punctuating dialogue. During the final bend, after students have selected the draft they will publish, you will rally them to tackle a whole new fast draft on that topic. They'll need to rehearse just as they did for the first draft, envisioning the story bit by bit. Then you'll teach children, once again, to look to professional authors to learn ways writers deliberately craft the endings of their stories. Finally, you'll show students how to use an editing checklist. As a final celebration, you will create a bulletin board that has a space for each child's writing and then invite classroom visitors to read and admire the work put forth by these blossoming third-grade writers.

Welcome to Unit 1 BEND I F Writing Personal Narratives with Independence

1. Starting the Writing Workshop: Visualizing Possibilities In this session, you'll invite students to become writers and teach them that writers make New Year's resolutions; they think about the kind of writing they want to make and set goals for themselves to write in the ways they imagine.

2. Finding Ideas for Personal Narratives In this session, you'll teach students that writers generate personal narrative entries by writing focused stories of times spent with people important to them.
3. Drawing on a Repertoire of Strategies: Writing with Independence In this session, you'll teach students that writers sometimes think of a place, list small moments that happened in that place, and then write about one of those moments.
4. Writers Use a Storyteller's Voice. They Tell Stories, Not Summaries In this session, you'll teach students that one way writers draw readers in is telling their stories in scenes rather than summaries.
5. Taking Stock: Pausing to Ask, "How Am I Doing?" In this session, you'll teach students that writers sometimes pause to consider what's going well in their writing and what they might try next to take their writing up a level.
6. Editing as We Go: Making Sure Others Can Read Our Writing In this session, you'll teach students that writers don't wait to edit; they take a minute as they write to make sure their writing is as clear as possible for their readers.

27For additional information and sample sessions, visit www.UnitsofStudy.com

BEND II F Becoming a Storyteller on the Page

7. Rehearsing: Storytelling and Leads In this session, you'll invite students to rehearse for writing by storytelling, teaching them that writers story-tell their stories and leads many times before writing.
8. Writing Discovery Drafts in this session, you'll show students that writers draft by writing fast and furiously, working to capture the mental movie on the page.
9. Revising by Studying What Other Authors Have Done In this session, you'll teach students that one way writers revise is by studying other authors' craft and naming what the author does with precise language so they can try it in their own writing.
10. Storytellers Develop the Heart of a Story In this session, you'll teach students that writers revise by asking, "What's the most important part of this story?" and developing that section.
11. Paragraphing to Support Sequencing, Dialogue, and Elaboration In this session, you'll show students how writers can revise their stories by grouping related sentences into paragraphs and then elaborating on those paragraphs.

BEND III F Writing with New Independence on a Second Piece

12. Becoming One's Own Captain: Starting a Second Piece, Working with New Independence In this session, you'll emphasize that writers draw on all they have learned to become their own job captains.

13. Revision Happens throughout the Writing Process In this session, you could teach students that writers revise as they write, stopping at times to ask themselves, “Does this show all I know?” and if not, they revise their writing right then.

14. Drafting: Writing from Inside a Memory In this session, you’ll teach students that writers replay life events in ways that let readers feel the experience.

15. Revision: Balancing Kinds of Details In this session, you could teach students that writers think carefully about the kinds of details they add to their writing, balancing dialogue with actions, thoughts, and details about the setting.

16. Commas and Quotation Marks: Punctuating Dialogue In this session, you’ll draw on a mentor text to teach students how writers correctly punctuate dialogue.

BEND IV F Fixing Up and Fancying Up Our Best Work: Revision and Editing

17. Writers Revise in Big, Important Ways In this session, you’ll teach students how revision can bring writing to a new level so that it rings with clarity and purpose.

18. Revising Endings: Learning from Published Writing In this session, you’ll teach students that writers deliberately craft the endings of their stories, and you’ll show students how to learn techniques for improving their own work by studying published writing.

19. Using Editing Checklists in this session, you’ll remind students that writers edit to make their writing exactly how they intend it to be for readers, using checklists to help them.

20. Publishing: A Writing Community Celebrates In this session, you’ll celebrate being a community of flourishing writers and share students’ writing with the public. **GRADE 3**

Units of Study in Opinion, Information, and Narrative Writing• Units of Study Contents for Grade 3

The Art of Information Writing Lucy Calkins and M. Colleen Cruz

GRADE 3, UNIT 2

Before the first day of this unit students need to have chosen the general topic they’ll be teaching others about through their writing—a topic on which they already have expertise. As they get started writing in this first bend, you will teach them ways to write with authority by inviting them to teach their topic to others and take what they learn from teaching it back to their writing. You will then spend a few lessons teaching students to try out various writing structures before drafting. Bend II emphasizes both drafting and revising, braiding them together as many professional writers of information books do. Students will learn increasingly complex revision strategies, now involving choosing grammatical structures and using research to feed elaboration. They will

continue to use ways to improve their writing learned in the primary grades. In Bend III you will help your students prepare for publication, emphasizing the importance of being aware of one's audience. You will also ask students to keep in mind the sorts of things a nonfiction author attends to while preparing for readers: using text features, checking facts, and attending to conventions. These, not incidentally, are skills that third graders need to practice again and again throughout their year and across the disciplines. During the final bend you will push toward independence. Students will learn ways to write informatively, in a variety of genres, about a topic they've been studying in social studies, thus discovering how transferable writing skills can and should be once they are learned. At the end of the unit, students have an opportunity to teach their writing skills to younger students as a celebration of what they've learned and as a way to bring full circle the theme of teaching with which this unit opened. Throughout the entire unit, you will see a renewed commitment to grammar, vocabulary, and conventions, all carefully aligned with the Common Core State Standards.

Welcome to Unit 2

BEND I F Organizing Information

1. **Teaching Others as a Way to Prime the Pump** In this session, you'll help children think of information writers as teachers. You'll teach them that information writers organize information as they write, like organizing for teaching a course.
2. **The Power of Organizing and Reorganizing** In this session, you'll teach children that writers often brainstorm several different ways to organize their information writing. You'll suggest different ways writers structure subtopics and suggest that doing this is an important part of planning.
3. **New Structures Lead to New Thinking** In this session, you'll teach students that by considering different organizational structures, writers can allow themselves to think about a topic in new ways. You will guide them through a process of trying to structure their writing in various ways instead of settling immediately on one way.
4. **Laying the Bricks of Information** In this session, you could teach children that writers of information books take all the information they have and layer the pieces of information, one on top of the other, to teach their reader as much as they can about their topic.
5. **Organization Matters in Texts Large and Small** In this session, you'll teach students that the organizational skills writers use for their tables of contents can help them plan their chapters as well.

GRADE 3

For additional information and sample sessions, visit www.UnitsofStudy.com

Bend II F Reaching to Write Well

6. Studying Mentor Texts in a Search for Elaboration Strategies In this session, you'll teach students various strategies to develop their informational books. You'll suggest using mentor texts as a way to learn more about elaboration and have them apply these ideas to their own writing

7. Making Connections Within and Across Chapters In this session, you'll teach children how to connect the information in their chapters using different transitional strategies and phrases. You'll suggest they look to a mentor text for ideas about how best to transition in their own informational books.

8. Balancing Facts and Ideas from the Start In this session, you'll teach children the art of balancing interesting facts with engaging style. You'll highlight revision strategies that encompass both structure and word choice that will enhance their voice in their drafts.

9. Researching Facts and Ensuring Text Accuracy In this session, you'll teach children that writers of informational texts are also researchers and suggest resources they can use to look for more information to enhance their informational books.

10. Reusing and Recycling in the Revision Process In this session, you could teach children that as writers revise, they look back at what they've already done, making sure they are carrying over all they have learned into their new writing.

11. Creating Introductions through Researching Mentor Authors In this session, you'll guide students through an inquiry process that asks them to consider introduction strategies of mentor texts.

BEND III F Moving Toward Publication, Moving Toward Readers

12. Taking Stock and Setting Goals In this session, you'll teach students how to review their informational writing using a checklist and then how to make a plan for revision.

13. Putting Oneself in Readers' Shoes to Clear Up Confusion In this session, you'll teach children additional revision strategies for clearing up confusion in their work, including imagining a different perspective and role-playing with a partner.

14. Using Text Features Makes It Easier for Readers to Learn In this session, you'll teach children the ways text features can enhance their informational writing. You'll guide children to choose the most appropriate features for their books.

15. Fact-Checking through Rapid Research In this session, you could teach children that writers do research to make sure that all the facts in their writing are correct. If their facts are not correct, writers go back and revise them.

16. Punctuating with Paragraphs In this session, you'll teach children that when information writers are editing, they keep a close eye on the way they use paragraphs.

BEND IV F Transferring Learning from Long Projects to Short Ones

17. Plan Content-Area Writing, Drawing on Knowledge from Across the Unit In this session, you'll teach children how to transfer the skills they've learned in this unit to plan and draft for a content-specific information text.

18. Revising from Self-Assessments In this session, you'll teach children that writers need to compare their plans to their drafts, reminding them of different strategies to revise either the original plan or the writing.

19. Crafting Speeches, Articles, or Brochures Using Information Writing Skills In this session, you'll continue to teach children that the skills they used to write their information books can be transferred to other sorts of information writing, and can be used quickly, on the run. Specifically, you'll give students the opportunity to reimagine the text they have already written as a speech, a brochure, or an article.

20. Bringing All You Know to Every Project In this session, you'll guide children to draw on all they know as they finish up their projects.

21. A Final Celebration: Using Knowledge about Nonfiction Writing to Teach Younger Students In this session, you could teach children that writers teach others about their topics, sharing all the knowledge and expertise they have gained with an audience.

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

Changing the World Persuasive Speeches, Petitions, and Editorials Lucy Calkins and Kelly Boland Hohne

GRADE 3, UNIT 3

Welcome to Unit 3

BEND I F Launching Work on Persuasive Speeches

1. Practicing Persuasion In this session, you'll immerse students in the genre of persuasive speech writing, teaching them how to flash-draft a speech.

2. Gathering Brave, Bold Opinions for Persuasive Writing In this session, you'll teach students that writers of persuasive speeches take time thinking about their message. They gather, choose between, and try out different ideas for changes they'd like to see in the world. They draw on all they know about opinion writing as they write these entries.

3. Drawing on a Repertoire of Strategies for Generating Opinion Writing: Writing with Independence In this session, you'll teach students that persuasive writers sometimes write about people who deserve attention—or about places, things, or ideas that do. Instead of looking through the lens of “what’s broken?,” persuasive writers sometimes look through the lens of “what’s beautiful?”

4. Considering Audience to Say More In this session, you'll teach students a strategy for being more persuasive to their audience: addressing the audience directly.

5. **Editing as You Go: Making Sure Your Audience Can Always Read Your Drafts** In this session, you'll teach students that writers don't wait until they finish writing to edit. As they write, they consider their audience and take time to spell what they know by heart correctly to make sure their pieces are clear.

6. **Taking Stock and Setting Goals** In this session, you'll teach students that whenever writers want to get better at something, it helps to pause, self-assess their writing, and make plans for future work.

During the first bend in this unit you will rally your third graders to support bold, brave opinions as they write persuasive speeches. Children first work together on a shared topic; this allows them to receive lots of help writing structured texts that contain a claim, reasons, and examples. They immerse themselves in the genre by writing this speech, revising it, and delivering it to the school principal. Then students write many more persuasive speeches in their notebook—at least one or two a day. As they do, you coach them to apply and extend the opinion writing skills they learned in previous grades. At the end of this bend students use a checklist to assess their work, set goals, and create action plans for meeting those goals. The second bend gives writers the opportunity to work for an extended time on one persuasive speech, taking it through the writing process. They gather facts and details and organize them. They “write long” about their topic, categorize the evidence they collect, and decide which evidence belongs in their speech. They then deliver their speech to at least a small group. These speeches may be filmed. In Bend III, “From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters,” students transfer and apply everything they have learned about writing persuasive speeches to writing other types of opinion pieces. While working on their new project, students generate ideas, plan, draft, revise, and edit, going through the writing process more quickly and with greater independence, at the same time learning strategies for raising the level of their work. Students then assess their work, revise their draft, and consider how well they are meeting the expectations for third-grade (perhaps fourth-grade) opinion writing. They publish a second piece at the end of this bend. In the final bend of the unit, “Forming Cause Groups,” students work collaboratively to support causes through writing in various genres. You may have a group of students dedicated to recycling, for example, or another group dedicated to animal rights. Because they will by now be well versed in taking themselves through the writing process, your teaching can focus instead on helping students incorporate research into their writing. To publish their third and final piece, students will consider where in the world the text should go to reach the particular audience the writer had in mind. The culminating celebration of this unit showcases all the pieces students have written as well as the process they have gone through to ensure that others will see and be moved by their work.

BEND II F Raising the Level of Persuasive Writing

7. **Gathering All You Know about Your Opinion** In this session, you'll teach students that writers collect evidence for their opinions first by gathering all they know about their topic and then by planning for their research.

8. **Organizing and Categorizing** In this session, you'll support writers in organizing and categorizing their evidence.

9. **For Example: Proving by Showing** In this session, you'll teach students that one way to make their speeches more persuasive is to provide examples to show what they are saying. Some of these examples are mini-stories.

10. **By Considering Audience, Writers Select and Discard Material** In this session, you'll again help students to embrace the notion of writing for an audience by considering what effect they want their speeches to have and selecting the most convincing material.

11. **Paragraphing to Organize Our Drafts** In this session, you'll teach students that writers use paragraphs to organize their drafts and use transition words to construct a cohesive draft.

12. **Choosing Words that Sound and Evoke Emotion** In this session, you'll support your writers in doing a mini-inquiry into what makes for an effective and powerful speech and revise in light of their observations.

13. **Looking Back and Looking Forward: Assessing and Preparing for Mini-Publication** In this session, you could teach students that writers use an editing checklist to proofread their writing, taking their time and working with another writing partner to make sure they catch all the errors in their writing.

BEND III F From Persuasive Speeches to Petitions, Editorials, and Persuasive Letters

14. **Inquiry into Petitions** In this session, you'll teach students that there are different forms of opinion writing, including persuasive speeches, letters, and petitions, and that writers tailor their writing to fit the qualities of each form of opinion writing.

15. **Becoming Our Own Job Captain** In this session, you'll teach students one way that writers hold themselves accountable for meeting deadlines: making work plans.

16. **Gathering a Variety of Evidence: Interviews and Surveys** In this session, you could teach students that writers conduct surveys and interviews to collect evidence for their opinions

17. **Revising Your Introductions and Conclusions to Get Your Audience to Care** In this session, you'll teach students that writers revise their introductions and conclusions, trying out several different ones, before deciding which will have the biggest impact on their audience.

18. Taking Stock Again: Goal Setting with More Independence In this session, you'll remind students that writers take note of the progress they have made, assessing their work against a checklist or goal sheet and setting new goals for themselves as writers.

BEND IV F Forming Cause Groups

19. Tackling a Cause In this session, you'll teach writers that one way to address a cause from different angles is to consider different audiences who can help you.

20. Becoming Informed about a Cause In this session, you'll teach writers that doing background reading on a cause can help them change their ideas.

21. Yesterday's Revisions Become Today's Drafting Strategies In this session, you could teach students that writers don't wait until the revision stage of the writing process to make sure their writing reflects all they know and can do. Writers revise as they draft.

22. Getting Our Writing Ready for Readers In this session, you'll teach students that writers make sure their writing is free of errors so that their readers take them seriously and are convinced of their opinion.

23. Celebrating Activism in this session, you could teach students that writers have a real audience in mind for their opinions, and they share their speeches, petitions, and editorials with this audience as a call to action.

GRADE 3

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing • Unit 4 Overview and Contents

Once Upon a Time Adapting and Writing Fairy Tales Lucy Calkins, Shana Frazin, and Maggie Beattie Roberts

GRADE 3, UNIT 4

Welcome to Unit 4

BEND I F Learning About Adaptations by Writing in the Footsteps of the Classics

1. Adapting Classic Tales in this session, you'll teach students that writers create their own fairy tales by adapting classic ones. To gain inspiration and begin to write, writers study several versions of a classic fairy tale and then ask themselves, "Why might the author have made these versions?"

2. Writing Story Adaptations that Hold Together In this session, you'll teach students that writers adapt fairy tales in meaningful ways. When changes are made, they must be consequential changes that affect other elements of the story, rippling throughout.

3. **Storytelling, Planning, and Drafting Adaptations of Fairy Tales** In this session, you'll teach students that writers story-tell or act out their stories to help as they plan their drafts and as they write their drafts.
4. **Writers Can Story-Tell and Act Out as They Draft** In this session, you'll teach students that writers can rehearse for writing by storytelling or acting out each scene.
5. **Weaving Narration through Stories** In this session, you'll teach students that writers often weave narration through fairy tales as a way to establish background, tie together scenes, and teach a moral or end a story.
6. **Mirror, Mirror on the Wall: Assessment Using Self-Reflection** In this session, you'll teach students that writers check their work and plan for future projects.

During the first bend in this very special unit you'll rally each child to adapt a fairy tale—we suggest children choose either Little Red Riding Hood or The Three Billy Goats Gruff. Once writers have chosen a tale, they will first need to reread the classic version, then study and annotate it, noticing the plot as well as the qualities of a fairy tale. Children then plan their adaptations, thinking about significant changes they could make to alter the course of the tale. At first your children are apt to write their stories in a just-the-facts way. Their attention will be on getting the adaptations right. This will probably change midway when you teach storytelling as a way to rehearse and plan their adaptations. Suddenly, in partnerships, children will use gestures, small actions, expressions, and dialogue to act out their adaptations and bring their imagined stories to life. In this first bend you will also teach children that a narrator can function a bit like Jiminy Cricket once did in old-fashioned movies—coming onstage to tell viewers background information. They, too, can use a narrator to stitch their small-moment scenes together. The theme of the second bend is independence and transference. During this bend your children will write their second adaptation of a fairy tale—of any tale they choose! You'll teach a series of lessons that support students in applying what they learned in the previous bend. You will address common pitfalls of third-grade narrative writing—drafts that are swamped with dialogue, sentences that lack variety, and scenes that are summarized rather than stretched out with detail. An important part of this bend is to help children imagine far more extensive revisions than anything they've previously undertaken. This will set the stage for the message that pervades this bend: "Push yourself. You can do more than you think." In the final bend, to celebrate your students' growth and ensure that it continues, you will teach them to apply all they've learned in writing an original fairy tale. You will teach children that writers of fairy tales use what they know about narrative writing, creating characters with wants who encounter trouble and then—ta-da!—there's a resolution. Once your writers have generated possible story ideas, they draft and, more importantly, revise until they exceed even their own expectations. Then you will coach them in editing and finally publishing their favorite tale.

BEND II F Follow the Path: Adapting Fairy Tales with Independence

7. Goals and Plans Are a Big Deal In this session, you'll teach students that writers rely on each other and themselves to independently plan not only their stories but their writing process.

8. Telling Stories that Make Readers Shiver In this session, you'll teach students that writers make fairy tales sound like fairy tales by using special language—in this case, by adding refrains.

9. Revising Early and Often In this session, you'll teach students that writers make significant revisions as they draft, using other authors' writing as mentor texts.

10. When Dialogue Swamps Your Draft, Add Actions In this session, you'll teach students that writers balance their dialogue by adding accompanying actions.

11. Painting a Picture with Words: Revising for Language In this session, you'll remind students that writers of fairy tales use figurative language, "painting a picture" in their readers' minds.

12. The Long and Short of It: Editing for Sentence Variety In this session, you'll teach students that writers read their stories aloud, identifying choppy or abrupt sentences and smoothing them out by simplifying long-winded ones or complicating simplistic ones.

BEND III F Blazing Trails: Writing Original Fairy Tales

13. Collecting Ideas for Original Fairy Tales In this session, you'll teach students that writers write original tales by using elements of strong narratives: specific characters, motivations, troubles, and resolutions.

14. From "This Is a Fairy Tale About" to "Once upon a Time" In this session, you could teach students that writers look back on their own writing, thinking about which processes and strategies worked for them before, and which didn't, to help them write their current piece.

15. Writing Balanced Drafts: Tethering Small Actions to Important Objects In this session, you'll teach students that, to make scenes even more meaningful, writers not only include a character's actions but also objects important to the character.

16. Using Descriptive Language While Drafting In this session, you'll teach students to elaborate as they draft by revealing how writers balance out telling sentences with showing sentences.

17. Revising the Magic In this session, you'll teach writers to revise their fairy tales and tether the magic in their stories to the heart of the story, the beginning and/or end of the story.

18. Revising for Readers In this session, you'll teach students that writers show their readers how to read a piece by varying the pace of the writing.

19. Editing with an Eye Out for Broken Patterns In this session, you could teach students that writers reread their writing, looking for parts that need to be fixed up and edited. One thing writers do to help them edit is to look for where patterns of good writing are broken.

20. Happily Ever After: A Fairy Tale Celebration In this session, students form small storytelling circles, sharing their fairy tales with a younger audience. Children lean on their storytelling background to bring their fairy tales to life.

GRADE 3

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

GRADE 4, UNIT 1

The Arc of Story Writing Realistic Fiction Lucy Calkins and M. Colleen Cruz In the first bend—section—of this unit you will let students know that writers see ideas for fiction stories everywhere. Children then begin to collect story ideas in their writer's notebook, fleshing them out to include elements of an effective story. Then students will story tell their ideas to a partner, making sure to use a storyteller's voice and include literary language. Once children have chosen a story idea, you'll teach them ways writers develop their main characters: by thinking not only about a character's external traits but also his or her internal life and surroundings. After this writers may dramatize a scene or small moment. Finally, writers think about a character's needs, letting a storyline emerge in which the character meets obstacles. In the second bend you'll focus on the classic "story arc," showing students how stories with two or three strong scenes can successfully show the development of a character, a plot, and even a setting over the course of the story. The arc a writer creates in the planning stages becomes a touchstone for drafting. Each scene or event in the story arc is assigned its own page in a booklet, and this, plus an emphasis on skills developed in earlier years, helps fiction sound and feel story-like. In the third bend you will help children prepare their story for audiences through focused drafting, deep revision, and editing. When your students were younger, they were taught to intersperse dialogue with action as a revision strategy. Now you'll add the need to ground the entire story in a place, a setting. You'll also teach children to rethink the evolution and conclusion of their story. Writers know endings don't come out of nowhere. You'll teach children that in fiction, as in life, solutions are generally hinted at all along: they are solutions we arrive at little by little. In the final bend you will show students how to take the reins and write fiction independently, teaching them the systems and skills they need to feel confident that they can continue writing fiction throughout their lives. Welcome to Unit 1 BEND I F Creating and Developing Stories and Characters that Feel Real 1. Imagining Stories

from Ordinary Moments In this session, you'll teach students that fiction writers get ideas for stories from small moments in their lives. You'll help them get started doing that. 2. Imagining Stories We Wish Existed in the World In this session, you'll tell students that when they sit down to write fiction, they might get ideas for stories by imagining the books they wish existed in the world. You can also teach them that fiction writers get ideas for stories by thinking about issues in their lives. 3. Developing Believable Characters In this session, you'll teach students that, like all writers, fiction writers need to choose a seed idea (a story idea) and then begin to develop characters by creating their external and internal traits. 4. Giving Characters Struggles and Motivations In this session, you'll teach children that writers can develop characters by telling about their characters' motivations and struggles and also by creating scenes that show these things. 5. Plotting with a Story Arc In this session, you'll teach children that writers sketch out possible plotlines for stories, often in story arcs that represent traditional story structure.

35 For additional information and sample sessions, visit www.UnitsofStudy.com

BEND II F Drafting and Revising with an Eye Toward Believability

6. Show, Don't Tell: Planning and Writing Scenes In this session, you'll help children realize that writing scenes is, in a sense, the same as writing Small Moment stories. Writers often begin by putting the character into action or by laying out the character's exact words and then unfolding the moment step by step.

7. Feeling and Drafting the Heart of Your Story In this session, you'll teach children that fiction writers create their best drafts when they experience the world through their character's skin, letting the story unfold as it happens to them.

8. Studying Published Texts to Write Leads In this session, you'll remind writers of various strategies for writing effective leads. You will also remind children that writers reread literature, letting it teach techniques for writing.

9. Orienting Readers with Setting In this session, you'll remind writers that as they write, they need to "stay in scene," making sure the action and dialogue are grounded in the setting.

10. Writing Powerful Endings In this session, you'll teach children that writers of fiction do their best to craft the endings that their stories deserve. In particular, they make sure their endings mesh with and serve the purposes of their stories.

BEND III F Preparing for Publication with an Audience in Mind

11. Revision: Rereading with a Lens In this session, you'll teach children that when revising, writers don't simply reread; they reread with a lens. Writers vary their lenses according to what they value for their work.

12. Making a Space for Writing In this session, you'll tell writers about the intimate work space you've created for your writing and teach students that they can create their own spaces inside their writing notebooks and their homes.

13. Using Mentor Texts to Flesh Out Characters In this session, you'll remind students that writers study mentor authors to notice what other writers do that really works. One thing writers do is use actions and revealing details to show rather than tell about or explain the character.

14. Editing with Various Lenses In this session, you'll explain that just as fiction writers revise with "lenses," they edit with them as well, rereading their writing several times for several reasons, making edits as they go.

15. Publishing Anthologies: A Celebration In this session, you'll give writers an opportunity to see their work "published" in book form and to experience the thrill of receiving "reviews" on their contribution to the class short story anthology.

BEND IV F Embarking on Independent Fiction Projects

16. Launching Independent Fiction Projects in this session, you could teach students that writers take all they've learned about writing fiction stories to new projects.

17. Planning and Drafting Stories with Agency In this session, you'll show students how to quickly apply their planning and drafting skills from realistic fiction to their independent projects.

18. Mining the Connections between Reading and Writing Fiction In this session, you'll guide writers to study the work they do as readers of fiction and graft those skills into their revisions.

19. Focusing the Reader's Gaze In this session, you'll show students how writers can learn from visual artists and help readers visualize from different angles to make a variety of points.

20. Choosing Punctuation for Effect In this session, you'll remind students that punctuation can be used to make sentences easier to understand, as well as to have an effect on how the reader engages with the text.

21. Surveying Your Work and Planning for the Future In this session, you could teach students that writers reflect on the work they have done, celebrating their accomplishments and making new goals for future projects. GRADE 4

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

Boxes and Bullets Personal and Persuasive Essays Lucy Calkins, Kelly Boland Hohne, and Cory Gillette

GRADE 4, UNIT 2

This unit, like a number of other units in this series, begins with a quick, intense immersion in the process of writing a new kind of text—in this case, the essay. The goal of “essay boot camp,” as this bend is called, is to help students develop a sense for writing an essay. You will plan a simple essay together, aloud, and send students off to draft that spoken essay on paper. Then students will spend a few days gathering entries in their notebook, writing long about people, objects, events, and so on. As the bend ends, students will use what they’ve written in their notebook to develop a thesis statement and plan their essay. In the next bend—“Developing Personal Essays”—students will collect and write about evidence to support each of the reasons for the opinion expressed in their thesis statement. They will select the most powerful evidence and tell it in a way that supports their reasons. They will draft sections of their essay, using transition words and phrases to create cohesion. As they draft, they will also learn to use the introduction to orient and engage the reader and the conclusion to offer final thoughts. They will assess this draft to determine how much they have grown, and then they’ll revise the draft with these goals in mind. Students will edit to improve their clarity, finding and correcting run-on sentences and fragments. At the end of the bend, they’ll share their work in a mini-celebration. Bend III of the unit, “Personal to Persuasive,” focuses on transference and raising the quality of work. Students will develop a plan for a persuasive essay. Then you will invite them to take themselves through the process of developing and drafting this essay with greater independence than before, transferring and applying all they have learned and using all the resources, tools, charts, etc., at hand. You will coach them to include a greater variety of evidence than before and to elaborate on how that evidence connects to their reasons and opinion. They will again assess their work, reflecting on their growth during the unit and setting future goals. Students will edit their essay using all they have learned about conventions, in particular ensuring that all grade-appropriate words are spelled correctly. They will publish their pieces in a final celebration.

Welcome to Unit 2

BEND I F Writing to Learn

1. **Essay Structure Boot Camp** In this session, you will teach children that writers use an essay frame to help structure their writing. You will give writers a vision for what they are working to create by the end of the unit.
2. **Collecting Ideas as Essayists** In this session, you will teach children that writers use several strategies for growing insightful ideas including using important people, places, and objects as inspiration.
3. **Writing to Learn** In this session, you will orient children to the genre of writing to learn, helping them see how writers free-write to grow new ideas.
4. **Using Elaboration Prompts to Grow Ideas** In this session, you’ll teach children that writers linger with their ideas, extending their initial thinking by having conversations with themselves as they write and using elaboration prompts to grow their ideas.

5. Mining Our Writing In this session, you'll teach children that writers mine their entries and their lives for insights, developing these into more fully formed ideas and opinion statements.

6. Boxes and Bullets: Framing Essays In this session, you will teach children that writers support their thesis by developing different types of reasons.

GRADE 4

For additional information and sample sessions, visit www.UnitsofStudy.com

7. Return to Boot Camp In this session, you could teach children that writers focus on both form and content, gathering a variety of evidence to support their opinions as they write within the frame of an essay.

BEND II F Developing Personal Essays

8. Composing and Sorting Mini-Stories In this session, you'll teach children that writers draw on narrative writing and use mini-stories to support the ideas they want to advance.

9. Creating Parallelism in Lists In this session, you'll teach children that writers gather a lot of different material to write their essays, including lists, and they decide which material should go in their essays.

10. Organizing for Drafting In this session, you will teach children that writers organize for drafting by checking that their evidence is supportive and varied.

11. Paragraphing to Organize Our Drafts In this session, you will teach children that writers create cohesion with repeated phrases, logically sequenced information, and transition words.

12. Becoming Our Own Job Captains in this session, you will teach children that writers solve their own problems, taking ownership of the writing process by developing their own systems.

13. Writing Introductions and Conclusions In this session, you'll teach children the different ways writers commonly open and close essays, and that writers try out multiple leads and conclusions before deciding which work best for their essays.

14. Revising Our Work with Goals in Mind In this session, you'll again teach students to self-assess their writing, using the Opinion Writing Checklist. You will support your writers in creating a brand new, revised draft.

15. Correcting Our Writing for Clarity by Correcting Run-On Sentences and Sentence Fragments In this session, you could teach students that one thing writers do when they edit their work is correct any run-on sentences or sentence fragments.

BEND III F Personal to Persuasive

16. Moving from Personal to Persuasive In this session, you'll teach writers to be brave and turn their personal essays into persuasive opinions. You will show them other strategies for generating ideas for persuasive essay writing.

17. Inquiry into Persuasive Essay In this session, you'll teach students that writers transfer all they know about one genre of writing into another genre. Writers ask themselves, "What is similar about personal essay writing and persuasive essay writing?"

18. Broader Evidence In this session, you could teach students that writers draw on evidence from a variety of sources to be more convincing and persuade their audience of their opinion.

19. Illuminating the Relationship between Evidence, Reason, and Thesis Statement In this session, you'll teach students that writers link their evidence to their reasons and thesis statement so that there are no gaps in their logic or reasoning.

20. Getting Ready to Put Our Opinions into the World In this session, you'll teach students that writers get their essays ready for the world by carefully checking their spelling, punctuation, and other conventions.

21. Hey World, Listen Up!: Sharing Our Opinions Loudly and Proudly In this session, you could teach students that writers think carefully about how (and where) to publish their pieces, making sure their opinions will be heard by their chosen audience.

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

Bringing History to Life Lucy Calkins and Anna Gratz Cockerille

GRADE 4, UNIT 3

Welcome to Unit 3

BEND I F Informational Books: Making a Conglomerate of Forms

1. Getting the Sense of Informational Books In this session, you'll teach students that writers imagine the text they are going to make. They think about the parts and the whole and then come up with a plan for their writing project.

2. Planning the Structure of Writing In this session, you'll teach students that writers of information texts make a plan for the structure of their writing and then use this structure to organize research and note-taking.

3. Planning and Writing with Greater Independence In this session, you'll remind students that writers take strategies they've learned in the past and apply them to new situations, working with more independence and skill each time.

4. Teaching as a Way to Rehearse for Information Writing In this session, you'll teach students that because writers are writing to teach, it helps to do some actual teaching about their topic.

5. **Elaboration: The Details that Let People Picture What Happened Long Ago and Far Away** In this session, you'll teach students that writers improve their writing by adding details. Historical writers often try to include details that help readers picture what happened long ago.

6. **Bringing Information Alive: Stories Inside Nonfiction Texts** In this session, you'll teach students that writers who are writing a story about a time in history think about the three most important elements in any story: character, setting, and conflict.

7. **Essays within Information Texts** In this session, you'll teach students that when writers are writing essays about historical topics, they think about all they know about essay writing: the structure, the thesis, and the supports. They also need to do research to find facts to develop and support their idea.

In unit one you introduced the persuasive essay in a spirited boot camp in which you and your students wrote an essay in defense of ice cream. Now you will introduce the information essay in a boot camp in which together you write an overview of the American Revolution. You will also teach children that information texts are often conglomerates, containing a lot of other kinds of texts. At the end of this first bend students complete a small book in which each chapter is written as a different kind of text. In the next bend students narrow in on a subtopic of their choice; some students will continue to research the original topic, the American Revolution. You will teach students ways writers logically structure their writing. In this bend, because students work on subtopics of their own choosing, they rely heavily on their knowledge and their research, so you will continue to explicitly teach the skills of effective research writing. You will also teach students to use transition words and phrases more effectively and to clarify and bring out the structure in their writing. Most of all, you will coach students to highlight important information by using historical details, text features, and quotations. Bend III, "Building Ideas in Information Writing," brings this work to a new level as students move from organizing information to developing their own ideas about the information. This bend is all about historical interpretation, very heady work for fourth graders, but work for which they have been aptly prepared not only throughout this unit but throughout the entire school year. Their research will take on a new bent as they generate life lessons from their topic, generate questions, and then hypothesize and research answers to those questions. As always, students will spend time editing their writing before publishing it, this time focusing on the unique way writers of history use punctuation. The unit will culminate with an expert fair, at which students will be given the opportunity to teach others all they have learned about their topic.

8. **Taking Stock and Setting Goals: A Letter to Teachers** In this session, you could teach students that writers step back from their writing to reflect on how they are doing, asking themselves, "What have I accomplished as a writer and what do I still need to work on?"

BEND II F Working with Greater Independence

9. **Writers Plan for Their Research** In this session, you'll remind students that when tackling a new piece of informational writing, nonfiction writers think about possible chapters, and come up with a research plan.

10. **The Intense Mind-Work of Note-Taking** In this session, you'll teach students that note-taking is not the easy part of research writing. When writers take notes, they need to understand what they are reading in a way that they are able to explain their notes to someone else.

11. **Drafting Is Like Tobogganing: First the Preparation, the Positioning ... Then the Whoosh!** In this session, you could remind students that writers draw on all they know as information writers to draft new information books.

12. **Developing a Logical Structure Using Introductions and Transitions** In this session, you'll remind students that when writing an informational text, writers need to organize information. In an introduction, writers let readers in on their organizational plan.

13. **Text Features: Popping Out the Important Information** In this session, you'll teach students that writers think about the most important information and ideas that they're trying to convey in a chapter or a section, and they use text features to highlight that information.

14. **Quotations Accentuate Importance: Voices Chime In to Make a Point** In this session, you'll teach students that history writers add quotations to their writing to accentuate a central idea.

15. **Using All We Know to Craft Essay and Narrative Sections** In this session, you could teach students that information writers often draw on what they know about other genres, including narrative, essay, and how-to writing, to craft chapters for their information books in the style and form of those genres.

16. **The Other Side of the Story: Uncovering Hidden Perspectives in Narratives** In this session, you'll teach students that historical writers need to remember that there is always more than one side to a story.

17. **Self-Assessment and Goal Setting: Taking on New Challenges** In this session, you could remind students that writers reflect on how much they have grown as writers, especially when they are about to take on new and challenging work, so that they can set new goals for this upcoming work.

BEND III F Building Ideas in Information Writing

18. **Information Writing Gives Way to Idea Writing** In this session, you'll teach students that history writers write and develop their own ideas about the information that they find as they research.

19. **Digging Deeper: Interpreting the Life Lessons that History Teaches** In this session, you'll teach students that historical writing is not just made from facts but also from

ideas. Historical writers convey larger ideas about a people, a nation, and a time. As they write they ask themselves, “What life lessons might this be teaching?”

20. Using Confusions to Guide Research In this session, you’ll teach students that nonfiction writers don’t always start out as experts on the topic they’re writing about, but instead work to become short-term experts on their topic. They start with their musings, then turn these into research questions, and then see what they can learn.

21. Questions Without a Ready Answer In this session, you’ll teach students that historians don’t always find answers to every question they have. But they can use all of their research and knowledge to create possible answers to questions for which people can’t find ready-made answers.

22. Editing in this session, you could remind students that writers edit their writing to make sure it is ready for readers.

23. A Final Celebration: An Expert Fair In this session, you could teach students that information writers share their writing with an audience, teaching their audience all they have learned about their topic.

GRADE 4

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

The Literary Essay Writing About Fiction Lucy Calkins, Kathleen Tolan, and Alexandra Marron

GRADE 4, UNIT 4

Welcome to Unit 4

BEND I F Writing about Reading: Literary Essays

1. Close Reading To Generate Ideas about a Text In this session, you’ll teach students that reading with an attentiveness to detail can spark ideas and that writing can be a vehicle for developing those ideas.

2. Gathering Writing by Studying Characters In this session, you’ll teach children that experts know that certain aspects of their subjects merit special attention. Literary essayists know it pays off, for example, to study characters.

3. Elaborating on Written Ideas Using Prompts In this session, you’ll teach students one way writers elaborate on their ideas—using simple prompts.

4. Finding and Testing a Thesis In this session, you’ll teach students that writers select ideas to craft into theses. You’ll show writers ways to question and revise their theses, making sure these are supported by the whole text.

5. Using Stories as Evidence In this session, you'll teach children ways that essayists select mini-stories as evidence to support their ideas.

6. Citing Textual Evidence in this session, you'll teach children that writers use direct quotes to support their claims about a text. You'll teach them ways writers are discerning, choosing only the quotes that best support their ideas.

7. Using Lists as Evidence In this session, you'll teach students that writers not only uses stories and quotes as evidence, they also use lists to support their claims.

To write well about reading, students need to learn more not only about writing but also about reading. Throughout this unit you will teach students ways writers read complex texts closely and then write about the literature they are reading. You will first teach students to notice authors' choices about the setting, objects, words, metaphors, and characters they use in their texts. This work, so central to the Common Core State Standards, is especially powerful work for students who are analyzing texts for ideas and interpretations. Students learn that there are certain aspects of a text that tend to be more important, and they learn to pay attention to those aspects, noticing what the author has done and fashioning evidence-based theories about the text. From the get-go, you will teach students to write structured, compelling essays in which they make and support claims and analyze, unpack, and incorporate evidence. Students focus on arguing for their ideas about characters while carrying forward what they have been taught about planning and drafting essays, writing introductions and conclusions, and marshalling evidence in support of reasons. This allows the main focus of teaching to be devoted to the special challenges of writing essays about texts. After drafting and revising an essay about a familiar short text in Bend I and receiving feedback, students are asked to repeat that cycle in Bend II, this time applying all they have learned and also working to write more interpretively and analytically. On the first day of this second bend you will begin teaching youngsters the power of higher-level interpretive reading. Writing about favorite texts—read-alouds, short stories, novels—students learn to value complexity examine all sides of an issue with the most open mind possible. In doing so they will also learn new, more complex ways of structuring an essay and more nuanced ways to mine a text for the evidence they need. The unit ends with a third bend in which students learn to write comparison/contrast essays, noting different texts' approaches to the same theme or issue. Students will learn to write in ways that take into account not only the subject of a text but also the author's treatment of that subject. In this way students are taught to write more about point of view, emphasis, and interpretation, and to be aware of the craft moves authors use. Students will also learn ways to structure a comparison/contrast essay and cite evidence from two texts in a seamless, purposeful way.

8. Putting It All Together in this session, you'll teach children some of the ways that writers create drafts out of collections of evidence. You'll also teach children ways to study published literary essays to find structures for their own literary essays.

BEND II F Raising the Quality of Literary Essays

9. Writing to Discover What a Story Is Really about in this session, you'll teach children that writers seek out patterns in their books or short stories, using those patterns to develop ideas about the story's theme or message.

10. Adding Complexity to Our Ideas In this session, you'll teach children that essayists look at all the sides of a text and form complex ideas, adding depth to their writing.

11. Flash-Drafting Literary Essays In this session, you'll teach children that essayists flash-draft essays, getting their thoughts down quickly on paper so they can later revise.

12. Beginnings and Endings In this session, you'll teach children that essayists think carefully about their introductions and conclusions, giving readers the larger context for their claim in their introduction and leaving their readers with something to think about in their conclusion.

13. Using Descriptions of an Author's Craft as Evidence In this session, you'll teach children that writers find evidence to support their claims by studying the choices authors make in their texts.

14. Editing in this session, you could teach students that literary essayists check their writing for many things, including making sure they have written in the present tense and that all their pronoun references are correct.

BEND III F Writing Compare and Contrast Essays

15. Building the Muscles to Compare and Contrast In this session, you'll teach students that essayists notice the similarities and differences between texts and categorize their observations into patterns or ideas, in preparation to write a compare and contrast essay.

16. Comparing and Contrasting Familiar Texts In this session, you'll teach children that essayists write compare-and-contrast essays by looking at similar themes across texts, or similar characters, and naming how the texts approach the themes differently or how the characters are similar and different.

17. Using Yesterdays Learning, Today and Always In this session, you'll teach children that essayists draw on all they know about essay writing as they tackle new projects. You'll remind children that compare-and-contrast essays are a kind of literary essay, so they can use prior learning as they continue to draft and revise their essays.

18. Developing Distinct Lines of Thought in this session, you'll teach children that writers elaborate on each of their distinct, individual supporting ideas, ensuring they have developed their essay with enough evidence for their claim.

19. Exploring Commas in this session, you could teach students that writers get their writing ready for readers by editing and polishing up their writing. One thing writers make sure to check is their punctuation, including comma usage.

20. A Celebration In this celebration, you and your community of writers will celebrate the literary essays that your children have completed. GRADE 4

For additional information and sample sessions, visit www.UnitsofStudy.com

GRADE 5, UNIT 1

Narrative Craft Lucy Calkins and Alexandra Marron

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

With this unit you'll be re-traveling the now familiar ground of narrative writing with the goal of raising the level of student work to new, highly sophisticated levels. You will emphasize that writers make decisions based on their plans for a piece of writing, their assessment of the draft, and everything they know about life and the world. Most of all, you will emphasize the importance of meaning, of significance, in writing. In an effort to help students write stories that have significance and that are shaped like true stories, not chronicles, you'll start this unit by teaching some new strategies for generating a personal narrative, as well as reminding students of strategies they already know. For example, you may teach your students that when we want to write a powerful personal narrative, we might write about the first (or last) time we did something or about a time we learned something or about a turning point of some kind. In Bend II students will choose a seed idea to develop into a full piece of writing. You'll help students draw on all the narrative crafting techniques they have ever learned, and your emphasis will be on teaching students that craft and revision are always driven by an effort to communicate meaning. Deciding on a good lead, for example, requires the writer to think, "What is my story really about?" As part of this teaching, you will help students learn that the same story can be told differently, depending on the theme the writer wants to bring out. By the end of Bend II students will have written two entire drafts (and been reminded that it usually helps to draft quickly, letting velocity create cohesion and bring voice to the piece) and will have revised their best draft extensively. In Bend III students will begin anew with a second personal narrative. This time, you'll help them progress with more independence. You'll also encourage them to learn from a close reading of a mentor text, the narrative section of Sandra Cisneros's "Eleven." Students will develop their skills at analyzing and annotating mentor texts and emulating the craft moves of a published author. As children do so, you will remind them of the importance of dramatizing a scene in order to capture the unfolding experience on the page. You'll help writers relive the experience so as to recapture its truth. Children will have much to draw on from their first round of writing and will continue to evaluate their work and set goals for moving forward.

Welcome to Unit 1 BEND I F Generating Personal Narratives

1. Starting with Turning Points In this session, you'll teach students that to come up with ideas for personal narratives, it can help to think of turning point moments.

2. Determining the Dream of the Story In this session, you'll teach students that narrative writers sometimes generate story ideas by thinking of places that matter to them and the episodes that occurred in those places. You'll then teach students that in order to write effective narratives, writers re-experience the episode before writing it, reliving it so that readers will be able to experience it, too.

3. Letting Other Authors' Words Awaken Our Own In this session you will teach students that writers read great stories in order to write great stories. That is, writers allow another author's words to spark ideas of their own.

4. Telling the Story from Inside It This session builds upon the one before it, again teaching students to experience the moment as they write about it so that readers, too, can experience that moment. In particular, the session teaches writers that to do this, it is important to write from inside the skin of the character—which in a personal narrative is himself, herself, at another time, in another place.

5. Taking Stock and Setting Goals In this session, you'll teach children that writers sometimes pause to take stock, using a rubric to assess their own growth and set new goals.

For additional information and sample sessions, visit www.UnitsofStudy.com

BEND II F Moving Through the Writing Process: Rehearsing, Drafting, Revising and Editing

6. Flash Drafting: Putting Our Stories on the Page In this session, you'll remind students that writers draft by writing fast and furious, working to capture the experience on the page.

7. What's This Story Really About?: Redrafting to Bring Out Meaning In this session, you will teach children that the most important question they can ask, as a writer, is "What's my story really about?" You'll channel writers to expect to engage in large-scale, whole-new draft revisions.

8. Bringing Forth the Story Arc In this session you will teach students that one powerful way to revise their narratives is to bring out the story structure.

9. Elaborating on Important Parts In this session, you'll teach students that after writers have determined what their stories are really about, they use writing techniques to elaborate on the parts that show that meaning.

10. Adding Scenes from the Past and Future In this session, you'll teach students that writers use scenes from the past or future to bring out the internal story and add power to their narratives.

11. Ending Stories In this session, you will teach children a final revision strategy: that writers don't just end stories; they resolve problems, learn lessons, and make changes to end them in a way that ties back to the big meaning of their story.

12. Putting the Final Touches on Our Writing In this session, you could teach students that writers draw on all they know about editing, including using checklists and charts, to put the final touches on their writing.

BEND III F Writing a Second Piece

13. Reading with a Writer's Eye In this session, you'll teach students that one way writers make writing powerful is by emulating narrative writing they admire.

14. Taking Writing to the Workbench In this session, you'll teach students that writers don't just use their writer's notebooks to gather entries; they also use their writer's notebooks as a place to try new things and to work hard at the writing goals they've set for themselves.

15. Stretching Out the Tension In this session, you'll teach students that writers think carefully about how to structure their stories. One way they think about structure is to stretch out the problem, telling it bit by bit.

16. Catching the Action or Image that Produced an Emotion In this session, you'll teach students that writers think about which actions or images happened before they felt or thought something, and then they write those exact actions or images on the page, to evoke the same emotions or thoughts in readers.

17. Every Character Plays a Role In this session, you'll teach students that writers make sure every character has a role that connects to—and furthers—the larger meaning of their story.

BEND IV F Revising and Editing for Publication

18. Editing: The Power of Commas In this session, you will teach students that writers learn about punctuation—commas in particular—from writing they admire, to make their writing more exact.

19. Mechanics In this session, you could assess your students' writing and create a mini-lesson on mechanics tailored to their needs, using mentor texts as your guide.

20. Reading Aloud Our Writing In this session, students will have an opportunity to share their writing with an audience, as writers strive to do. Children will read their pieces aloud, adding a chorus to give the occasion appropriate ceremony.

21. Transferring Learning: Applying Narrative Writing Skills across the Curriculum In this session, you could teach students that writers take and apply everything they have learned in one genre to other writing tasks and other genres.

GRADE 5

GRADE 5, UNIT 2

In the first part, or bend, of this unit you'll ask your students to write a full draft of a research report very quickly, organizing information in subsections and using all they have already learned about informational writing. These are often called "flash drafts" because they are written so quickly. Next you will lead students through a series of lessons on how to revise their flash draft by looking at it through various lenses. Writers might look for patterns, questions, and surprises, or consider the way historians think about geography or timelines, or hypothesize. After several lessons that teach students to reconsider and revise their flash-draft thinking and writing, students write a new and improved draft of their research report. Their aim in this second draft is to use the revision approaches you've taught. It can be quite exciting to see how much students have progressed in a relatively short time. You'll see, for instance, that this second draft is much more elaborated than the first. The celebration of these revised reports marks the end of the first bend. In the second bend you will teach your students to turn their attention to writing more focused research reports. This means that instead of writing about all of westward expansion as they did in the first bend of the unit, they will write about a more focused topic, such as the Pony Express or the Oregon Trail or the Erie Canal. In addition, you will teach students to focus their attention on writing these reports well. That is, you will teach your students to write reports with an attention to the qualities of good information writing, qualities aimed at delivering information and engaging readers. Bend II focuses on learning from other informational texts and then teaching others this information in engaging ways. Students will learn to use primary sources in their informational writing. By setting students up to write a second draft, you give them opportunities to transfer and apply what they have learned in Bend I about developing and revising their reports.

Welcome to Unit 2 BEND I F Writing Flash-Drafts about Westward Expansion

1. Organizing for the Journey Ahead In this session, you'll teach students that research writers organize the information that they know about their topic, which helps them to write about their topic.
2. Writing Flash-Drafts In this session, you'll remind students that before writers write, they recall all they know about the kind of writing they are about to do.
3. Note-Taking and Idea-Making for Revision In this session, you'll teach students that researchers shift between reading to collect and record information, and writing to grow ideas. When reflecting, researchers think, talk, and jot about patterns, surprises, and points of comparison or contrast, and they entertain questions.
4. Writers of History Pay Attention to Geography In this session, you'll teach students that as historians write and revise, they keep in mind the qualities of good writing as well

as the qualities of good history. One of the qualities of good history is taking into account the impact that geography has on the ways events unfold.

5. Writing to Think In this session, you'll teach students that when writers are researching, they think about the information they are learning and come up with new ideas. One of the ways writers do this is by asking questions and then figuring out answers to those questions.

GRADE 5

For additional information and sample sessions, visit www.UnitsofStudy.com

6. Writers of History Draw on an Awareness of Timelines In this session, you'll teach students that as historians write and revise, they need to keep in mind the qualities of good writing as well as the qualities of good history. One of the qualities of good history to keep in mind is the relationship between events in history.

7. Assembling and Thinking about Information In this session, you could teach students that researchers take stock of all the information they have collected so far and make a plan to do quick research to fill in any gaps.

8. Redrafting Our Research Reports in this session, you'll teach students that informational writers look back over their research and use this to come up with an image of what they hope to write. They can do this by sketching an outline and then writing fast off of their outline.

9. Celebrating and Reaching Toward New Goals In this session, you could teach students that writers celebrate the accomplishments they've made so far as historians and researchers and then set new goals for future work.

Bend II F Writing Research Well

10. Drawing Inspiration from Mentor Texts In this session, you'll teach students that to write research reports that are compelling to readers, writers need to write in a way that draws readers in. Once writers have figured out how to do this, they can angle their research appropriately.

11. Primary Source Documents In this session, you'll teach students that it is very important for research writers to study primary sources. However, it takes careful close reading to be able to make sense of the primary source document.

12. Organizing Information for Drafting In this session, you could teach students that writers organize their research by categorizing facts and analysis they've collected, so they're prepared to use their organized information to flash-draft a report.

13. Finding a Structure to Let Writing Grow Into: In this session, you'll teach students that writers think and rethink the structure of their writing to make it the best it can be. They can study the work of mentor authors for possibilities.

14. Finding Multiple Points of View In this session, you'll teach students that every single story, every fact, has multiple points of view from which it can be seen, and that writers ask themselves "What are some other ways to see this?"

15. Creating Cohesion in this session, you'll teach students that to make writing accessible and easier for readers to take in, writers rely on patterning in words, structures, and meanings.

16. Using Text Features to Write Well In this session, you'll teach students that informational writers include text features to support a reader's navigation through the text.

17. Crafting Introductions and Conclusions In this session, you'll teach students that research writers craft introductions that both explain the structure of their writing and lure writers in. You'll also offer students a few ways writers craft conclusions.

18. Mentor Texts Help Writers Revise In this session, you could remind students that writers study mentor texts for strategies and techniques they can try in their own writing, and teach them that writers also study mentor texts for revision ideas.

19. Adding Information Inside Sentences: In this session, you'll teach students that writers use punctuation to pack facts and information into the sentences that they have already written.

20. Celebration Letter In this session, you could teach students that information writers share their writing with an audience and they teach their audience all they have learned about their topics.

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

Shaping Texts From Essay and Narrative to Memoir: Lucy Calkins and Alexandra Marron

GRADE 5, UNIT 3

Welcome to Unit 3

BEND I F Generating Ideas about Our Lives and Finding Depth in the Moments We Choose

1. What Makes a Memoir? In this session, you'll invite students to take part in an inquiry about memoir: "What makes a memoir?" and "What are some ways memoirs are structured?"

2. Interpreting the Comings and Goings of Your Life In this session, you'll teach students that writers usually have issues or themes that surface in their writing again and again. You'll invite children to uncover these by rereading their notebooks, looking for connections, and asking, "What's this really about?"

3. Writing Small about Big Topics In this session, you'll teach students that writers often shift between abstract ideas and concrete specifics, between themes and stories, between big meanings and small moments.

4. Reading Literature to Inspire Writing: In this session, you'll teach students another strategy writers use to write with depth: letting literature influence their own writing.

5. Choosing a Seed Idea In this session, you'll remind students of the ways they have chosen seed ideas or the material that will become seed ideas during previous cycles through the writing process. You'll help students draw on and improve off from these strategies to devise a process that works for them.

6. Expecting Depth from Our Writing: Developing Our Seed Ideas In this session, you'll teach students that writers of memoir dive deep into their topics by studying how other authors write with depth

In the first bend of this unit you will teach children to use their notebook to collect both focused entries and idea-based writing. That is, they will learn that writers write both "big" and "small," writing about broad ideas or theories and then zooming in to write about one time when that idea was true. Students could be familiar with this sort of work from the fourth-grade unit, and we recommend pulling out charts and mentor texts from that unit to support this one. After a bit of collecting, children will be ready to select one of these entries as a seed idea to be cultivated into a fully grown memoir. Bend II begins with a study of memoir structures, exposing children to the variety of forms a memoir can take: narrative with reflection, essay-like structure, list-like structure, and more. Then you will prompt students to choose the form that best suits the idea they wish to put forth. After a day of rehearsal and flash-drafting, students will spend time revising their first drafts. This revision will focus on ways to strengthen both the expository and the narrative portions of their writing. Opportunities to reflect, assess, and set goals using writing checklists will help students write in more interpretive and purposeful ways. In Bend III children will briefly return to their notebook to collect ideas, then quickly choose a new seed idea for a second memoir. Some children will choose an entirely different topic, while others will try the same topic (a brother leaving for middle school, say), this time using a different structure. The important thing is that students transfer all they have learned from working on their first piece of writing to this second piece. Be sure they revise this text in very significant ways, embarking on more ambitious, largescale revisions.

BEND II F Structuring, Drafting, and Revising a Memoir

7. Studying Texts and Planning Structures In this session, you'll teach students that writers study published texts to get ideas for ways to structure their own texts. You'll demonstrate how to study the structure of a text in order to help students learn to do this. Students, meanwhile, will rehearse for the rough draft writing they will do tomorrow.

8. The Inspiration to Drafting In this session, you'll teach students some ways that writers inspire themselves to write better than ever as a way to support drafting.

9. Being Your Own Teacher: Coaching Your Own Drafting and Revision In this session, you could teach students that writers confer with themselves as they revise. You'll teach students a few questions to ask to assess themselves, plan their goals, and choose their paths to those goals.

10. Revising the Internal Story in Your Narratives In this session, you'll teach students to remember that if their memoir contains narratives, those stories need to carry meanings. One monolithic feeling can be combed throughout, but it works best if there is a journey of conflict and resolution that carries this meaning.

11. Editing for Voice in Developed Notebook Entries In this session, you'll remind students that editing is something writers do as they write, drawing on all they've learned in previous units and writing in a way that allows their voice to come through.

BEND III F Transferring and Extending Knowledge: Planning a Second Memoir

12. Seeing Again, with New Lenses: Interpreting Your Own Story In this session, students learn to study themselves as they would characters in a book, uncovering ideas and theories that can lead to new memoir ideas.

13. Flash-Drafting In this session, you could teach students that writers often draft their second memoirs in one sitting, conjuring an image of how the piece will be structured and then writing quickly to capture their ideas.

14. Revising the Expository Sections of Your Memoir In this session, you'll teach students that when writers write about ideas, just as when they write about events, it is important to find or create a structure that allows them to say what they want to say.

15. Reconsidering the Finer Points In this session, you'll teach students that the best details are the truest.

16. Rereading Your Draft and Drawing on All You Know to Revise In this session, you'll teach students ways that writers reread their writing intently, to learn from it how they need to revise.

17. Metaphors Can Convey Big Ideas: In this session, you'll teach students that writers take a tiny detail from their lives—often something that could be very ordinary—and let that one detail represent the whole big message of their writing.

18. Editing to Match Sound to Meaning In this session, you'll teach students to listen to their writing carefully, then to choose words, structures, and punctuation that help them to convey the content, mood, tone, and feelings of the piece.

19. An Author's Final Celebration: Placing Our Writing in the Company of Others In this session, students will read aloud their memoir to their friends and family.

GRADE 5

For additional information and sample sessions, visit www.UnitsofStudy.com

Units of Study in Opinion, Information, and Narrative Writing • Overview and Contents

The Research-Based Argument Essay Lucy Calkins, Mary Ehrenworth, and Annie Taranto

GRADE 5, UNIT 4

Welcome to Unit 4

BEND I F Building Arguments

1. Investigating to Understand an Argument In this session, you will teach students that when argument writers begin to research a topic, they investigate and collect information about both sides of the issue.
2. Flash-Drafting Arguments In this session, you will remind children that writers often use what they know about structuring an essay to help them quickly write a full, rough draft of their argument.
3. Incorporating Evidence Into Arguments: In this session, you will teach students that argument writers conduct research in order to provide evidence that supports their claim.
4. Inquiry Into Using Quotations to Bolster an Argument: In this session, you will teach students that argument writers add relevant to make their arguments more potent, and you will set them up to conduct an inquiry into what makes a quote powerful.
5. Adding More Evidence to Arguments In this session, you could teach students that writers draft and draft again, setting them up to write a new draft which incorporates additional evidence and thinking.
6. Balancing Evidence with Analysis In this session, you'll teach students that writers analyze their evidence and explain their thinking, so that their own voice is powerful throughout their writing.
7. Signed, Sealed, Delivered In this session, you could teach students that writers carefully consider a variety of formats and choose that which most effectively convey their message.

At the start of the unit students investigate and write an argument essay about whether or not chocolate milk should be served in schools. As students explore this issue, they read texts, both digital and print (included on the CD-ROM). You will teach them that in order to develop a solid argument, they need to research both sides of an issue, postponing a conclusion until the evidence is accumulated and reviewed. Once students have studied texts that advance different perspectives on the issue, you will teach them to consider the warrant behind the arguments in those texts, reading critically. Students

then begin to plan and write their own arguments and draft a letter to the principal on this topic. As part of this work, coach students to make decisions about which information to quote, which information to paraphrase, and ways to present the context for the evidence they ultimately decide to include in their letter. The second bend begins with a response from the principal in which she invites students to craft a position paper, or argument essay, to be presented to panels of administrators, parents, and cafeteria workers. Their charge set, students return to research, thinking about possible note-taking systems they might employ and selecting the one that works best for them. They also look at the research with a more critical eye. They are more knowledgeable about the topic, more adept at noticing the author's perspective. As students move toward drafting, they will evaluate the data they have gathered, deciding which evidence they will use to bolster their claims. They'll look for flaws in their logic and revise their work to make their arguments more sound. Students will also entertain counterclaims, stating and debunking the other side's arguments, and will attend carefully to the perspectives of their audience. For the final bend of the unit writers draw on all they know about writing to take a stand in the world. They write another argument essay, this time about a topic of their choosing, in order to contribute to a public conversation. Students think about what they want to change in the world or what they want people to think differently about and embark on their research, uncovering new texts and perhaps conducting interviews or surveys of their own. With their deadline in mind, students outline the work they need to do and how they intend to get it done. They apply all they have learned about writing an argument essay. They also carry their knowledge of narrative writing into argument, using anecdotes to make their points where necessary. They learn to portray the data accurately to make an effective case.

BEND II F Building Powerful Positions

8. Taking Arguments Up a Notch: In this session, you'll teach students that when starting a research project, writers think about how to capture the information they need, setting up systems to collect their knowledge and research, thus setting themselves up to write a lot.

9. Taking a Critical Perspective to Writing In this session, you will teach students that writers bring all that they know about reading critically into writing critically.

10. Rehearsing the Whole, Refining a Part In this session, you will teach students that writers often plan for and rehearse the entirety of a draft and then choose a tricky place to focus on as they work.

11. Rebuttals, Responses, and Counterclaims In this session, you will teach students that argument writers strengthen their claims by including evidence supporting the opposing viewpoint and then offering a rebuttal.

12. Evaluating Evidence: In this session, you will teach students that argument writers evaluate evidence to ensure that their own arguments are solid.

13. **Appealing to the Audience** In this session, you will teach students that writers think carefully about their audience and then tailor their arguments to particularly appeal to that audience, conducting an inquiry into how this might be done.

14. **A Mini-Celebration: Panel Presentations, Reflections, and Goal Setting** In this session, you could guide students to present their arguments in panels, noting that argument writers aim to share their arguments in real life situations in order to sway audience opinion and enact positive change.

15. **Argument across the Curriculum** In this session, you could teach students that writers use argument skills in a variety of ways, in a variety of contexts.

BEND III F Writing for Real-Life Purposes and Audiences

16. **Taking Opportunities to Stand and Be Counted** In this session, you will teach children that argument writers stand up for what they believe in, drawing on all they have learned in order to build a strong case.

17. **Everyday Research** In this session, you'll teach children that argument writers find some of the most persuasive evidence in everyday life.

18. **Taking Stock and Setting Writing Tasks** In this session, you could teach students that writers stop, take stock of their progress, and use a variety of tools to help them set goals and move forward.

19. **Using All You Know From Other Types of Writing to Make Your Argument More Powerful** In this session, you could teach students that argument writers strengthen their arguments when they use all that they have learned about other types of writing.

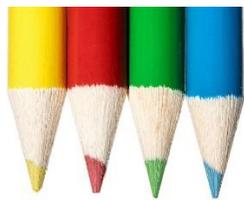
20. **Evaluating the Validity of One's Argument** In this session, you will teach students that argument writers strengthen their claims by making sure their evidence doesn't depend on flawed reasoning.

21. **Paragraphing Choices:** In this session, you'll remind students of editing strategies they know, as well as teach them strategies writers use to make decisions about nonfiction paragraphs.

22. **Celebration: Taking Positions, Developing Stances** In this session, you could teach students that argument writers share and discuss their writing, and make plans for how and where it will live in the world.

GRADE 5

For additional information and sample sessions, visit www.UnitsofStudy.com



Mathematics

Mathematics provides students opportunities to acquire new knowledge and build upon skills they've learned in prior grades. Students are expected to investigate, analyze and use tools to enhance their ability through the study of mathematics.

Units of study address the expectations of the Connecticut Core Standards and the Mathematics Practice Standards with a unifying understanding at each grade level.

Sequence of Kindergarten Modules Aligned with the Standards

Module 1: Numbers to 10

Module 2: Two-Dimensional and Three-Dimensional Shapes

Module 3: Comparison of Length, Weight, Capacity, and Numbers to 10

Module 4: Number Pairs, Addition and Subtraction to 10

Module 5: Numbers 10–20 and Counting to 100

Module 6: Analyzing, Comparing, and Composing Shapes

Summary of Year

Kindergarten mathematics is about (1) representing, relating, and operating on whole numbers, initially with sets of objects; and (2) describing shapes and space. More learning time in Kindergarten should be devoted to number than to other topics.

Key Areas of Focus for K-2: Addition and subtraction—concepts, skills, and problem solving
Required Fluency: K.OA.5 Add and subtract within 5.

CCLS Major Emphasis Clusters Counting and Cardinality • Know number names and count sequence. • Count to tell the number of objects. • Compare numbers. Operations and Algebraic Thinking • Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from. Number and Operations in Base Ten • Work with numbers 11-19 to gain foundations for place value.

Sequence of Grade 1 Modules Aligned with the Standards

Module 1: Sums and Differences to 10

Module 2: Introduction to Place Value through Addition and Subtraction Within 20

Module 3: Ordering and Comparing Length Measurements as Numbers

Module 4: Place Value, Comparison, Addition and Subtraction to 40

Module 5: Identifying, Composing, and Partitioning Shapes

Module 6: Place Value, Comparison, Addition and Subtraction to 100

Summary of Year

First Grade mathematics is about (1) developing understanding of addition, subtraction, and strategies for addition and subtraction within 20; (2) developing understanding of whole number relationships and place value, including grouping in tens and ones; (3) developing understanding of linear measurement and measuring lengths as iterating length units; and (4) reasoning about attributes of, and composing and decomposing geometric shapes.

Key Areas of Focus for K-2: Addition and subtraction—concepts, skills, and problem solving Required Fluency: 1.OA.6 Add and subtract within 10.

CCLS Major Emphasis Clusters Operations and Algebraic Thinking • Represent and solve problems involving addition and subtraction. • Understand and apply properties of operations and the relationship between addition and subtraction. • Add and subtract within 20. • Work with addition and subtraction equations. Number and Operations in Base Ten • Extend the counting sequence. • Understand place value. • Use place value understanding and properties of operations to add and subtract. Measurement and Data • Measure lengths indirectly and by iterating length units.

Sequence of Grade 2 Modules Aligned with the Standards

Module 1: Sums and Differences to 20

Module 2: Addition and Subtraction of Length Units

Module 3: Place Value, Counting, and Comparison of Numbers to 1000

Module 4: Addition and Subtraction within 200 with Word Problems to 100

Module 5: Addition and Subtraction within 1000 with Word Problems to 100

Module 6: Foundations of Multiplication and Division

Module 7: Problem Solving with Length, Money, and Data Module 8: Time, Shapes, and Fractions as Equal Parts of Shapes

Summary of Year

Second Grade mathematics is about (1) extending understanding of base-ten notation; (2) building fluency with addition and subtraction; (3) using standard units of measure; and (4) describing and analyzing shapes.

Key Areas of Focus for K-2: Addition and subtraction—concepts, skills, and problem solving Required Fluency: 2.OA.2 Add and subtract within 20. 2.NBT.5 Add and subtract within 100.

CCLS Major Emphasis Clusters Operations and Algebraic Thinking • Represent and solve problems involving addition and subtraction. • Add and subtract within 20. • Work with equal groups of objects to gain foundations for multiplication. Number and Operations in Base Ten • Understand place value. • Use place value understanding and properties of operations to add and subtract. Measurement and Data • Measure and estimate lengths in standard units. • Relate addition and subtraction to length.

Sequence of Grade 3 Modules Aligned with the Standards

Module 1: Properties of Multiplication and Division and Solving Problems with Units of 2–5 and 10

Module 2: Place Value and Problem Solving with Units of Measure

Module 3: Multiplication and Division with Units of 0, 1, 6–9, and Multiples of 10

Module 4: Multiplication and Area

Module 5: Fractions as Numbers on the Number Line

Module 6: Collecting and Displaying Data

Module 7: Geometry and Measurement Word Problems

Summary of Year

Third Grade mathematics is about (1) developing understanding of multiplication and division and strategies for multiplication and division within 100; (2) developing understanding of fractions, especially unit fractions (fractions with numerator 1); (3) developing understanding of the structure of rectangular arrays and of area; and (4) describing and analyzing two-dimensional shapes.

Key Areas of Focus for 3-5: Multiplication and division of whole numbers and fractions—concepts, skills, and problem solving Required Fluency: 3.OA.7 Multiply and divide within 100.3.NBT.2 Add and subtract within 1000.

CCLS Major Emphasis Clusters Operations and Algebraic Thinking • Represent and solve problems involving multiplication and division. • Understand the properties of multiplication and the relationship between multiplication and division. • Multiply and divide within 100. • Solve problems involving the four operations and identify and explain patterns in arithmetic. Number and Operations – Fractions • Develop understanding of fractions as numbers. Measurement and Data • Solve problems involving measurement and estimation of intervals of time, liquid volumes, and masses of objects. • Geometric measurement: understand concepts of area and relate area to multiplication and to addition.

Sequence of Grade 4 Modules Aligned with the Standards

Module 1: Place Value, Rounding, and Algorithms for Addition and Subtraction

Module 2: Unit Conversions and Problem Solving with Metric Measurement

Module 3: Multi-Digit Multiplication and Division

Module 4: Angle Measure and Plane Figures

Module 5: Fraction Equivalence, Ordering, and Operations

Module 6: Decimal Fractions

Module 7: Exploring Multiplication

Summary of Year

Fourth grade mathematics is about (1) developing understanding and fluency with multi-digit multiplication, and developing understanding of dividing to find quotients involving multi-digit dividends; (2) developing an understanding of fraction equivalence, addition and subtraction of fractions with like denominators, and multiplication of fractions by whole numbers; and (3) understanding that geometric figures can be analyzed and classified based on their properties, such as having parallel sides, perpendicular sides, particular angle measures, and symmetry.

Key Areas of Focus for 3-5: Multiplication and division of whole numbers and fractions—concepts, skills, and problem solving Required Fluency: 4.NBT.4 Add and subtract within 1,000,000. CCLS Major Emphasis Clusters Operations and Algebraic Thinking • Use the four operations with whole numbers to solve problems. Number and Operations in Base Ten • Generalize place value understanding for multi-digit whole numbers. • Use place value understanding and properties of operations to perform multi-digit arithmetic. Number and Operations – Fractions • Extend understanding of fraction equivalence and ordering. • Build fractions from unit fractions by applying and extending previous understandings of operations on whole numbers. • Understand decimal notation for fractions, and compare decimal fractions.

Sequence of Grade 5 Modules Aligned with the Standards

Module 1: Place Value and Decimal Fractions

Module 2: Multi-Digit Whole Number and Decimal Fraction Operations

Module 3: Addition and Subtraction of Fractions

Module 4: Multiplication and Division of Fractions and Decimal Fractions

Module 5: Addition and Multiplication with Volume and Area

Module 6: Problem Solving with the Coordinate Plane

Summary of Year

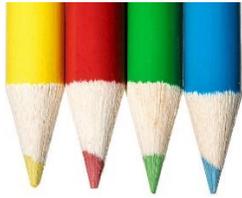
Fifth grade mathematics is about (1) developing fluency with addition and subtraction of fractions, and developing understanding of the multiplication of fractions and of division of fractions in limited cases (unit fractions divided by whole numbers and whole numbers divided by unit fractions); (2) extending division to two-digit divisors, integrating decimal fractions into the place value system and developing understanding of operations with decimals to hundredths, and developing fluency with whole number and decimal operations; and (3) developing understanding of volume.

Key Areas of Focus for 3-5: Multiplication and division of whole numbers and fractions— concepts, skills, and problem solving Required Fluency: 5.NBT.5 Multi-digit multiplication.

CCLS Major Emphasis Clusters Number and Operations in Base Ten • Understand the place value system. • Perform operations with multi-digit whole numbers and with decimals to hundredths. Number and Operations – Fractions

- Use equivalent fractions as a strategy to add and subtract fractions.
- Apply and extend previous understandings of multiplication and division to multiply and divide fractions.

Measurement and Data • Geometric measurement: understand concepts of volume and relate volume to multiplication and to addition.



Technology Curriculum

Pre-Kindergarten/Kindergarten Course Description: Pre-Kindergarten and Kindergarten students will be introduced to basic computer navigation and computer applications. They will demonstrate proper care and use of equipment, identify specific parts of the computer, and use computer hardware to create, save, and share a project in a digital format with text and graphics. They will be able to use the computer as a tool to assist in learning.

Grade 1 Course Description: The focus of the first grade technology curriculum is to expand the skills learned in Kindergarten. This course reviews effectively controlling the mouse, understanding the location of computer parts, navigating the desktop and internet, using software applications and being safe online. Students at this grade level will become more independent on the computer. They will be better able to use the basic computer navigation and computer applications. Students will demonstrate proper care and use of equipment, identify specific parts of the computer and use computer hardware to create save and share a project in a digital format with a text and graphics. Students at this grade level will also use template to make sense of information using electronic graphic organizers. Students will use the computer as a tool to assist in learning.

Grade 2 Course Description: The second grade computer literacy curriculum provides an opportunity for students to obtain basic skills in word processing, locating electronic resources using controlled search options and arranging information contained from the search into a graphic organizer.

Grade 3 Course Description: Third grade students will be introduced to keyboarding and publishing a final typed product using a word processing program. The final product may be an extension of a classroom writing assignment.

Grade 4 Course Description: This course not only examines available resources in the Library Media Center but will also give a basic technology framework that will be utilized in all curricula areas. Students will learn to locate, access, evaluate, synthesize and use information effectively. Students will work collaboratively to create innovative projects and presentations using digital media. Students will practice responsible, legal,

safe and ethical use of resources and technology. Students will be encouraged to use literature for learning personal growth and enjoyment.

Grade 5 Course Description: This course not only examines available resources in the Library Media Center but will also give a basic technology framework that will be utilized in all curricula areas. Students will learn to locate, access, evaluate, synthesize and use information effectively. Students will work collaboratively to create innovative projects and presentations using digital media. Students will practice responsible, legal, safe and ethical use of resources and technology. Students will be encouraged to use literature for learning personal growth and enjoyment.