

# COMPREHENSIVE OVERVIEW

## Units, Tools, *and* Methods *for* Teaching Reading & Writing

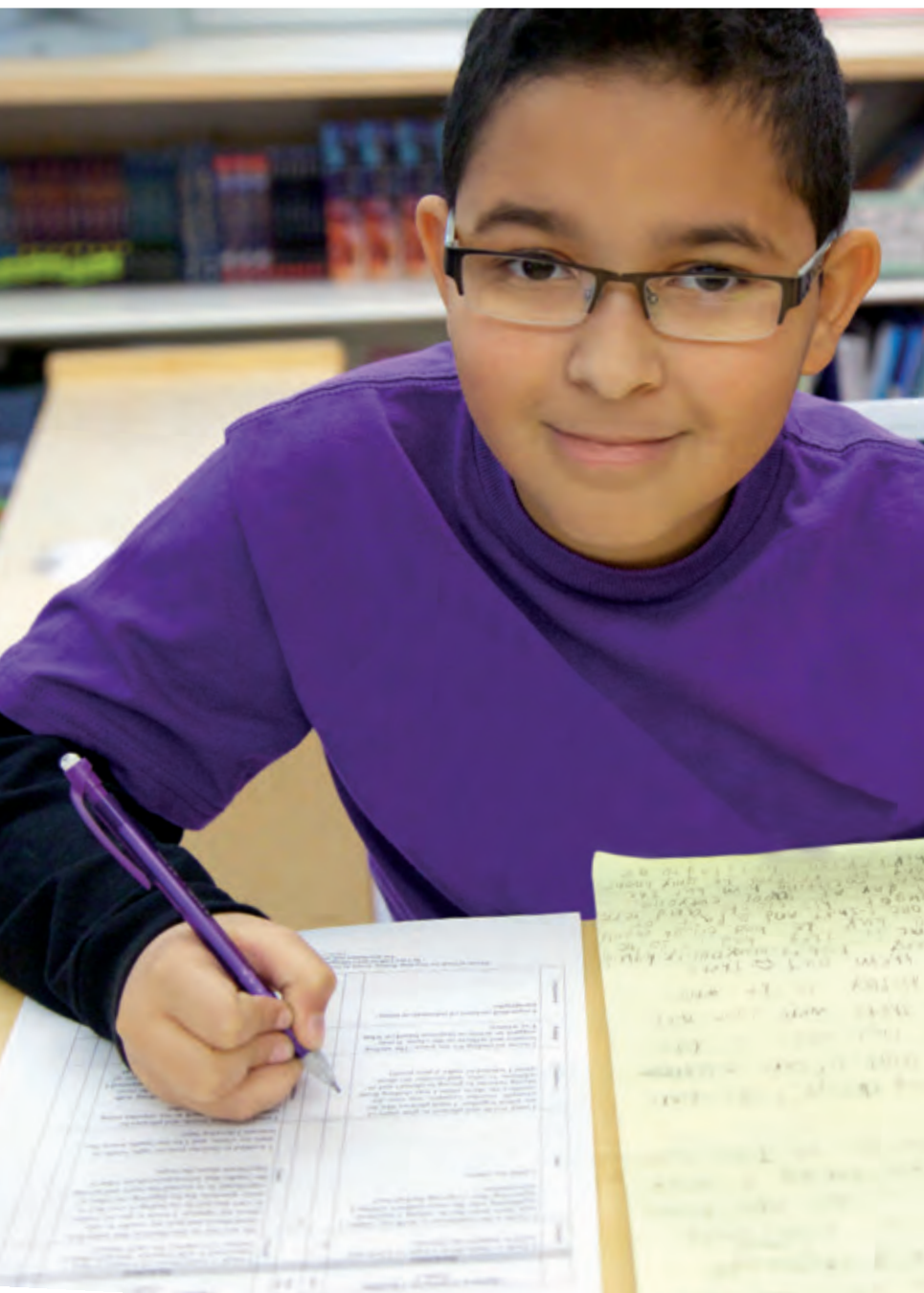
A WORKSHOP CURRICULUM ♦ GRADES K-8



by **Lucy Calkins**  
*and Colleagues from the Teachers College  
Reading and Writing Project*

- WRITING UNITS OF STUDY
- READING UNITS OF STUDY
- CLASSROOM LIBRARIES
- PROFESSIONAL DEVELOPMENT
- COMING SOON: PHONICS UNITS





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*Dear Teachers,*

I couldn't be more delighted to be sharing this work with you. It is the understatement of a lifetime to say that Units of Study grow out of years of work in thousands of classrooms. This series also grows out of the greatest minds and most beautiful teaching that I've seen anywhere.

To write the Units of Study, we have done what teachers throughout the world do all the time. We've taken all that we know—the processes, sequences, continua, books, levels, lessons, methods, principles, strategies . . . the works—and we've made a path for children, a path that draws all we know into a cohesive, organic progression. Our hope is that this path brings children along to the place where they can write clearly and skillfully and read flexibly and joyfully—and can live together as caring thoughtful readers and writers.

*Lucy Calkins*



### ABOUT LUCY CALKINS

Lucy Calkins is the Founding Director of the Reading and Writing Project at Teachers College, Columbia University. For more than thirty years, the Project has been both a think tank, developing state-of-the-art teaching methods, and a provider of professional development. As the leader of this renowned organization, Lucy works closely with policy makers, school principals, and teachers to initiate and support schoolwide and system-wide reform in the teaching of reading and writing. Lucy is also the Robinson Professor of Children's Literacy and the co-director of the Literacy Specialist program at Teachers College, Columbia University. Lucy's many books include the seminal texts *The Art of Teaching Writing* and *The Art of Teaching Reading*, as well as the *Units of Study for Teaching Reading* (Grades K–8), *Units of Study in Opinion/Argument, Information, and Narrative Writing* (Grades K–8), and the *Up the Ladder* writing units (Grades 3–6).



### ABOUT THE TCRWP

The mission of the Teachers College Reading and Writing Project is to help young people become avid and skilled readers, writers, and inquirers. TCRWP accomplishes this goal through research, curriculum development, and through working shoulder-to-shoulder with students, teachers, and school leaders. The organization has developed world-class tools and methods for teaching reading and writing, and for using performance assessments and learning progressions to accelerate student progress. This important work has become the foundation for powerful reading and writing workshop instruction across the country and around the world.

In addition, thousands of teachers regard the Teachers College Reading and Writing Project as a continual source of professional renewal and education. Well over 200,000 teachers have attended their week-long institutes. Twice a year, thousands of participants reconvene at TCRWP's Saturday Reunions.

*To learn more about the work of the Project, visit*  
**[ReadingAndWritingProject.org](http://ReadingAndWritingProject.org)**

## THE TCRWP COAUTHORS

Angela Báez  
Lindsay Barton  
Grace Chough  
Katie Clements  
Anna Gratz Cockerille  
Rebecca Cronin  
M. Colleen Cruz  
Jennifer DeSutter  
Mary Ehrenworth  
Stacy Fell  
Elizabeth Franco  
Shana Frazin  
Brooke Geller  
Valerie Geschwind  
Cory Gillette  
Barbara Golub  
Amanda Hartman  
Kelly Boland Hohne  
Christine Holley  
Havilah Jespersen  
Gerrit Jones-Rooy  
Hareem Atif Khan  
Monique Knight  
Lauren Kolbeck  
Celena Dangler Larkey  
Natalie Louis

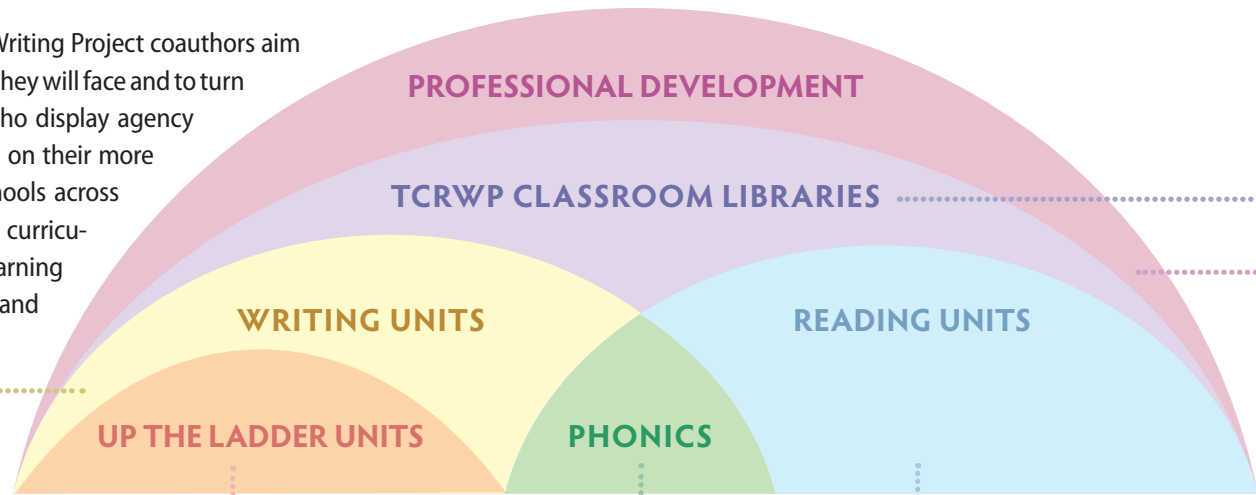
Alicia Luick  
Alexandra Marron  
Marjorie Martinelli  
Cornelius Minor  
Julia Mooney  
Elizabeth Moore  
Kristine Mraz  
Mike Ochs  
Brianna Parlitsis  
Stephanie Parsons  
Laurie Pessah  
Alissa Reicherter  
Audra Robb  
Kate Roberts  
Maggie Beattie Roberts  
Rachel Rothman  
Shanna Schwartz  
Julie Shepherd  
Abby Oxenhorn Smith  
Emily Butler Smith  
Kristin Smith  
Janet Steinberg  
Emily Strang-Campbell  
Annie Taranto  
Kathleen Tolan  
Amy Ludwig VanDerwater

Katie Wears  
Lindsay Wilkes  
Katy Wischow  
Pablo Wolfe



## State-of-the-Art Units, Tools, and Methods for Teaching Reading and Writing Workshop

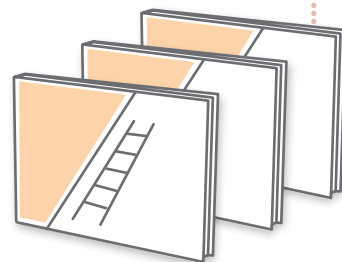
Lucy Calkins and her Teachers College Reading and Writing Project coauthors aim to prepare students for any reading and writing task they will face and to turn kids into life-long, confident readers and writers who display agency and independence. Lucy and her colleagues have drawn on their more than 30 years of research and work in thousands of schools across the country and around the world to develop powerful curriculum resources, instructional methods, and professional learning opportunities to support teachers as they work together and with their students toward these vitally important goals.



### Writing Units

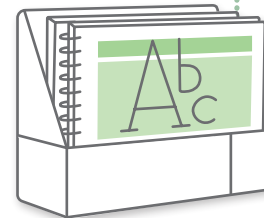
Built on best practices and a proven framework developed over decades of work, the *Units of Study in Opinion/Argument, Information, and Narrative Writing*:

- support explicit instruction in opinion/argument, information, and narrative writing and provide rich opportunities for practice
- help teachers use learning progressions to observe and assess students' writing, to develop students' use of self-monitoring strategies, and set them on trajectories of growth
- give teachers crystal-clear advice and on-the-job support for teaching efficient and effective writing workshops



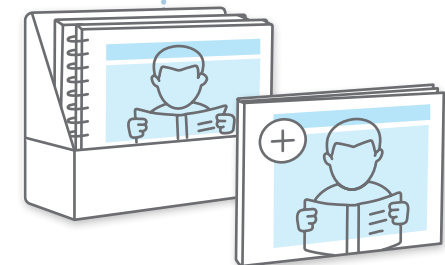
### Up the Ladder Units

The *Up the Ladder* units give less experienced writers opportunities to engage in repeated successful practice and to move rapidly along a gradually increasing progression of challenges. Although designed to ramp kids up to the work they will do in the grades 3–6 writing *Units of Study*, these units can be helpful in any setting where students need a boost in foundational elements of writing workshop.



### Phonics Units *Coming fall 2018*

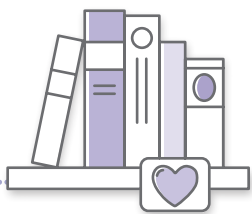
Lucy and her TCRWP coauthors are currently developing a highly-engaging, comprehensive word study curriculum that will be deeply connected to the Units of Study in both reading and writing. Sign up to receive updates at: [samplers.heinemann.com/uos-phonics-sign-up](http://samplers.heinemann.com/uos-phonics-sign-up).



### Reading Units

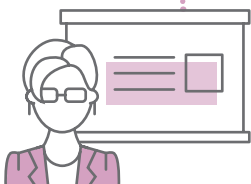
The *Units of Study for Teaching Reading* offer a framework for teaching that:

- provides a comprehensive, cross-grade curriculum in which skills are introduced, developed, and deepened
- supports explicit instruction in reading skills and strategies and offers extended time for reading
- provides strategic performance assessments to help teachers monitor progress, provide feedback, and help students set clear goals for their reading work
- gives teachers on-the-job guidance in powerful reading workshop teaching



### TCRWP Classroom Libraries

Each of the TCRWP Classroom Libraries is a miniature version of a great bookstore—if you can imagine a bookstore run by the country’s greatest readers and the country’s greatest teachers—and where every collection has been carefully and thoughtfully designed to lure kids into reading, and to move them up levels of complexity.



### Professional Development & Professional Books

The Project provides a wide range of professional development services to keep teachers, literacy coaches, and building leaders current on best practices to support literacy instruction. Options include in-school staff development devoted to implementation of reading and writing workshops and content-area literacy instruction, day-long workshops, week-long institutes, and year-long study groups.

In addition, Lucy and her TCRWP colleagues have written many professional books to support study groups and individual learning. Visit [UnitsofStudy.com](https://www.unitsofstudy.com) for a complete list of titles.



## WAYS TO GET STARTED—WAYS TO GROW

There are many pathways your school or district can take as you work to get started with the Units of Study and reading and writing workshops. Below are examples of implementation plans that have proven successful. Each depends on thoughtful planning and evaluation of your school or district’s priorities and needs, along with consideration of ways to build teacher readiness for this challenging and inspiring new work.

### SCENARIO 1 Start with Writing Workshop

Identify pockets of greatest will and capacity among your teachers. Consider starting with these classrooms and expanding implementation in the next school year.

- Choose the K–8 writing units for all teachers, and consider using the *Up the Ladder* units in grades 4–6 to accelerate students’ progress and prepare them for the work they’ll do in the grade-level writing units.
- Provide teachers with additional planning time to ensure they get off to a good start.
- Work with TCRWP to plan effective professional learning.

When teachers and students develop a level of comfort with the workshop framework, add reading units.

- Provision classrooms with TCRWP Classroom Libraries.
- Consider TCRWP Phonics Units to streamline and align all aspects of K–2 literacy instruction.
- Incorporate appropriate professional learning opportunities.

### SCENARIO 2 Start with Reading Workshop

Consider starting with a few teachers from any grade level who are especially interested in doing this work.

Expand implementation to include additional classrooms in the next school year.

- Provide teachers with extra planning time to ensure they get off to a good start.
- Work with TCRWP to plan effective professional learning.
- Take stock of your classroom library and add TCRWP Classroom Libraries and Library Shelves as needed and as budgets allow.
- Implement TCRWP Phonics Units.

When teachers and students reach a level of comfort with the reading units, begin adding writing units of study.

- You may choose to start with selected grade levels and then expand implementation in the next school year.
- Consider *Up the Ladder* units to help students in grades 3–6 ramp up to the work they will do in the core units.
- Work with TCRWP to extend teachers’ professional learning.



## Why Workshop?

### A Framework for Responsive Teaching: Give Access to All

The Reading and Writing Project's approach to instruction recognizes that "one size fits all" does not match the realities of the classrooms and schools in which they work. When you walk into a workshop classroom at any given moment, you'll see instruction that is designed to:

- ▶ help teachers address each child's individual learning,
- ▶ explicitly teach strategies students will use not only the day they are taught, but whenever they need them,
- ▶ support small-group work and conferring, with multiple opportunities for personalizing instruction,
- ▶ tap into the power of a learning community as a way to bring all learners along,
- ▶ build choice and assessment-based learning into the very design of the curriculum,
- ▶ help students work with engagement so that teachers are able to coach individuals and lead small groups.

The routines and structures of reading and writing workshop are kept simple and predictable so that the teacher can focus on the complex work of teaching in a responsive manner to accelerate achievement for all learners.

### Assessment for Learning

- ▶ The Learning Progressions and checklists at the center of the TCRWP assessment system are important tools that promote self-assessment and goal setting for each individual learner.
- ▶ The TCRWP assessment system is not only a way for teachers to engage in formative assessment, it is also a way to lift the level of the actionable feedback teachers provide to students.
- ▶ Assessment is used as a tool to power students' learning and provide for clear goals as well as accessible ladders for reaching those goals.



# Reading and Writing Bill of Rights

1. Above all, good teachers matter. Learners need teachers who demonstrate what it means to live richly literate lives, wearing a love of reading and writing on their sleeves.
2. Students need a balanced approach to English/language arts, one that includes a responsive approach to the teaching of both reading and writing. Researchers have studied examples of exemplary literacy instruction. In every case, when they found a classroom with high literacy engagement, they found balanced teaching in place (Pressley et al. 2002).
3. Reading and writing need to be taught like other basic skills, with direct, explicit instruction—including spelling, conventions, and the skills and strategies of proficient reading and writing.
4. Readers need long stretches of time to read, and writers need extended opportunities to write.
5. Writers need to learn to use writing process: rehearsing, drafting, revising, editing, and publishing their writing. Readers need opportunities to consolidate skills so they can use skills and strategies with automaticity within fluid, engaged reading.
6. Writers deserve to write for real, to write the kinds of texts that they see in the world, and to write to put meaning onto the page. Readers need opportunities to read high-interest, accessible books of their own choosing.
7. Readers and writers need teachers to read aloud to them.
8. Students need opportunities to talk and sometimes to write in response to texts.
9. Readers need to read increasingly complex texts appropriate for their grade level and they need support reading nonfiction and building a knowledge base and academic vocabulary through information reading.
10. Learners need clear goals and frequent feedback tailored specifically to them. They need to hear ways their reading and writing is getting better and to know what their next steps might be.

*When a student enters your school,  
what promise do you make about the  
literacy education he or she will receive?*

—LUCY CALKINS



# The Predictable 5-Part Workshop Framework

Reading and writing workshops are deliberately designed to offer a simple and predictable environment. You can understand the principles that inform reading and writing workshops by thinking about a pottery workshop or a painter's studio. Each of those environments is deliberately kept simple and predictable because it is the work at hand that is changing and complex.

The workshop framework undergirds the Units of Study in reading and writing. Each session across all of the units is a day, and each day's workshop is ideally fifty to sixty minutes.

- ▶ Each session begins with a **minilesson**. Kids sit with a long-term partner while in the minilesson.
- ▶ The minilesson ends with the kids being sent off to their own **independent work**.
- ▶ As students work, the teacher **confers with them and leads small groups**.
- ▶ Partway through independent work time, the teacher stands and delivers a **mid-workshop teaching point**.
- ▶ The workshop ends with a **share**.

This structure for reading and writing workshop was developed and refined by Lucy Calkins and her TCRWP colleagues over decades of research and work with thousands of teachers in classrooms across the country and around the world. Their process of continuous fine-tuning and improvement has yielded units with the perfect combination of whole-class, small-group, and one-on-one instruction, along with ample opportunities for independent practice.



# OVERVIEW OF A DAY'S READING OR WRITING WORKSHOP

WORKSHOP COMPONENT	TIME FRAME	LOGISTICS	TEACHER	STUDENTS
<b>MINILESSON</b>	<b>Less than 10 min.</b>	The teacher gathers students in the meeting area next to their partners	Whole-group instruction <ul style="list-style-type: none"> <li>• Connection</li> <li>• Name the teaching point</li> <li>• Teaching</li> <li>• Active Engagement (guided practice)</li> <li>• Link to the work students will do</li> </ul>	Listening, then actively engaged in applying new learning
<b>INDEPENDENT READING AND WRITING</b> <b>CONFERRING AND SMALL-GROUP WORK</b>	<b>35–45 min.</b>	Students find comfortable spots to read or write	One-on-one and small-group teaching <ul style="list-style-type: none"> <li>• Circulate</li> <li>• Observe</li> <li>• Question</li> <li>• Listen</li> <li>• Coach</li> <li>• Demonstrate</li> <li>• Reinforce the minilesson</li> <li>• Encourage</li> </ul>	Practicing strategies learned throughout the unit, working independently or with partners
<b>MID-WORKSHOP TEACHING</b>	<b>3–5 min.</b> (during independent reading and writing time)	Students' eyes are on the teacher	Extends the minilesson or reminds students of ongoing habits	Pausing to reflect, then refocusing to resume reading or writing
<b>SHARE</b>	<b>3–5 min.</b>	The teacher gathers students in the meeting area or calls for their attention while they remain at their reading or writing spots	Sets students up to share and celebrate the work they did that day	Sharing their learning with partners or the whole group

# A Closer Look at the Components of Reading and Writing Workshops

## The Minilessons


The brief minilessons that begin each day in reading and writing workshop are a time for teacher-led explicit instruction. While the content of minilessons will change from day to day, the architecture remains largely the same, allowing students to anticipate how this time goes. Minilessons contain four component parts:

- ▶ CONNECTION
- ▶ TEACHING
- ▶ ACTIVE ENGAGEMENT
- ▶ LINK

▶ **CONNECTION** (approximately 1 minute)

Minilessons begin with a two-part connection. The first part connects the day's teaching to the ongoing work that children have been doing. Teachers might share tiny excerpts of student work or explain a challenge or success the class has experienced. Sometimes the main job is to recruit kids' interest.

In the second part of the connection, the teacher names the teaching point of the day. Good teaching points generally include a goal and a step-by-step strategy. They are crystal clear and typically convey that the day's session will help students do something that they will want to do often as readers or writers—and then describes one way to go about doing that.



MINILESSON

### New Structures Lead to New Thinking

**CONNECTION**

**Tell a short story about people using one material—perhaps sand—and shaping that material into unique, different things.**

"Have you watched a kid playing in a sandbox? Walking past the park the other day, I paused to watch kids in the sand box. I expected they'd have buckets that they fill and dump, fill and dump, and I expected they'd use those buckets to make sand castles. But what I saw blew me away! There were three different kids, all in the same sandbox, each doing something completely different from the others. And none of them were making sand castles.

"One of the boys packed sand into a square mold and then used this method to make bricks that he stacked into a brick wall made out of sand. One of the girls had created these hills and valleys, and was running her toy car over a mountainous road. The third kid was creating a sand person—you know, like a snow angel, but made out of sand. Although they were all using the same material, each child was structuring the material in an absolutely unique way."

**Tell students that their topics are material and that it is wise to explore alternative ways to structure the material.**

"That made me think immediately of the writing you are planning to do on your information books. For the past couple of days, you've been playing in the sand of your topic, filling buckets and building castles. You've tried out one or two familiar ways to think about your topic. But you might want to take a lesson from those kids in the sandbox. Instead of just filling and dumping buckets of sand to make the castles you've made a millions times, you might want to work with really new structures, structures you might not have thought to use before now."

✦ **Name the teaching point.**

"Today I want to teach you that writers try different organizational structures on for size. They explore a few different structures, noting how those structures affect the way they think about a topic."

◆ COACHING

*This connection moves away from writing to bring home a point about writing. You'll want to cull from these books a set of transferable techniques that you can use when you write your own minilessons. One of the challenges you'll face is that you'll need to help children grasp big concepts that underlie the discipline you are teaching—which in these units is the discipline of writing. It is often helpful to use a familiar topic to teach a less familiar one. That's what this use of a metaphor does.*

SESSION 3: NEW STRUCTURES LEAD TO NEW THINKING

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(Note: Grade 3 writing units sample—all sessions follow this same basic structure)

TEACHING (3–5 minutes)

In the teaching portion of the minilesson, the teacher demonstrates the step-by-step way to do something introduced in the teaching point. Although the teacher invites kids' participation and engagement, the primary focus is on demonstration of the strategy being taught in the session.

ACTIVE ENGAGEMENT (1–3 minutes)

In the active engagement, students try to do what the teacher demonstrated in the minilesson. Everyone participates—sometimes working with a partner, sometimes on his or her own. Within the predictable structure of reading and writing workshops, students quickly become accustomed to turn-and-talk interludes—it takes just seconds for them to shift in and out of these conversations. Always, during minilessons, the teacher finds ways to get kids involved so that they are not just passively learning, but instead working to apply what they have learned.

**Introduce the next structure: pros and cons.**

"We can also consider pros and cons. I may not be able to think of pros and cons of cockroaches as a whole topic, so I need to think, 'The pros and cons about what part of my topic?' So, let me think. Do I want to do pros and cons of different methods of killing cockroaches? Or of killing them in general? Once I've decided which pros and cons I want to explore, I can start thinking how this would shape a plan."

**Pros of killing Cockroaches**

- You get rid of them
- They won't eat your
- You won't be embar

**Introduce your next structure: cause and effect.**

"Great! Now let's try another way of looking at it—cause and effect. For some writers, it might be easier to look at this as problem and solution." Unveiling chart paper on which I'd already explored causes and effects, and problems and solutions, I said, "For me it might look like this."

Causes	Effects
If I trap cockroaches . . .	Then I will get rid of a few cockroaches temporarily. But I won't get rid of all of them or of the eggs.
If I poison	Then I will kill most of the cockroaches, but if I have pets

**Encourage students to try p**

"You can see how considering you try out the pros and cons

I crouched in the meeting area seemed to place the struggling to go al

**Let students kno**

"Let's try one last could compare and not like other anit compare and cont scrawled some the

**Similarities**  
roaches on methods: h

**Differences**  
one wants:

26

TEACHING AND ACTIVE ENGAGEMENT

**Explain that you will model this, and then guide students to try several structures on for size.**

"To do this, we're going to try something different from our usual minilesson. I'm going to tell you a structure I'd like us to try. I'll try that structure on with my topic, and then you'll give it a quick go, trying the structure on with your topic. Not every structure will work for every topic. But give each structure a quick try, jotting in your notebook how your table of contents might go if you were writing in that structure. If a structure doesn't work for you, when others are planning a new table of contents, you can go back to whichever structure does work for you, or you can come up with your own possible structure."

"We're going to move fast, so be sure you're ready."

**Introduce the first structure: boxes and bullets.**

"First, let's try boxes and bullets. I'm going to try boxes and bullets this way. I'll jot down a big topic." I jotted, "getting rid of cockroaches." "Now I'm going to jot supporting subtopics. We've done the organizational structure of boxes and bullets before, so this is really just to warm up our brains." I wrote my first attempt on chart paper.

Getting Rid of Cockroaches

- Traps
- Poison
- Green methods
- Prevention

**Students to try a boxes-and-bullets structure for their own topics.**

you try it with your topics—just a quick boxes and bullets." I moved quickly through the meeting area, scanning that students were doing. I tried what they'd plan would be similar to the organizational plans they'd been over the last couple of days. I gave them just a minute or two.

*I didn't say this, but could have: "Keep in mind that a new structure might replace the table of contents you planned earlier, or it might become a subsection of that original plan. You could use one of the structures I suggest for just a chapter or two or for your whole book."*



FIG. 3-1 A student tries out a boxes-and-bullets table of contents.

GRADE 3: THE ART OF INFORMATION WRITING

killing them so that the mice can be set free in a field or someplace else. No one really wants a humane trap for a cockroach. Also, there are people who do not want to get rid of mice, or at least don't care about getting rid of mice because they think mice are cute. However, hardly anyone thinks cockroaches are cute, and almost everyone wants to get rid of them.

Ask students to try compare-and-contrast with their topics.

"How can you compare and contrast your topic? What are the similarities and differences? Think for a few seconds. When you have an idea or two, jot it down as fast as you can so you don't lose the idea. If you don't feel like doing this work at all for your topic, after you give this a quick try, go back to the work you began earlier today."

LINK

Send students off to choose between revising their tables of contents, writing long about an unexplored aspect of their topic, or picking up where they last left off in their pieces.

"Wow! This room feels electric. Thumbs up if you're surprised at some of the new thinking you did on your topic." Many so indicated. "Writers, do you see that you only came up with these fresh new plans because you did what those kids in the sandbox were doing? You took the risk to try new ways of approaching the entire project. Lots of times you have waited to revise at the end of your writing process, but front-end revision actually helps much more. The first step is to resist what people call 'premature closure' or 'early settling on one set way.' From this day forward, always remember to push yourself to imagine new possibilities."

"Will you star the structures you might want to use for your book? Once you've done that, you have a few choices you might make. You may want to go back to your original table of contents and revise it by including some of the new ideas and structures you just explored. Remember to use the chart 'Strong Tables of Contents.' Or you might decide you want to go back and write long about an aspect of your topic you haven't yet explored. Or maybe you were in the midst of working on something yesterday that you're dying to go back to today, or you feel ready to begin collecting information that you'll put into each chapter. Doing that is a way to check if your plan is going to work."

"Whatever you do today, try to carry with you the idea that by looking at something in a new way, you can get fresh ideas. Off you go!"



FIG. 3-5 This student explores his topic, basketball, by trying out different structures.

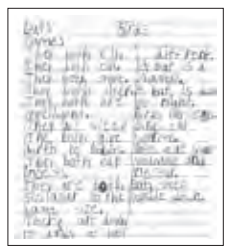


FIG. 3-4 Marquis then explores similarities and differences between bats and birds.

*Contrast the number of options you present to your students today with the number you could offer just a day ago. Expect that in your teaching, there will be some instances when you don't have as many choices available to kids as you might ideally like.*

LINK (1 minute)

Minilessons end with a link—the time when the teacher asks students to transfer all they have learned from whole-class instruction to their ongoing work. Often during these final moments of a minilesson, the teacher will add the day's teaching point to an anchor chart that threads through the unit. As kids head off to work, the teacher reminds them that they can tackle the new work of the day and also draw on all they have already learned.

## A Closer Look at the Essential Structures of Reading and Writing Workshops, *continued*

### Work Time

*(Students should have 35–45 minutes to work independently each day while the teacher confers and leads small groups.)*

The most important words of the minilesson are the final ones: “Off you go.” Then students disperse to their work spots to read or write. As students work, they will draw on a repertoire of strategies, developed across the days of the unit (and across other units, too). Not all students will be in sync with each other, but this is as it should be. Think of a pottery studio. Some students will be ready to make their lids before others, but all of them will progress along as potters, doing the work their pots call for them to do.

#### ► CONFERRING (during Work Time)

While students work independently, the teacher moves around the classroom, trying to touch base with and respond to as many students as possible. This is the teacher’s opportunity to meet students exactly where they are and respond accordingly. As the teacher moves among students, he or she will give feedback, name next steps, and help students maintain energy and momentum.

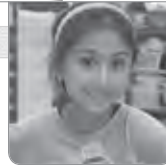
#### ► SMALL-GROUP WORK (during Work Time)

To begin small groups, the teacher gathers a group of four to six students who need the same teaching and asks them to huddle close while the teacher models something or gives them a tip. After a minute or so of instruction, the teacher channels students to dive into the work, and then will either watch and coach or go off to other kids in the class, returning after a few minutes to check in on students’ progress.

Each structure that a writer attempts will pose predictable challenges. As you become more experienced with conferring, you’ll find that you develop a repertoire of tips you can give, based on your assessment of what a student is trying to do, and this makes you more able to be flexible and responsive.

Although the minilesson focused on structure, and topics haven’t been the focal point for your instruction, it is likely that you will have a handful of students whose topics are a bit challenging. Some topics will seem to you to require more research than

Our advice to you is to be ready to talk with students about their topics today. You won’t want to wait too much longer to question their choices. And yes, sometimes it may seem necessary for you to redirect a student to change a topic, and it is okay to nudge a writer into a topic you think will be a better match. (“You play soccer. Why not write a book on that?”) However, this can also work against you. If you recruit a student to write about a topic you think would be a good one and the student is begrudgingly appealing you, sometimes the resulting piece can lack spirit. So keep in mind that a student could take a topic that he is fascinated by—say, video games—



#### CONFERRING AND SMALL-GROUP WORK

### Keeping Individual Students’ Needs and Goals in Mind

THE WORK YOUR STUDENTS WILL BE DOING TODAY WILL BE VARIED. The minilesson you just taught ended with you suggesting lots of options, and by today, some students will be at the vanguard, working at a pace that pushes you to keep moving forward with your teaching, while others will be lingers. This is a good thing. Resist any temptation to wrangle everybody back in line so that the entire class moves forward at the same pace. Writers do work at different paces, and *should* do so.

It would, of course, be much simpler to have all students working on the same strategies at the same time. During work time, you could just move from seat to seat, prodding students to finish the work that the minilesson highlighted. Carl Anderson, author of *How’s It Going?* (2000) and many other texts about the art of conferring, emphasizes, “Let the student set the agenda.” Carl does not mean that literally, you should expect students to know exactly what they want taught. Rather, he means that when you confer, your intention is to learn the goals and needs of the unique writer and to teach in response to that writer. The goals for a writer include that child’s particular intentions for that day and also the long-term goals that you and the writer have co-constructed. These long-term goals come, in large part, from the data you gather and from your observations. Of course, nothing is simple in life, and so although it is true that during your conferring and small-group work you’ll want to help students develop purpose and agendas for themselves, it is also the case that you’ll want to weigh whether you can get behind the choices they make.

In today’s session you may see students trying their hands at one structure or another. You would do well to identify what the student is attempting to do and then teach into that. For example, if the student is working on comparing and contrasting, you will first want to see what it means for her to try comparing and contrasting. You might notice whether this student seems to believe that to engage in comparing and contrasting, she is expected to suggest that the two items are equally similar and different. In other words, students often think that they’ll need to generate two similarities and two differences. You might let the writer know that it’s not only okay, but very likely that she’ll want to suggest that two things are “mostly alike but partly different,” or just the opposite.

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#### MID-WORKSHOP TEACHING

### Helping Students File Information into Chapter Files

“So many of you have revised your table of contents. That is fantastic! Some of you have been gathering information that might go in each of your chapters, too. No matter where you are in the process of planning your chapters, you’ll need to move toward collecting the information you’ll include in each of your planned chapters.

“Nonfiction writers think of chapters as files. You might want to make a section or page in your notebook for each chapter of your book. Once you’ve done that, it would be smart to jot information you’ll want to include in each chapter. You might discover as you do this that some chapters have plenty of information, but other chapters need a little research to fill them out. You might decide some chapters can become part of another chapter or be deleted entirely. You might even decide to break one chapter into two smaller ones.

“For example, under my chapter called ‘Using Poisons’ I’ve jotted down a few things I knew I wanted to include about using poisons on cockroaches: aerosol, powder, liquid, gas. And as I wrote those down, I started putting question marks next to ones I feel like I have to jump online to research. As you move from one chapter to the next, make sure that each bit really matches, really fits into, its file.”

If a writer is considering structuring his text chronologically—say “birth to death”—then you may want to suggest that this would be a time where equal categories are probably the norm.

GRADE 3: THE ART OF INFORMATION WRITING

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#### ► MID-WORKSHOP TEACHING (approximately 3–5 minutes)

There will be times when the teacher will want to say the same thing to all students. Those are times to stand in the middle of the room, ask for all students’ attention, and give a mid-workshop teaching point. During this mid-workshop teaching, the teacher offers students a reminder or quick tip to extend the minilessons or to remind students of ongoing habits.



SHARE

## Preparing to Draft

Let students know that they will be moving to drafting tomorrow, and channel them to spend time before tomorrow collecting stuff to help them be ready to draft. Ask partners to discuss.

"Writers, while some of you are still organizing your information into chapter files or figuring out what to do if you don't have much for some chapters, most of you are ready to move on to the next step—drafting!

"Can I tell you a little secret about drafting? The more you get your mind ready for it by planning and thinking and dreaming, the better the draft, and the process of drafting, will be. I'm going to ask you to spend some time this afternoon and this evening preparing for tomorrow's drafting. You've done that before for other writing projects. But today will be different, because today I want you to get not just your mind ready for drafting, but also to get your hand ready. Can you collect things you see, hear, read, feel—really, anything that you can imagine fitting into your book—and jot them down in your notebook? Live the life of a writer, getting ready to draft. Max, when you go to baseball practice after school, don't just go to practice as a baseball player. Go to practice also as a baseball writer. Notice anything that might go well into one of your chapters—and especially notice information that might go into the chapter you'll tackle first.

"Right now, tell your partner how you can live differently tonight because you are preparing to draft. Tell your partner also what you'll put into your notebook tonight that will help you."

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GRADE 3: THE ART OF INFORMATION WRITING

## Share (3–5 minutes)

At the end of each workshop, the teacher creates a way to capture the power of that day's work, to remind writers of what they have learned, and to give them the satisfaction of an audience. Share sessions are both instructional and inspirational. There are half a dozen or so favorite ways to bring closure to a workshop session, and those ways of sharing repeat throughout the series.



## Support Growth for Students *and* for Teachers

The Units of Study model the exact language the units' coauthors have used to teach each session to scaffold teachers' learning and help keep instruction as brief and clear as possible—and to free time that can be spent studying students' work and planning ways to confer and lead small groups.

# Reading and Writing Units of Study

## CONTENTS

- Reading and Writing Connections • 15
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# Reading and Writing Connections

The *Units of Study for Teaching Reading* and the *Units of Study in Opinion/Argument, Information, and Narrative Writing* were planned so that when a school is ready to embark on both, the units will support each other. The series are related in the content they teach, the habits they instill, and the strategies that are taught. The methods of instruction are similar, so that not only will teachers be familiar with the classroom structures and assessment tools, children will be, too. That familiarity saves instructional time and increases student agency.



## CONTENT

The reading units are planned to support the writing units, and vice versa, when the content will best help the growth of young readers and writers. There are times when interconnected reading and writing units makes a tremendous amount of sense. For example, children might be researching a social studies topic in reading workshop while composing research reports in writing workshop. There are also times when what's best for children as readers and what's best for them as writers don't correspond as directly. This will especially be true in the early grades and at the beginning of the year.

## HABITS

One of the strongest ways the reading and writing units work together is in how they approach teaching toward independence across the year and up the grade levels. In addition, both the reading and writing units teach students to self-assess, set goals, strive to excel, work wisely with partners, explain ongoing work to the teacher, receive and apply feedback, and develop homework and study skills. Most importantly, the habits of reading a lot and writing a lot are emphasized in every grade and every unit.

## STRATEGIES

The reading and writing units of study focus on teaching the strategies that will sustain children throughout their reading and writing lives—and these strategies are often interconnected across reading and writing. For example, teaching students interpretation skills is also part of teaching them to write literary essays. In the same way, to be better readers, students often need to be better at writing about reading, and so the reading units include strategies for writing to think, to collect notes and evidence, and to develop ideas. Reading and writing strategies also connect in the area of self-assessment. Just as students are taught strategies for using checklists to internalize qualities of writing, and to evaluate their own writing, they'll learn to use tools to internalize qualities of reading and to evaluate their own reading work.

## INSTRUCTIONAL METHODS

Because we know that how you teach matters as much as what you teach, both the reading and writing units put a tremendous emphasis on instructional methods. The same major methods elucidated in the reading units are also found in the writing units, including methods of demonstration, inquiry, guided practice, assessment, and feedback.



## What Does the Units of Study Series Contain?

The intent of the Units of Study is to support students' abilities to be strategic, metacognitive writers and flexible, resilient readers who use particular processes and strategies to achieve particular purposes. Within a grade and across grades, units fit tongue-and-groove alongside each other. Together, they help students consolidate and use what they have learned so that they meet and exceed world-class standards for each grade. More importantly, the units help students to live richly literate lives and to feel confident that they can tackle any reading or writing task with vigor and expertise.

### Each grade-level in the series contains:

- ▶ **Units of Study**
- ▶ ***A Guide to the Writing Workshop / A Guide to the Reading Workshop***
- ▶ ***If... Then... Curriculum: Assessment-Based Instruction***
- ▶ ***Writing Pathways: Performance Assessments and Learning Progressions / Reading Pathways: Performance Assessments and Learning Progressions*** (grades 3–5)
- ▶ **Large-Format Anchor Chart Sticky Notes**  
(grades K–5; K–2 reading also includes Read-Aloud Prompts Sticky Notes)
- ▶ **Online Resources**
- ▶ **Trade Book Packs** (recommended optional purchase)

**Note:** *The Units of Study for Teaching Reading, Middle School Grades series is structured somewhat differently from the K–8 writing units and K–5 reading units. Please see page 40 in this Overview for details.*



## UNITS OF STUDY

### PROVEN TOOLS AND METHODS

The unit books capture the teaching that Lucy and her colleagues and their dedicated pilot teachers have done. It is an understatement to say these units have been piloted many times. The teaching in these books has been planned, taught, revised, and retaught, through a cycle of improvement involving literally thousands of classrooms in schools dotting the globe.

### A CLEAR INSTRUCTIONAL ARC

The unit books are written to give teachers the opportunity to listen in on and observe a unit being taught at their grade levels. Each unit of study book represents about five or perhaps six weeks of teaching and is structured into several “bends in the road.” Think of a road winding up a mountainside, and a biker looking up the steep slope. Rather than thinking of the thousand-foot climb, it’s easier to think of the first bend in the road, where you may stretch and regroup, readying yourself for the next bend. That’s how these bends in the units go.

### HIGH EXPECTATIONS, ACHIEVABLE GOALS

The units of study in this series help teachers provide their students with instruction, opportunities for practice, and concrete doable goals so they can progress expeditiously to meet and exceed any set of high standards. The units will help teachers aim not only for grade-level standards but also beyond them. Runners don’t aim to stop at the finish line; they aim to run right through it, keeping up the pace until the finish line is well behind them. We, too, want to aim beyond the finish line—bringing every reader and writer with us as we do so.



*Units of Study for Teaching Reading*

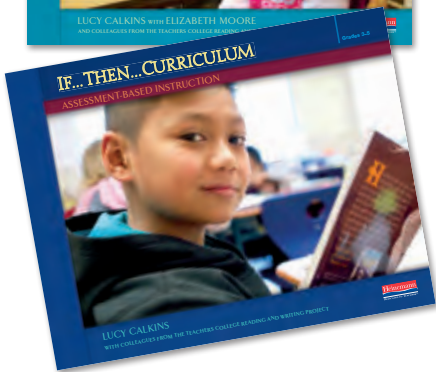
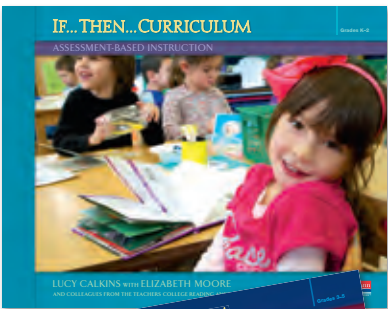


*Units of Study for Teaching Writing*


## If... THEN... CURRICULUM Assessment-Based Instruction

*If...Then... Curriculum: Assessment-Based Instruction* contains abbreviated versions of additional units of study—units that teachers might decide to teach before, after, or in between the core units to meet specific instructional needs. The *If...Then...* book helps teachers move from assessing students to planning their yearlong sequence of units. This resource helps teachers look at classroom data and consider ways to adjust and add to the suggested sequence in the units.

The *If...Then...* book for the writing series also includes a section with dozens of scenarios to help teachers master the art of conferring. Presented in a practical, easy-to-reference chart, these scenarios anticipate the most common struggles teachers will see as they teach each writing genre and suggest strategies for teaching into these challenges during small-group work and individual conferences.



### Opinion Writing



If...	After acknowledging what the child is doing well, you might say...	Leave the writer with...
<p><b>Structure and Cohesion</b></p> <p><b>The introduction does not forecast the structure of the essay.</b> The writer has made a claim and supported it with reasons, but there is no forecasting statement early on in the essay that foreshadows the reasons to come. Instead, it seems as if the writer thought of and wrote about one reason, then when reaching the end of that first body paragraph, thought "What's another reason?" and then raised and elaborated on that reason. He is ready to learn to plan for the overarching structure of his argument and forecast that structure in the introduction.</p> <p><b>Supports are overlapping.</b> In this instance, the writer has developed supporting reasons that are overlapping or overly similar. While this may pose few problems now, the writer will struggle when the time comes to find examples to support each reason (because the ex-</p>	<p>You have definitely learned to make a claim in your essay and to support that claim with reasons. There is one big step you need to take, though, and that is to let your reader know how your essay will go from the very beginning, in the introduction. Today, I want to teach you that opinion writers forecast how their writing will go. They do this by stating their claim in the introduction and then adding on, "I think this because..." Then they list the reasons that they will write about in the body of their piece.</p> <p>Sometimes, when writers develop supporting reasons for their thesis, they find that one or more of them overlap. What I mean by this is that they basically say the same thing! Today, I want to teach you that writers look at their supporting reasons with a critical eye, checking to see if any overlap. One way they do this is by listing the examples they'll use for each paragraph. If some of the examples are the same, then the</p>	<p>Writers use the introduction to forecast how their opinion pieces will go.</p> <ol style="list-style-type: none"> <li>1. State your claim.</li> <li>• "I think..."</li> <li>2. Tell your reader why your claim is true.</li> <li>• "One reason I think... is because..."</li> <li>• "Another reason I think... is because..."</li> <li>• "The final reason I think... is because..."</li> </ol> <p>Are your supporting reasons too similar? Test them to find out!</p> <p>Support _____</p> <p>Example #1: _____</p> <p>Example #2: _____</p> <p>Support _____</p> <p>Example #1: _____</p> <p>Example #2: _____</p> <p>Support _____</p> <p>Example #1: _____</p> <p>Example #2: _____</p>



## Music in Our Hearts

### Writing Songs and Poetry

#### RATIONALE/INTRODUCTION

Young children are natural poets. How many times have you watched a child tap her knees and chant lines of words to the beat? How many times have you seen a youngster spot a rabbit in the clouds or see swirls in the cement on the sidewalk? Young poets find significance in the ordinary details of their lives, draft with the intention of capturing life on the page and learn from mentor authors. A unit of study on poetry can teach children to write not only in that one particular genre, but also to write better in general.

Across the unit, you will teach children to experiment with powerful language, and to use line breaks, metaphor, and comparison to convey feelings. By the end of this study, your young writers will enjoy using both precise and also extravagant language to capture what they see and feel.

#### A SUMMARY OF THE BENDS IN THE ROAD FOR THIS UNIT

**In Bend I (Immersion in Songwriting and Poetry: Setting the Stage),** students will experience songs and poetry through their work in centers, and through shared and interactive writing activities. It is during this week that students will experience many types of songs and poems.

**In Bend II (Studying the Rhythm and Voice of Songs to Help Us Write Our Own),** students will draw on Bend I in order to write their own songs and poems. Students will begin to use tunes from familiar songs to jump-start their writing. They'll write lots of songs. Plan to spend a week working on this bend.



## THE GUIDES

The Units of Study Guides introduce the principles, methods, classroom structures, and instructional frameworks that characterize effective reading and writing workshops. These books offer concise yet comprehensive support for educators as they begin teaching powerful reading and writing workshops, and can serve as a foundation for the work grade-level teams will do as they begin studying the units together. The Guides are also an important resource for principals, coaches, and others who are supporting the implementation of the units.

### A Guide to the Reading Workshop

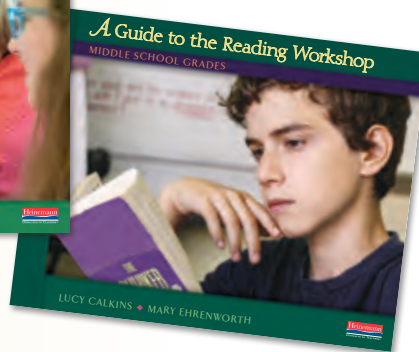
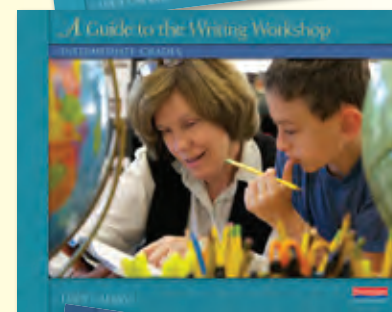
#### CONTENTS INCLUDE

- ▶ What Does Research Say that All Readers Need?
- ▶ The Big Picture of a Reading Workshop
- ▶ The Architecture (and the Principles) that Inform Minilessons
- ▶ Management Systems
- ▶ Conferring with Readers: Intense, Intimate, Responsive Teaching
- ▶ Small-Group Work: Developing a Richer Repertoire of Methods
- ▶ Resources to Draw Upon When Conferring and Leading Strategy Lessons
- ▶ Reading Aloud: The Heart of the Reading Workshop
- ▶ Helping All Learners Access the Curriculum
- ▶ and more

### A Guide to the Writing Workshop

#### CONTENTS INCLUDE

- ▶ A New Mission for Schools and Educators
- ▶ What Do Standards Say About Writing, and What Does This Mean for Us?
- ▶ The Essentials of Writing Instruction
- ▶ The Writing Process
- ▶ Provisioning a Writing Workshop
- ▶ Management Systems
- ▶ Inside the Minilesson
- ▶ Differentiated Feedback: Conferring with Individuals and Small Groups
- ▶ Supporting English Language Learners
- ▶ and more



# READING AND WRITING UNITS OF STUDY

## ASSESSMENT

Workshops, by definition, are places in which teachers are engaged in continual assessment. The simplicity and predictability of the workshop frees teachers from constant choreographing, allowing them time to observe, listen, and teach into each student's zone of proximal development.

The assessment systems that undergird the Units of Study are meant as instructional tools. They make progress in reading and writing transparent, concrete, and as obtainable as possible, and put ownership for this progress into the hands of learners.

### Writing Pathways, grades K–5 and 6–8

*Writing Pathways* offers an assessment system that includes three learning progressions, one in each type of writing, as well as grade-by-grade checklists, grade-specific rubrics, and three benchmark texts illustrating standards-level, on-demand opinion, information, and narrative writing.

Also available in a K–8 edition for separate purchase. Ideal for principals, curriculum coordinators, coaches, and others who are supporting teachers as they implement the units.

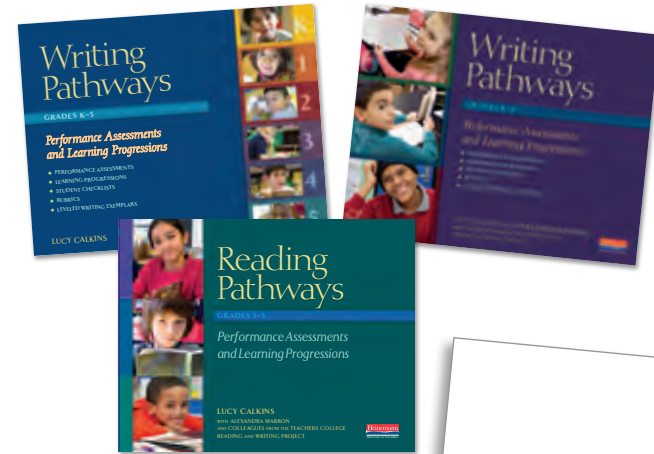
### Reading Pathways, grades 3–5

*Reading Pathways* provides information about leveling books and for conducting and using running records to guide instruction, along with learning progressions, rubrics, and performance assessments.

### Learning Progressions

The Learning Progressions (grades K–9 in writing and grades 3–6 in reading) lay out pathways along which students develop skills. They provide the teacher with tools to make teaching and learning goal-directed, data-based, and responsive. By taking the time to look at students' work and to consider their place along a pathway of development in a cluster of skills, teachers develop the knowledge needed to provide explicit, concrete, doable guidance so that each learner is able to progress toward clear obtainable goals.

**Note:** Assessment for *Units of Study for Teaching Reading*, grades K–2 and grades 6–8 is addressed in the Guides for those grade ranges.



## ANCHOR CHART STICKY NOTES (K–5 only)

Note that information on how to construct anchor charts is included in the Guides for grades 6–8.

At the start of every session, there is a section titled “In This Session” that crystallizes the focus for the day’s minilesson, capturing that day’s teaching point. These teaching points have also been captured and illustrated on large-format sticky notes that accompany each unit. Teachers use those sticky notes to create and evolve anchor charts across the units.



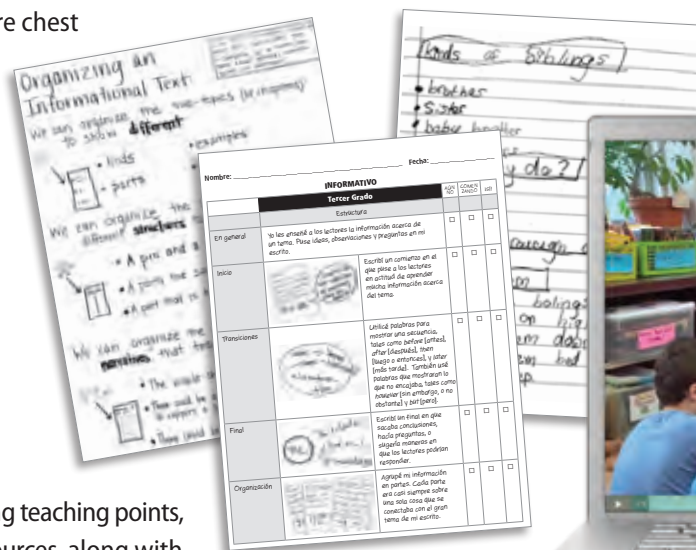
## READ-ALoud STICKY NOTES (K–2 reading only)

Preprinted sticky notes highlight possible teaching points the teacher might address during read-alouds.

## ONLINE RESOURCES

The Online Resources for the series offer a treasure chest of grade-specific resources such as:

- ▶ bibliographies
- ▶ short texts
- ▶ illustrations to show completed anchor charts
- ▶ reproducible checklists (writing)
- ▶ pre- and post-assessments
- ▶ sample student responses (reading)
- ▶ learning progressions and rubrics
- ▶ homework
- ▶ mentor texts
- ▶ videos and web links
- ▶ Spanish translations of various resources including teaching points, anchor charts, and student self-assessment resources, along with lists of teacher-recommended Spanish-language mentor texts
- ▶ and more!



## TRADE PACKS

Each Units of Study Trade Book Pack includes grade-level appropriate books that are used as demonstration texts for teachers to model the skills and strategies they want students to try. In the reading units, some of these books are also used for read-aloud and shared reading.

### WRITING UNITS OF STUDY TRADE BOOKS

#### Kindergarten

- *Creak! Said the Bed* by Phyllis Root
- *Freight Train* by Donald Crews
- *My First Soccer Game* by Alyssa Satin Capucilli

#### Grade 1

- *Night of the Veggie Monster* by George McClements
- *Sharks!* (National Geographic Reader) by Anne Schreiber
- *Henry and Mudge and the Happy Cat* by Cynthia Rylant

#### Grade 2

- *Owl Moon* by Jane Yolen
- *The Leaving Morning* by Angela Johnson
- *Forces and Motion* by John Graham
- *Old Elm Speaks: Tree Poems* by Kristine O'Connell, George & Kate Kiesler

#### Grade 3

- *Come On, Rain!* by Karen Hesse
- *Deadliest Animals* (National Geographic Reader) by Melissa Stewart
- *Prince Cinders* by Babette Cole

#### Grade 4

- *Fireflies* by Julie Brinkloe
- *Pecan Pie Baby* by Jacqueline Woodson
- *Revolutionary War* (Cornerstones of Freedom series) by Josh Gregory
- *Fox* by Margaret Wild & Ron Brooks

#### Grade 5

- *When I Was Your Age: Original Stories About Growing Up, Vol. 1* by Amy Ehrlich, ed.
- *Who Settled the West?* (Life in the Old West series) by Bobbie Kalman
- *Eleven and Papa Who Wakes Up Tired in the Dark* by Sandra Cisneros

*These trade books are essential to teach the units. Teachers who don't already own these popular books will want to purchase the unit/Trade Pack Bundles. Mentor texts for the grades 6–8 Units of Study for teaching writing are included in the Online Resources.*

### READING UNITS OF STUDY TRADE BOOKS

#### Kindergarten

- *The Beetle Alphabet Book* by Jerry Pallotta
- *Brown Bear, Brown Bear, What Do You See?* by Bill Martin
- *The Carrot Seed* by Ruth Krauss
- *Can You See the Eggs?* by Jenny Giles
- *Dragonflies* by Margaret Hall
- *Gossie* by Olivier Dunrea
- *Honey Bees* by Martha E. Rustad
- *Honey for Baby Bear* by Beverley Randell
- *In the Garden* from Rigby
- *Mouse Has Fun* by Phyllis Root
- *Mrs. Wishy-Washy* by Joy Cowley
- *My Bug Box* by Pat Blanchard & Joanne Suhr
- *Not Norman: A Goldfish Story* by Kelly Bennett
- *So Much!* by Trish Cooke
- *The Three Billy Goats Gruff* by Paul Galdone
- *Wake Up Dad* by Beverly Randell

#### Grade 1

- *The Dinosaur Chase* by Hugh Price
- *Frog and Toad Are Friends* by Arnold Lobel
- *Gossie and Gertie* by Olivier Dunrea
- *Hang On, Monkey!* by Susan B. Neuman
- *Iris and Walter and the Field Trip* by Elissa Haden Guest
- *Ish* by Peter Reynolds
- *Kazam's Birds* by Amy Ehrlich

*(continued next page)*



## READING UNITS OF STUDY TRADE BOOKS

### (Grade 1 continued)

- *Mr. Putter & Tabby Drop the Ball* by Cynthia Rylant
- *Ollie The Stomper* by Olivier Dunrea
- *George and Martha: One More Time* by James Marshall
- *Owls* by Mary R. Dunn
- *Zelda and Ivy: The Runaways* by Laura McGee Kvasnosky
- *Super Storms* by Seymour Simon
- *Tumbleweed Stew* by Susan Stevens Crummel
- *Upstairs Mouse, Downstairs Mole* by Wong Herbert Yee

### Grade 2

- *Days with Frog and Toad* by Arnold Lobel
- *Happy Like Soccer* by Maribeth Boelts
- *Houndsley and Catina* by James Howe
- *Katie Woo Has the Flu* by Fran Manushkin
- *Knights in Shining Armor* by Gail Gibbons
- *Mercy Watson to the Rescue* by Kate DiCamillo
- *Minnie and Moo Go Dancing* by Denys Cazet
- *Owl Moon* by Jane Yolen
- *The Stories Julian Tells* by Ann Cameron
- *Those Darn Squirrels!* by Adam Rubin
- *Tigers* by Laura Marsh
- *Tigers* by Valerie Bodden

### Grade 3

- *Because of Winn-Dixie* by Kate DiCamillo
- *Frogs!* by Elizabeth Carney
- *Frogs and Toads* by Bobbie Kalman
- *Gorillas* by Lori McManus
- *The Life Cycle of an Emperor Penguin* by Bobbie Kalman & Robin Johnson
- *The Life Cycle of a Frog* by Bobbie Kalman & Kathryn Smithyman

- *Make Way for Dymonde Daniel* by Nikki Grimes
- *The Penguin, a Funny Bird* by Beatrice Fontanel
- *Penguins* by Bobbie Kalman
- *Peter's Chair* by Ezra Jack Keats
- *Stone Fox* by John Reynolds Gardiner

### Grade 4

- *The American Revolutionaries: A History in Their Own Words, 1750–1800* by Milton Meltzer
- *Every Living Thing* by Cynthia Rylant
- *Hurricane and Tornado* by Jack Challoner
- *King George: What Was His Problem?* by Steve Sheinkin
- *Liberty! How the Revolutionary War Began* by Lucille Recht Penner
- *Number the Stars* by Lois Lowry
- *The Revolutionary War* by Josh Gregory
- *Rose Blanche* by Cristophe Gallaz
- *The Split History of the American Revolution* by Michael Burgan
- *The Tiger Rising* by Kate DiCamillo
- *Weather* by Kathy Furgang

### Grade 5

- *Alien Deep* by Bradley Hague
- *Every Living Thing* by Cynthia Rylant
- *Fly Away Home* by Eve Bunting
- *Home of the Brave* by Katherine Applegate
- *Mufaro's Beautiful Daughters* by John Steptoe
- *The Paper Bag Princess* by Robert Munsch
- *The Thief of Always* by Clive Barker
- *When Lunch Fights Back: Wickedly Clever Animal Defenses* by Rebecca L. Johnson

### Middle School Grades

#### *A Deep Study of Character*

- *First French Kiss* by Adam Bagdasarian

#### *Tapping the Power of Nonfiction*

- *Fast Food Nation* by Eric Schlosser

#### *Social Issues Book Clubs*

- *First French Kiss* by Adam Bagdasarian
- *The Circuit* by Francisco Jiménez

#### *Dystopian Book Clubs*

- *Welcome to the Monkey House* by Kurt Vonnegut
- *At the Mouth of the River of Bees* by Kij Johnson

#### *Historical Fiction Book Clubs*

- *Patrol* by Walter Dean Myers
- *The Things They Carried* by Tim O'Brien



## Grade-by-grade at-a-glance

WRITING	K	1	2	3	4	5	6	7	8
Core Units of Study for Teaching Writing	4 UNITS						3 UNITS		
Additional Units (sold separately)			How-To Guide for Nonfiction Writing			Literary Essay			
A Guide to the Writing Workshop	PRIMARY			INTERMEDIATE			MIDDLE SCHOOL		
If... Then... Curriculum	GRADE-LEVEL BOOKS, GRADES K–5						GRADE-BAND BOOK, GRADES 6–8		
Writing Pathways	GRADES K–5						GRADES 6–8		
Large-Format Anchor Chart Sticky Notes	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5			
Online Resources (including Spanish translations of selected resources)	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Trade Pack with Mentor Texts (See recommended bundle options)	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	(Mentor texts included in the Online Resources)		
TCRWP Library Shelves (aligned to Units content and sold separately)		Series Books		Fairy Tales					

READING	K	1	2	3	4	5	6	7	8
Core Units of Study for Teaching Reading	4 UNITS						6+ UNITS with flexible use across grade levels		
Additional Units (sold separately)		Word Detectives		Mystery: Foundational Skills in Disguise					
A Guide to the Reading Workshop	PRIMARY			INTERMEDIATE			MIDDLE SCHOOL		
If... Then... Curriculum	GRADE-BAND BOOK, GRADES K–2			GRADE-BAND BOOK, GRADES 3–5					
Reading Pathways				GRADES 3–5					
Assessment Support in the Guide	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Large-Format Anchor Chart Sticky Notes	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5			
Read-Aloud Sticky Notes	Grade K	Grade 1	Grade 2						
Online Resources (including Spanish translations of selected resources)	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Trade Pack with Read-Aloud Texts (See recommended bundle options)	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	(Mentor text bundles available for each unit)		
TCRWP Library Shelves (aligned to Units content and sold separately)	Essentials Concept Books		Series Clubs	<ul style="list-style-type: none"> <li>• Biography</li> <li>• Character Book Clubs</li> <li>• Animals</li> <li>• Mystery</li> </ul>	<ul style="list-style-type: none"> <li>• Extreme Weather</li> <li>• American Revolution</li> <li>• Historical Fiction Book Clubs</li> </ul>	<ul style="list-style-type: none"> <li>• Interpretation Book Clubs</li> <li>• Argument &amp; Advocacy</li> <li>• Fantasy Book Clubs</li> <li>• Westward Expansion</li> </ul>	<ul style="list-style-type: none"> <li>• Social Issues Book Clubs *</li> <li>• Dystopian and Fantasy Book Clubs *</li> <li>• Historical Fiction Book Clubs *</li> </ul> * Available on- and below-benchmark		

Other Essential Resources: [TCRWP Classroom Libraries](#) (On-Level and Below-Benchmark Collections) ♦ [Up the Ladder Writing Units](#) ♦ [Phonics Units](#) (coming Fall 2018)

NOTE: Blue type = not included in the core Units of Study

# Writing Unit Summaries



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# Writing Unit Summaries: Grades K–5

## KINDERGARTEN



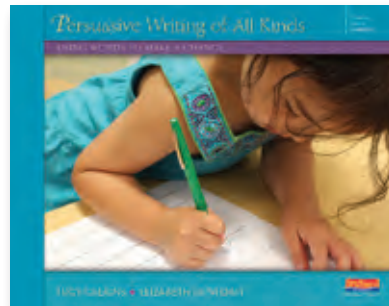
Lucy Calkins • Amanda Hartman



Lucy Calkins • Natalie Louis



Lucy Calkins • Laurie Pessah • Elizabeth Moore



Lucy Calkins • Elizabeth Dunford

- UNIT 1 *Launching the Writing Workshop:*** This unit acknowledges that most children will approximate writing by drawing and labeling—first in all-about books and then in stories—and the letters in those labels will include squiggles and diamonds.
- UNIT 2 *Writing for Readers:*** This unit helps children write true stories—but does so fully aware that the hard part will be writing readable words.
- UNIT 3 *How-To Books: Writing to Teach Others:*** In this unit, students begin to demonstrate spectacular growth as they write informational how-to texts on a procedure familiar to them.
- UNIT 4 *Persuasive Writing of All Kinds: Using Words to Make a Change:*** In this unit, students craft petitions, persuasive letters, and signs that rally people to address problems in the classroom, the school, and the world.

## GRADE 1



Lucy Calkins • Abby Oxenhorn Smith • Rachel Rothman



Lucy Calkins • Kristine Mraz • Barbara Golub



Lucy Calkins • Elizabeth Dunford  
• Celena Dangler Larkey



Mary Ehrenworth • Christine Holley

- UNIT 1 *Small Moments: Writing with Focus, Detail, and Dialogue:*** In this unit, students take the everyday events of their young lives and make them into focused, well-structured stories, then they learn to breathe life into the characters by making them talk, think, and interact.
- UNIT 2 *Nonfiction Chapter Books:*** In this unit, students enter the world of informational writing as they combine pictures and charts with domain-specific vocabulary and craft moves to create engaging teaching texts.
- UNIT 3 *Writing Reviews:*** In this unit, students create persuasive reviews of all sorts—TV show reviews, ice cream flavor reviews, and finally book reviews that hook the reader, clearly express the writer's opinion, and bolster their argument in convincing ways.
- UNIT 4 *From Scenes to Series: Writing Fiction:*** In the final unit of the Grade 1 series, students learn to “show, not tell” and use action, dialogue, and feelings to create a whole series of fiction books modeled after *Henry and Mudge*.

## GRADE 2



Amanda Hartman • Julia Mooney



Lucy Calkins • Lauren Kolbeck • Monique Knight



Shanna Schwartz • Alexandra Marron  
• Elizabeth Dunford



Lucy Calkins • Stephanie Parsons  
• Amy Ludwig VanDerwater

- UNIT 1** *Lessons from the Masters: Improving Narrative Writing:* In this unit, students learn how to create engaging narratives by stretching out small moments and writing in detail.
- UNIT 2** *Lab Reports and Science Books:* This unit uses inspirational nonfiction texts to help students design and write about experiments and other scientific information.
- UNIT 3** *Writing About Reading:* This unit has students read closely and gather evidence from texts to craft persuasive arguments.
- UNIT 4** *Poetry: Big Thoughts in Small Packages:* This unit helps children explore and savor language. Students learn to use line breaks to express the meaning and rhythm they intend, and use visualization and figures of speech to make their writing more clear and powerful.

## AVAILABLE SEPARATELY

Because the Project is a learning organization, they are continuously building on their earlier work. This additional book-length unit fits tongue-and-groove with the original four grade 2 writing units.

### *The How-To Guide for Nonfiction Writing, Grade 2*

Valerie Geschwind & Jennifer DeSutter

The unit begins with students writing nonfiction chapter books and then builds in sophistication, ending with students taking all they've learned over the course of the unit and writing different kinds of nonfiction books, with transference and independence as key goals.



# Writing Unit Summaries: Grades K–5

## GRADE 3



Lucy Calkins • Marjorie Martinelli



Lucy Calkins • M. Colleen Cruz



Lucy Calkins • Kelly Boland Hohne



Lucy Calkins • Shana Frazin • Maggie Beattie Roberts

- UNIT 1 *Crafting True Stories:*** This unit extends students' work with personal narrative while engaging them more fully in the complete writing process, with increasing emphasis on drafting and revising their work.
- UNIT 2 *The Art of Information Writing:*** In this unit, youngsters write chapter books that synthesize a wide variety of information and learn to section their topics—such as dogs, soccer, gymnastics—into subtopics.
- UNIT 3 *Changing the World: Persuasive Speeches, Petitions, and Editorials:*** This unit rallies third-graders to use their newfound abilities to gather and organize information to persuade people about causes the children believe matter: stopping bullying, recycling, saving dogs at the SPCA.
- UNIT 4 *Once Upon a Time: Adapting and Writing Fairy Tales:*** This unit uses familiar fairy tales to explore techniques of fiction writing such as writing in scenes, employing an omniscient narrator to orient readers, using story structure to create tension, and crafting figurative language to convey mood.

## GRADE 4



Lucy Calkins • M. Colleen Cruz



Lucy Calkins • Kelly Boland Hohne • Cory Gillette



Lucy Calkins • Anna Gratz Cockerille



Lucy Calkins • Kathleen Tolan • Alexandra Marron

- UNIT 1 *The Arc of Story: Writing Realistic Fiction:*** In this unit, students learn that the lenses they bring to reading fiction can also be brought to writing fiction, as they develop believable characters with struggles, motivations, and rich stories to tell.
- UNIT 2 *Boxes and Bullets: Personal and Persuasive Essays:*** This unit teaches students to learn the value of organization and form as they gather evidence to support and express an opinion on topics they know well.
- UNIT 3 *Bringing History to Life:*** Students are invited to tackle historical research in this unit, in which they collect evidence and use details to vividly describe people and events long ago and far away.
- UNIT 4 *The Literary Essay: Writing About Fiction:*** This unit brings the series full circle as students build on their learning of essay writing and apply it with increasing sophistication to a unit on literary essays—that is, writing about fiction.

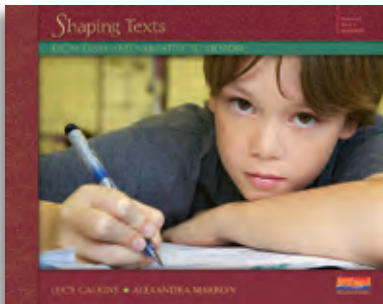
## GRADE 5



Lucy Calkins • Alexandra Marron



Lucy Calkins • Emily Butler Smith



Lucy Calkins • Alexandra Marron



Lucy Calkins • Mary Ehrenworth • Annie Taranto

- UNIT 1 *Narrative Craft*:** This unit helps students deliberately use their knowledge of narrative craft to make their stories more thematic.
- UNIT 2 *The Lens of History: Research Reports*:** In this unit, students draw inspiration and understanding from mentor texts, historical accounts, primary source documents, maps, and timelines to write focused research reports that engage and teach readers.
- UNIT 3 *Shaping Texts: From Essay and Narrative to Memoir*:** This unit helps students grasp that form follows content, learning to take insights about their lives and decide whether these are best expressed in narratives, in essays, or in a hybrid genre created especially to convey the writer's content.
- UNIT 4 *The Research-Based Argument Essay*:** This unit teaches fifth graders to build powerful arguments that convincingly balance evidence and analysis to persuade readers to action.

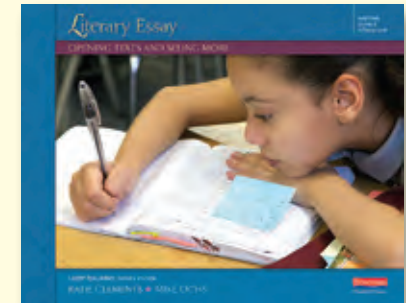
## AVAILABLE SEPARATELY

Because the Project is a learning organization, they are continuously building on their earlier work. This additional book-length unit fits tongue-and-groove with the original four grade 5 writing units.

### *Literary Essay: Opening Texts and Seeing More, Grade 5*

Katie Clements & Mike Ochs

This unit presents students with a crystal-clear path to crafting structured literary essays. The unit prepares students to read, reread, and rethink in increasingly sophisticated ways, skills that are important, not only for high-stakes tests, but also for other challenging academic work students will do throughout their lives.

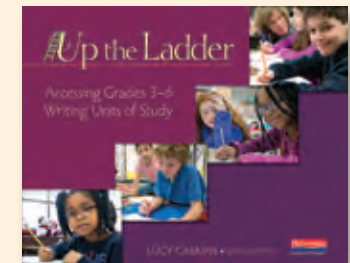


## IMPORTANT INFORMATION

Just getting started with the *Units of Study in Opinion, Information, and Narrative Writing*?

Consider the *Up the Ladder* units to accelerate intermediate students' progress to the work they will do in the grade-level units.

See page 32 for details.



# Writing Unit Summaries: Grades 6–8

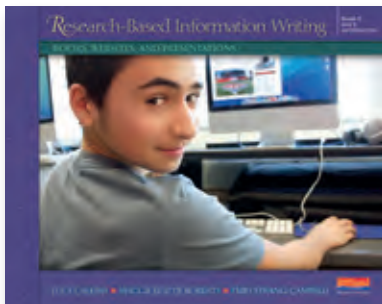
## GRADE 6



Lucy Calkins • Stacey Fell • Alexandra Marron



Lucy Calkins • Kate Roberts • Kathleen Tolan



Lucy Calkins • Maggie Beattie Roberts • Emily Strang-Campbell

- UNIT 1 *Personal Narrative: Crafting Powerful Life Stories:*** This unit helps students draw on their lives, learning strategies to generate meaningful story ideas, manage pace, elaborate on important scenes, and deepen insights. This unit especially emphasizes the importance of setting goals, practicing strategically, and aiming for high productivity.
- UNIT 2 *The Literary Essay: From Character to Compare/Contrast:*** In this unit, sixth graders learn ways essayists generate ideas based on close readings of a text, learning strategies essayists use to gather, analyze, and explain evidence from the text to support their claims.
- UNIT 3 *Research-Based Information Writing: Books, Websites, and Presentations:*** This unit calls students to explore the broad topic of teen activism in order to teach their readers about a topic, asking them to use increasingly sophisticated ways to draw on and structure information to explain a position or make a call to action.

## GRADE 7



M. Colleen Cruz



Lucy Calkins • Audra Kirshbaum Robb



Lucy Calkins • Kelly Boland Hohne • Annie Taranto

- UNIT 1 *Writing Realistic Fiction: Symbolism, Syntax, and Truth:*** In this unit, students compose engaging short fiction. They lift the sophistication of their writing through attention to individual scenes, symbols, and writing techniques they've discovered from close readings of powerful short fiction.
- UNIT 2 *Writing About Reading: From Reader's Notebooks to Companion Books:*** This unit teaches students to analyze the craft and structure of the authors they admire and to write for real audiences about why that craft matters.
- UNIT 3 *The Art of Argument: Research-Based Essays:*** This unit instructs students in writing essays that build convincing, nuanced arguments, balancing evidence and analysis to persuade readers to shift their beliefs or take action.



## GRADE 8



Mary Ehrenworth • Cornelius Minor



Kate Roberts • Katy Wischow



Mary Ehrenworth • Cornelius Minor • Julie Shepherd



- UNIT 1 Investigative Journalism:** In this unit, students learn to use sharp observations of life to write news and investigative articles about meaningful topics, crafting vivid narratives and elaborating multiple perspectives. They'll write to shine a light on issues in their community and to actively stir their readers to take action.
- UNIT 2 The Literary Essay: Analyzing Craft and Theme:** This unit returns students to literary essays, writing arguments and counterarguments about themes in texts, supporting their positions with details of plot, character, and author's craft.
- UNIT 3 Position Papers: Research and Argument:** This unit encourages students to compose principled arguments by drawing on evidence, contextualizing their positions, and addressing multiple perspectives.



# Up the Ladder

## *Accessing Grades 3-6 Writing Units of Study*

When Lucy and her coauthors worked on the Units of Study, they had to make a choice whether to “make shoes that fit—or shoes to grow into.” They chose the latter, writing that curriculum for kids who are growing up within Units of Study writing workshops. This means that each Unit of Study assumes students have experienced the unit that came before it. But that, of course, won’t be the case for upper-grade students entering writing workshop for the first time.

- ▶ The *Up the Ladder* books are designed to help classes filled with upper-grade students who are new to writing workshop instruction or who are currently working below benchmark levels in writing.
- ▶ The units meet students where they are and accelerate the development of their skills in narrative, information, and opinion writing.
- ▶ The *Up the Ladder* units are designed to be absolutely engaging for students in grades 3–6, but the primary goal has been to ensure that students make rapid, dramatic progress toward grade-level writing work.

The TCRWP staff spent a long time studying how to successfully accelerate children’s growth in narrative, information, and opinion writing. They analyzed the progression of skills taught across elementary and middle-school grades, identified the most critical foundational skills for each of the three genres, and then devised the *Up the Ladder* units to give students a clear pathway to support the development of these key skills.

### Who should choose the *Up the Ladder* Units?

- Teachers in grades 3–6 whose students are new to writing workshop
- Teachers in grades 3 and up who want their students to accelerate their progress
- Teachers in intermediate grades who want to give their students a refresher in writing workshop fundamentals

Note that *Up the Ladder* units are not meant to be an alternative to the core Units of Study, but rather a ramp to accelerate kids to the grade-level work they will do in those units.

## What does the *Up the Ladder Series* Contain?

Lucy Calkins and her TCRWP colleagues have helped thousands of teachers teach writing workshop and have gleaned insights from watching that work in action. The *Up the Ladder* units include their best high-leverage advice, methods, and tools for teaching writing workshop.

### Three *Up the Ladder* Units (20–22 sessions in each)

- ▶ Narrative
- ▶ Opinion
- ▶ Information

### A Guide to the *Up the Ladder* Units

The Guide orients teachers to the *Up the Ladder* books, providing guidance on the essential principles, methods, and structures of effective writing workshop instruction and offering support for predictable challenges.

### Online Resources

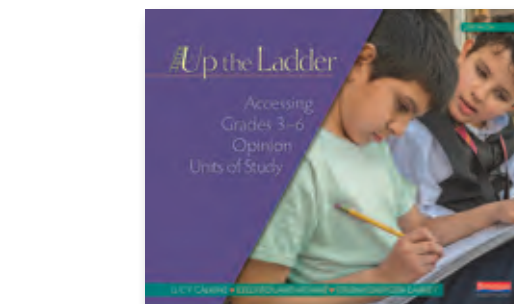
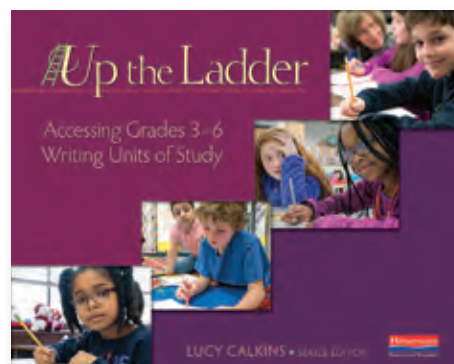
- ▶ Downloadable charts, paper-choice templates, samples of student work, and student checklists
- ▶ Links to digital texts
- ▶ and more!

### Anchor-Chart Sticky Notes

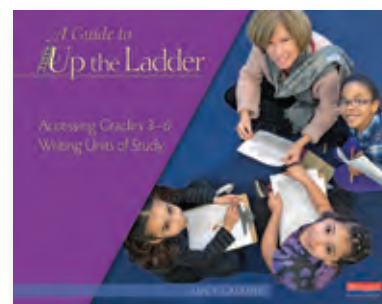
Large-format preprinted Anchor-Chart Sticky Notes with illustrated teaching points help teachers create and evolve anchor charts across each unit.



ANCHOR-CHART STICKY NOTES



OPINION



GUIDE



NARRATIVE



INFORMATION

*Each unit includes QR codes linking to video demonstrations for every minilesson in the series!*

## ■ UP THE LADDER WRITING UNITS

### Suggested Options for Sequencing *Up the Ladder* Units with the Units of Study in Opinion/Argument, Information, and Narrative Writing

There are many ways that a teacher can use the *Up the Ladder* units alongside the units in the grade-level sets of *Units of Study in Opinion/Argument, Information, and Narrative Writing*. Teachers are encouraged to experiment with these and other possible ways in which these resources can be helpful to students.



#### OPTION 1

---

Alternate between Narrative *Up the Ladder* and a grade-specific narrative unit, then do the same for Information and for Opinion.

#### OPTION 2

---

Use one of the *Up the Ladder* units to start your year, and then proceed through your grade-specific Units of Study kit until you encounter an upcoming unit that feels especially challenging. When that happens, use the aligned *Up the Ladder* unit to provide your students with a ramp to that unit.

#### OPTION 3

---

Start your year with the three *Up the Ladder* books, then proceed to the four Units of Study books.

To download the *Up the Ladder Overview*, please visit:  
<http://Hein.pub/UTL>

# Reading Unit Summaries



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- Reading Unit Summaries, Grades 6–8 • 40

## KINDERGARTEN

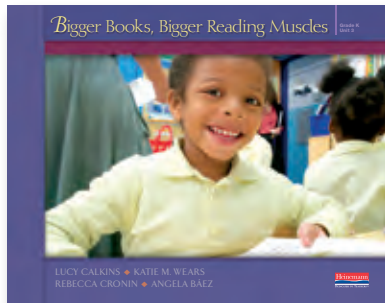
## GRADE 1



*Natalie Louis*



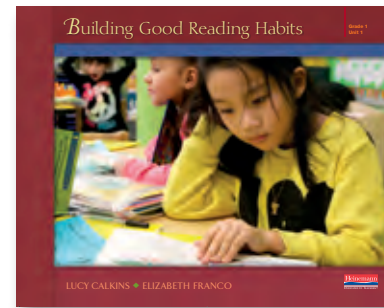
*Lucy Calkins • Amanda Hartman • Elizabeth Franco*



*Lucy Calkins • Katie M. Wears  
Rebecca Cronin • Angela Báez*



*Lucy Calkins • Marjorie Martinelli • Christine Holley*



*Lucy Calkins • Elizabeth Franco*



*Amanda Hartman*



*Elizabeth Franco • Havilah Jespersen  
Lindsay Barton*



*Elizabeth Franco*

- UNIT 1** *We Are Readers:* In this unit, children will engage in emergent reading as they develop concepts of print, phonemic awareness, phonics, and story knowledge to support their approximations of reading.
- UNIT 2** *Super Powers: Reading with Print Strategies and Sight Word Power:* This unit teaches students to use special powers such as “pointer power” to tap each word, check that their reading makes sense, and note words they know “in a snap.” They’ll build their repertoires of superpowers (strategies) to search for meaning, use picture clues, and use the sound at the first letter of a word to help them read.
- UNIT 3** *Bigger Books, Bigger Reading Muscles:* This unit helps students shift from rereading mostly familiar texts to reading more difficult books. This unit will equip them with strategies to look for patterns and to use their knowledge of letters and sounds to read tricky words. You’ll also begin to emphasize the importance of thinking and talking more deeply about books.
- UNIT 4** *Becoming Avid Readers:* This unit moves students toward greater independence as they become avid readers of fiction and nonfiction.

- UNIT 1** *Building Good Reading Habits:* This unit teaches students to draw on all the good habits they learned in kindergarten to preview books and to get unstuck as they read.
- UNIT 2** *Learning About the World: Reading Nonfiction:* This unit balances support for nonfiction with support for reading processes. You’ll teach children strategies to get smart on nonfiction topics, and you’ll also teach comprehension strategies such as previewing, predicting, noticing text structures, and synthesizing information from multiple sources (the picture, the print, the text boxes).
- UNIT 3** *Readers Have Big Jobs to Do: Fluency, Phonics, and Comprehension:* This unit continues to focus on the reading process and sets children up to read increasingly complex texts. You’ll help students expand their word-solving strategies and learn to monitor for meaning.
- UNIT 4** *Meeting Characters and Learning Lessons: A Study of Story Elements:* This unit helps students begin to understand literal and inferential comprehension. Students learn to make predictions, determine importance, and to use text details to grow ideas about characters.

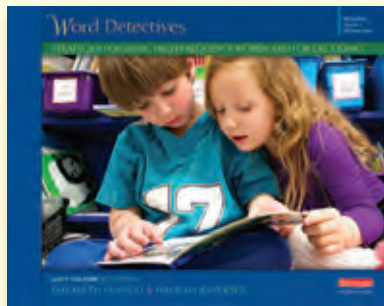
## AVAILABLE SEPARATELY

Because the Project is a learning organization, they are continuously building on their earlier work. This additional book-length unit fits tongue-and-groove with the original four grade 1 reading units.

### *Word Detectives: Strategies for Using High-Frequency Words and for Decoding, Grade 1*

Elizabeth Franco & Havilah Jespersen

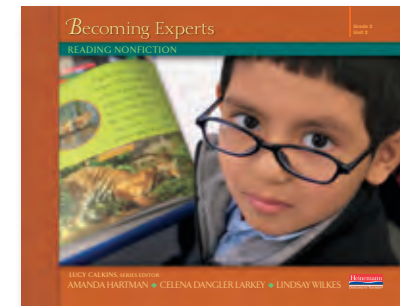
This unit taps into the power of play as students move into reading increasingly complex texts with new words to solve on every page. What better way to rally your students to this challenging work than say, “Let’s play word detectives and solve all the tricky words in our books!”?



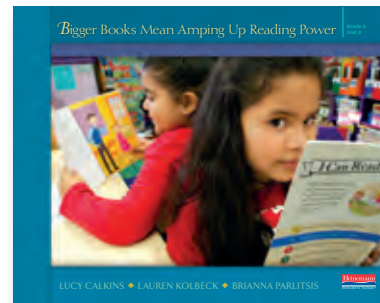
## GRADE 2



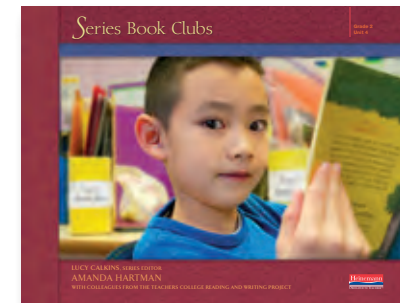
Lucy Calkins • Shanna Schwartz



Amanda Hartman • Celena Dangler Larkey • Lindsay Wilkes



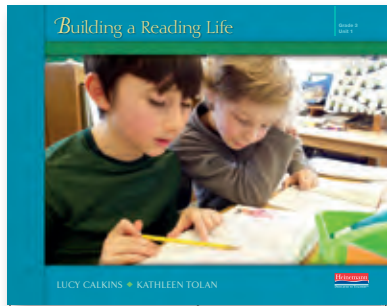
Lucy Calkins • Lauren Kolbeck • Brianna Parlitsis



Amanda Hartman

- UNIT 1** *Second-Grade Reading Growth Spurt*: This unit spotlights students’ movement from a “little-kid” focus on print to a “big-kid” focus on meaning. You’ll highlight fluency and comprehension and teach children that grown-up readers draw on everything they know to figure out hard words.
- UNIT 2** *Becoming Experts: Reading Nonfiction*: By this unit, your writing workshop will be off and running and you will shift to reading nonfiction. As the unit progresses, you’ll teach resourceful word solving and vocabulary development. Later, students will choose a topic to read about and compare and contrast information across texts.
- UNIT 3** *Bigger Books Mean Amping Up Reading Power*: This unit is divided into three parts focusing on important foundational skills. In the first part, the focus is on fluency. In the second part, you’ll help children explore figurative language. In the third part, you’ll teach comprehension strategies to help your students capture what has happened in one part of a text and carry that forward as they read longer, more complicated books.
- UNIT 4** *Series Book Clubs*: In this unit, children are invited to slow down, study texts carefully, and think deeply about messages found in texts and about author’s craft.

## GRADE 3



Lucy Calkins • Kathleen Tolan



Lucy Calkins • Kathleen Tolan



Julia Mooney • Kristin Smith



Lucy Calkins • Kathleen Tolan

- UNIT 1 *Building a Reading Life:*** This unit launches kids’ lives as upper elementary school readers. As children begin to read up a storm, they will use performance assessments and learning progressions to accelerate their skills in visible ways. Students will learn to check comprehension and use fix-up strategies when they’ve lost the thread of the story. They’ll also learn strategies for tackling multisyllabic words, figurative language, and more complex sentences.
- UNIT 2 *Reading to Learn: Grasping Main Ideas and Text Structures:*** In this unit, you’ll teach youngsters to take in long stretches of text and read with fluency. Readers will construct mental summaries of the text, identifying the main ideas and supporting information and apply what they’ve learned in narrative nonfiction texts.
- UNIT 3 *Character Studies:*** This unit invites students make predictions about characters, considering the big lessons that characters learn and how those lessons relate to the larger message the story conveys.
- UNIT 4 *Research Clubs: Elephants, Penguins, and Frogs, Oh My!:*** This unit is 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.

## AVAILABLE SEPARATELY

Because the Project is a learning organization, they are continuously building on their earlier work. This additional book-length unit fits tongue-and-groove with the original four grade 3 reading units.

### *Mystery: Foundational Skills in Disguise, Grade 3*

Brooke Geller & Alissa Reicherter

Your students will be so excited to read mysteries that they’ll leap at the chance to do the work required to solve the mystery. This genre naturally supports close and inferential reading as students notice clues and think, “What could this detail suggest?”

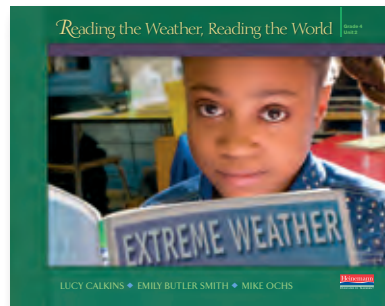




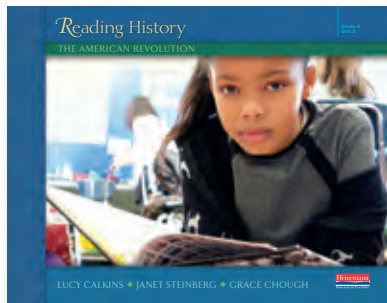
## GRADE 4



Lucy Calkins • Kathleen Tolan



Lucy Calkins • Emily Butler Smith • Mike Ochs



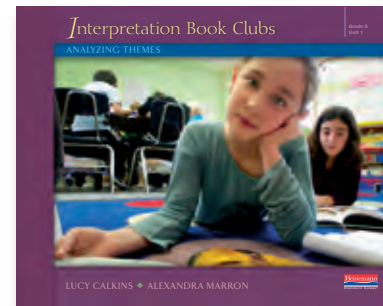
Lucy Calkins • Janet Steinberg • Grace Chough



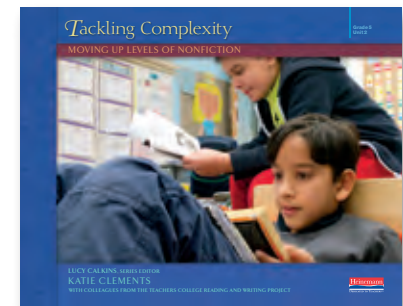
Lucy Calkins • Mary Ehrenworth

- UNIT 1** *Interpreting Characters: The Heart of the Story:* This unit invites students to delve into complex texts and see significance in details. They'll study the complexity of characters and the themes those characters advance.
- UNIT 2** *Reading the Weather, Reading the World:* This unit teaches students that expository texts are organized into text structures and that they can use their knowledge of structures to figure out what's important. Children form research teams to study tone and craft, practice close reading, and evaluate sources for credibility.
- UNIT 3** *Reading History: The American Revolution:* This is a unit on researching history. You'll teach students to lean on text structures to organize notes and thinking, synthesize information, and tackle primary sources. You'll also teach strategies to help students read complex texts, preview and paraphrase, and extract main ideas.
- UNIT 4** *Historical Fiction Clubs:* In this unit, students practice reading analytically, synthesizing complicated narratives, comparing and contrasting themes, and incorporating nonfiction research into their reading. Children learn to think across fiction and nonfiction, across story and history, and across books they have read.

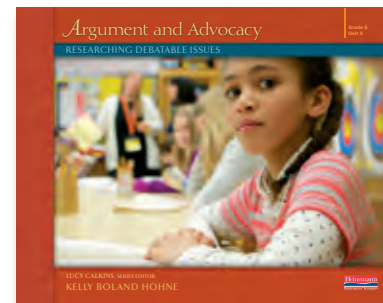
## GRADE 5



Lucy Calkins • Alexandra Marron



Katie Clements



Kelly Boland Hohne



M. Colleen Cruz • Mary Ehrenworth

- UNIT 1** *Interpretation Book Clubs: Analyzing Themes:* This unit asks students to draw on a repertoire of ways for reading closely, alert to how story elements interact and details that seem to represent big ideas. You'll teach students to read analytically and notice how different authors develop the same theme in different texts.
- UNIT 2** *Tackling Complexity: Moving Up Levels of Nonfiction:* This unit teaches students to embrace the complexities of 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.
- UNIT 3** *Argument and Advocacy: Researching Debatable Issues:* This unit begins with a one-day "boot camp" on analyzing arguments in which students work in research groups to study a debatable issue. Next, you'll help your students develop deeper questions and ideas and engage in more complicated conversations.
- UNIT 4** *Fantasy Book Clubs: The Magic of Themes and Symbols:* In this unit, students 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.

*New*



## What Do Middle Grade Readers Need?

We want our middle grade students to become flexible, resilient readers who read for pleasure as well as for multiple academic purposes. We want them to have a toolkit of strategies for dealing with difficulty, and we want them to know when and how to use those strategies. Not least, we want students to read broadly and deeply, alert to the intricacies of texts and to the power of language.

### How Can We Best Meet Those Needs?

To accomplish the ambitious goals we have for students, we must reconsider how we think about English Language Arts classrooms and curricula. We can no longer conceive of the curriculum as a few books kids will master. Ambitious world-class standards require that we equip students with a repertoire of skills and strategies to help them be more powerful in any text, whether print, digital, or multi-modal.

As we adapt to new instructional priorities, we must also rethink the classroom structures that support our teaching. Reading workshop offers a powerful framework that allows the teacher to listen, to assess, and to teach complex reading strategies while also coaching into each student's zone of proximal development. During each day in the reading workshop, students read for the bulk of the time, and as they do, they draw upon an ever-growing repertoire of skills, tools, strategies, and habits.

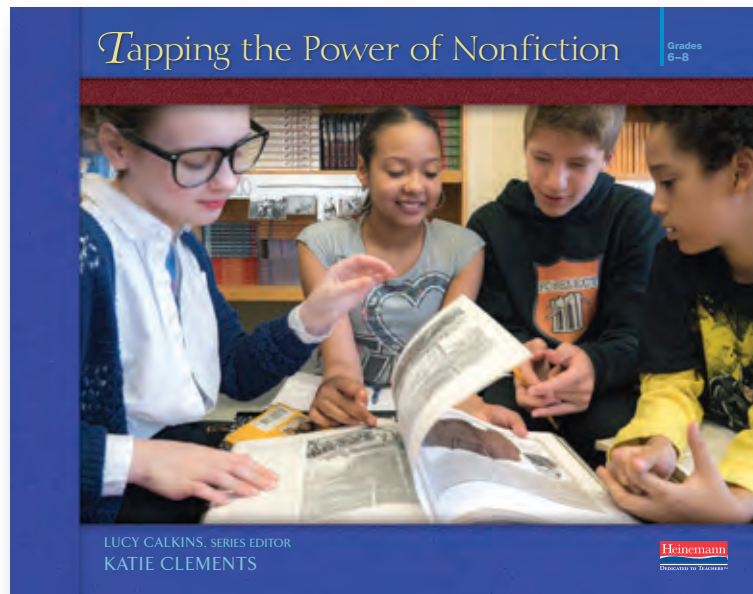
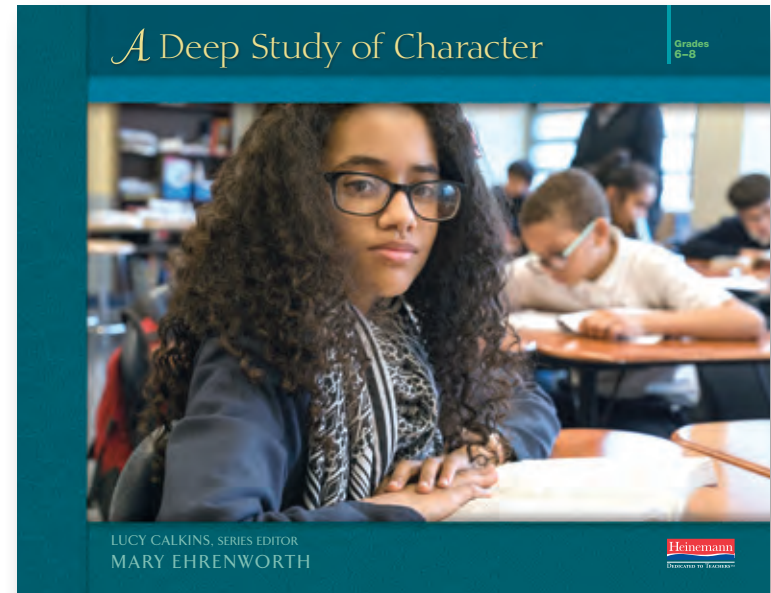
## *A Deep Study of Character*

by Mary Ehrenworth • Lucy Calkins, Series Editor

This unit serves as a primer in what it means to participate in an intense reading workshop. It introduces students to a variety of instructional methods such as read-aloud, partner work, and minilessons, and coaches both teachers and students in how to harness those methods to increase reading expertise and independence.

Students will learn to consider more complex character traits, to investigate how setting shapes characters, and to analyze how characters are vehicles for themes. The unit also helps readers take charge of their reading lives and engages students with close reading, gathering text evidence, and weighing and evaluating multiple theories about complex characters.

This is an ideal unit for the beginning of the school year, offering extra support for organizing a classroom library, matching readers to books, organizing partnerships, and planning for reading workshops.



## *Tapping the Power of Nonfiction*

by Katie Clements • Lucy Calkins, Series Editor

Nonfiction reading skills are essential to students' achievement in virtually every academic discipline. To do science, students need to read science books and articles. To study history, they need to be skilled at reading all kinds of primary and secondary sources. When we help students become powerful readers of nonfiction, we help them become powerful learners.

Across this unit, students will develop a solid set of nonfiction reading skills: discerning central ideas, summarizing to create a concise version of a text, synthesizing within and across texts, building vocabulary, growing ideas, and reading critically to question the author's point of view and perspective. They'll also learn to develop flexibility as they read across text types, reading a variety of nonfiction chapter books, articles, trade books, and online resources, and transferring what they know from one text type to the next.



## ***Dystopian Book Clubs***

by Katy Wischow • Lucy Calkins & Mary Ehrenworth, Series Editors

This unit is for teachers whose classes could benefit from a deep study of an incredibly engaging genre. It will support classes who could learn to talk more deeply about their reading and push themselves to read with greater volume. It will also pay off for teachers who want to take advantage of the power of a popular genre to lure kids into studying complexity and symbolism and allusions.

During the unit, readers will develop skills in reading more complex fiction texts: analyzing symbolism, deepening character analysis, understanding story arcs, reading critically with questions in mind. Meanwhile, they will build on their work with reading notebooks, strengthening their ability to transfer their skills from one context to another, and supporting their increasing independence as readers and thinkers.

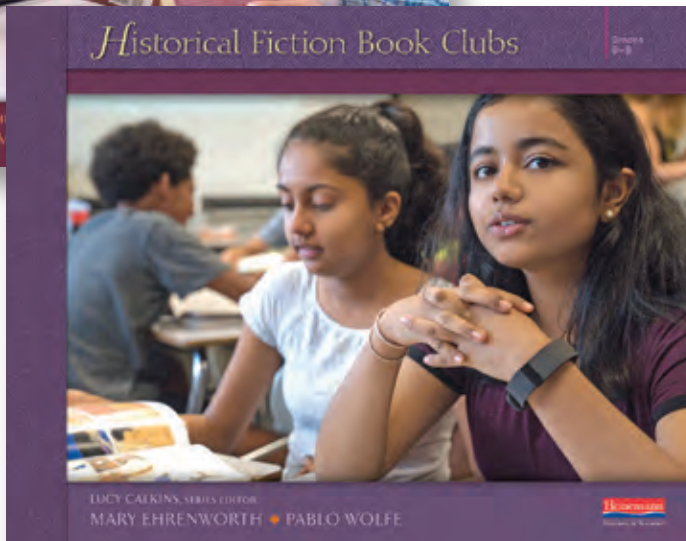


## ***Social Issues Books Clubs: Reading for Empathy and Advocacy***

by Audra Kirshbaum Robb & Emily Strang-Campbell  
Lucy Calkins & Mary Ehrenworth, Series Editors

The topic of social issues, the lens for reading in this unit, is one that matters greatly to the young human beings who enter our classrooms every day. In middle school, many kinds of issues start to weigh more heavily on students: relationship issues, school issues, and a growing awareness of larger societal pressures. There can be serious consequences to the spiraling troubles that surround middle school kids.

A recent *Washington Post* article titled "Does Reading Make You a Better Person?" concludes that the answer to the title question is "Yes!" Reading literature especially has proven to increase people's ability to empathize with others, and to be more socially aware. A driving force in this unit is the power of reading to transform how we see others and to show us new ways to be kind, to connect, and to stand up for what's right.



## ***Historical Fiction Book Clubs***

by Mary Ehrenworth & Pablo Wolfe • Lucy Calkins, Series Editor

Historical fiction helps students see how history is not a collection of old, dead facts to be memorized, but is full of compelling stories that help us understand our present and, perhaps, what we need to do to shape a better future. We hope that the reading of historical fiction in this unit will kindle for your students an interest in the genre and generate awareness of how much we have yet to learn from history and the stories of people who struggled, suffered, and persevered as we do today.

As students progress through these lessons, they will read stories from history that will expose them to hard truths about the world. They will cry out, "That's not fair!" again and again, and the teacher will respond with "You're right!" and then ask, "What kind of world do we want to live in? How do we get there?"

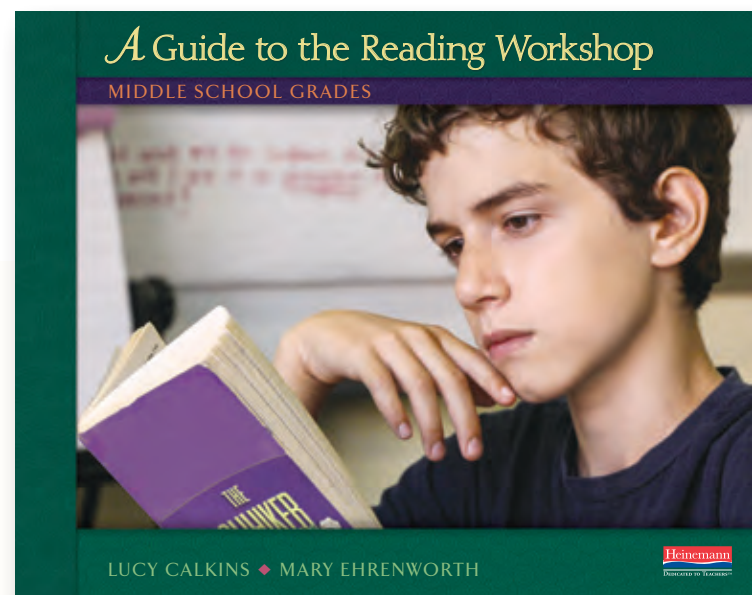
## A Guide to the Reading Workshop: Middle School Grades

by Lucy Calkins & Mary Ehrenworth

The *Guide to the Reading Workshop* provides a comprehensive overview of the architecture of the minilessons, conferences, and small-group strategy sessions, and articulates the management techniques needed to support an effective reading workshop.

### CONTENTS INCLUDE

- ▶ What Does Research Say Adolescent Readers Need?
- ▶ Launching and Sustaining Independent Reading
- ▶ The Big Picture of a Reading Workshop
- ▶ The Architecture (and the Principles) that Inform Minilessons
- ▶ Management Systems
- ▶ Understanding Levels of Text Complexity
- ▶ Conferring with Readers: Specific, Transferable Feedback
- ▶ Small-Group Work
- ▶ Resources to Draw upon When Conferring and Leading Strategy Lessons
- ▶ Writing about Reading
- ▶ Practical Help with Book Clubs
- ▶ Instructional Read-Aloud
- ▶ The Special Importance of Nonfiction Reading
- ▶ Supporting English Learners in Reading Workshop



**Coming in Fall 2018**

- ▶ *Characterization and Author's Craft*
- ▶ *Evidence-Based Argument*

### Suggestions for Sequencing Units Across Grade Levels

	GRADE 6	GRADE 7	GRADE 8
OPTION 1	<ul style="list-style-type: none"> <li>• <i>A Deep Study of Character</i></li> <li>• <i>Tapping the Power of Nonfiction</i></li> <li>• <i>Social Issues Book Clubs</i></li> </ul>	<ul style="list-style-type: none"> <li>• More units to come!</li> </ul>	<ul style="list-style-type: none"> <li>• More units to come!</li> </ul>
OPTION 2	<ul style="list-style-type: none"> <li>• <i>A Deep Study of Character</i></li> <li>• <i>Social Issues Book Clubs</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Tapping the Power of Nonfiction</i></li> <li>• <i>Dystopian Book Clubs or Historical Fiction Book Clubs</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Tapping the Power of Nonfiction</i></li> <li>• <i>Dystopian Book Clubs or Historical Fiction Book Clubs</i></li> </ul>
OPTION 3	<ul style="list-style-type: none"> <li>• <i>A Deep Study of Character</i></li> <li>• <i>Tapping the Power of Nonfiction</i></li> <li>• <i>Social Issues Book Clubs</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>A Deep Study of Character</i></li> <li>• <i>Tapping the Power of Nonfiction</i></li> <li>• <i>Historical Fiction Book Clubs</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Dystopian Book Clubs</i></li> <li>• More units to come!</li> </ul>

*Of course there are many other viable options for sequencing as you begin with these first units. Keep in mind that there is a layering of complexity across the units that you will want to consider as you plan. Also note that you will most likely choose to add additional units and shift some to different grade levels in your curricular plans as new reading units are published (details to come).*

**Please Note:**

- All units are available bundled with read-aloud texts (Trade Packs).
- Additional Units of Study for Teaching Reading, Middle School Grades will be published in fall 2018. For more information, please see [UnitsofStudy.com/MSRUOS](http://UnitsofStudy.com/MSRUOS).
- TCRWP Classroom Library Shelves with direct content links to many of the units are also available. See page 51 in this Overview for details.

# TCRWP Classroom Libraries

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# The Power of a Great Classroom Library

*The importance of reading as an avenue to improved reading has been stressed by theorists, researchers, and practitioners alike, no matter what their perspectives. There are few ideas more widely accepted than that reading is learned through reading.*

—THE NATIONAL READING PANEL

The TCRWP Classroom Libraries curation team set themselves an all-important goal: to build state-of-the-art classroom libraries filled with awe-inspiring, spine-tingling, mind-bending books that deeply engage students, strengthen reading and thinking skills, and inspire kids to become lifelong readers. They set this ambitious goal because they know that the kind of readers we grow will match the libraries that we provide.

- ▶ If we want young people to fall in love with characters, root for them, and learn from them then our libraries need to make that happen.
- ▶ If we want young people to grow up accustomed to discovering an author and then reading more books by that writer, then our libraries need to make that likely.
- ▶ If we want young people to grow up expecting to experiment with new genres and authors, the books we put before children can teach that.

So, too, libraries can teach children that the world is endlessly fascinating, that issues are complex and can be argued from different perspectives, and that lessons from history apply today. The challenge is to nourish our children with books that will make them into the readers, writers, and citizens that we long for them to become.



## An Unprecedented Curation Process

The TCRWP Classroom Libraries are the most meticulously selected libraries ever developed. Over the course of a full year, Lucy Calkins and the TCRWP staff, along with hundreds of teachers, literacy education leaders, and children's literature experts put in tens of thousands of hours searching for, reviewing, leveling, selecting, and determining the placement of the books within these libraries.



## What makes the TCRWP libraries different?

- ▶ Title recommendations from more than 800 educators and librarians
- ▶ Nearly 12 months of careful curation by Lucy Calkins and 70 TCRWP staff members to develop the initial library collections, followed by continuous ongoing curation to keep the libraries fresh and up-to-date.
- ▶ Tens of thousands of titles meticulously reviewed and evaluated
- ▶ Books from 85 different publishers
- ▶ Hundreds of hours of consultation from 42 of the world's leading experts in literacy and children's literature
- ▶ 17 state-of-the-art grade-level libraries (on level and below benchmark), plus additional library shelves including many with content aligned to specific units of study



## Multiple Selection Criteria

For each title, the curation team considered whether the book would lure a reader to read and if it would be rewarding when read. For example, when the reviewers evaluated nonfiction books, they used a review sheet ranking the extent to which a particular book supported students in “sustained reading to learn.” When reviewing fiction, they ranked books based on criteria such as whether they supported readers in “rich interpretation, craft, and character work.”

## Thinking Across Texts

Each library shelf was curated to identify books that work together in powerful ways. For example, the Geography and World Cultures shelves (grades 3 and 4), started with maps, atlases, and books on cartography. The curation team then selected titles about each of the seven continents and then layered on books that explore life in several different parts of each continent. These shelves offer children a logical path to build background knowledge and then read more deeply, comparing and contrasting their own lives to others’ around the world.

## The End Result: Powerful Libraries that Raise Reading Achievement

Over the course of the year, the team selected the very best books from the tens of thousands recommended by the experts, and built them into on-level and below-benchmark collections to help all kids develop powerful reading skills, support their deep learning, and inspire them to read up a storm.

For more information or to download the TCRWP Classroom Libraries Overview, please visit: [CalkinsLibraries.com](http://CalkinsLibraries.com).





GRADE LEVEL	K-2 LIBRARY SHELVES
<b>Kindergarten Core Library</b>	Leveled Shelves: A–F Concept Books Emergent Storybooks Read-Aloud Shared Reading Poetry ( <i>only available as a part of the complete Library</i> )
<b>Grade 1 Core Library</b> <i>(On Level and Below Benchmark collections)</i>	Leveled Shelves: C–L On Benchmark, A–J Below Benchmark Series Books Read-Aloud Shared Reading
<b>Grade 2 Core Library</b> <i>(On Level and Below Benchmark collections)</i>	Leveled Shelves: G–N On Benchmark, C–J Below Benchmark Series Books Series Book Clubs Read-Aloud Shared Reading
<b>Additional K-2 Shelves</b> <i>(not included in the core Libraries)</i>	Kindergarten Essentials Add-On Read-Aloud, Grades K–1 Add-On Shared Reading, Grades K–1 Add-On Read-Aloud, Grades 1–2 Add-On Shared Reading, Grades 1–2

*Note: TCRWP Classroom Libraries are not available for sale or distribution outside of the U.S.*

## Classroom Libraries for Grades K–2

The first priority when building libraries for young readers was to provision kids with as many little leveled books of high interest and high quality as possible. This is because we know that young readers can read and reread a stack of ten little books in a day. For this reason, a big percentage of the K–2 libraries consist of shelves containing the very best books Lucy and her colleagues could find for levels A–N.

The curation team also created shelves to meet particular curricular needs. For the youngest readers, for example, the kindergarten library includes the Concept Books shelf to teach basic concepts such as ABCs, counting, and colors. For emergent readers, the library includes the Emergent Storybooks shelf to support your kindergartners as they expand their knowledge of how stories go and as they learn reading behaviors that take them on a path toward conventional reading. In grade 2, children move from reading little leveled books to early chapter books. The libraries include a Series Book Club shelf to give children opportunities to think and talk across series while supporting readers’ progress towards more complex texts.

## Classroom Libraries for Grades 3–5

The grades 3–5 Classroom Libraries are not the cod liver oil, good-for-you sort of libraries. While time-honored classics are represented, many books are the cutting-edge, imaginative titles that kids love—the Harry Potter series, *The Fault in Our Stars*, *Diary of a Wimpy Kid*, the Don't Let the Pigeon series, the I Survived kinds of books.

Many of the books also function like that gray cardigan in your wardrobe that can be mixed and matched to fit with lots of different outfits. That is, many books are included because they do quadruple duty. For instance, a book can serve as high-interest fiction, merit close interpretive reading, lend itself to rich thematic analysis, and fit neatly alongside other titles in a social issues book club.

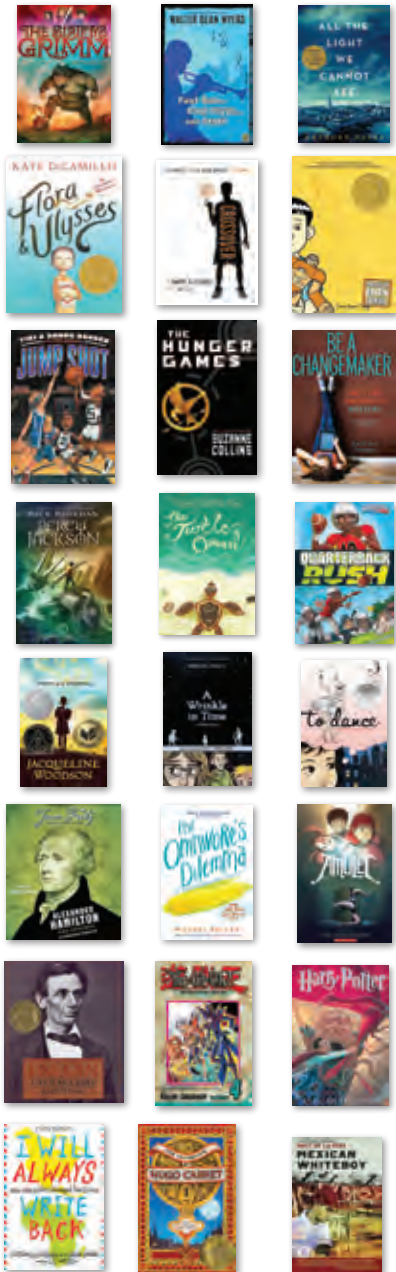
Many books are carefully and deliberately nested alongside others. For example, the libraries typically include at least two biographies about the same person. One may be more accessible than the other, allowing one to provide the prior knowledge that will help readers tackle the more complex text. Other times, the two biographies represent different perspectives of a person and involve critical thinking.

The libraries generally include only three or four books from a series, including two copies of the first book in the series. That way, once partners are hooked into a series, teachers can help them find additional volumes in the school or public library and partners will enjoy sharing and swapping books.

GRADE LEVEL	3–5 LIBRARY SHELVES
<b>Grade 3 Core Library</b> <i>(On Level and Below Benchmark collections)</i>	Animals Biography High-Interest Fiction High-Interest Nonfiction Mystery Picture Books Poetry Far-Below Benchmark Books, F–H (Below-Benchmark Library only)
<b>Grades 4 and 5 Core Library</b> <i>(On Level and Below Benchmark collections)</i>	Animals Biography Fantasy/Science Fiction High-Interest Fiction Historical Fiction High-Interest Nonfiction Mystery Picture Books Poetry
<b>Additional 3–5 Shelves</b> <i>(not included in the core Libraries)</i>	Fairy Tales, gr. 3 Character Book Clubs, gr. 3 (On Level and Below Benchmark) Geography and World Cultures, gr. 3 and gr. 4 Historical Fiction Book Clubs, gr. 3 and gr. 4–5 Extreme Weather and Natural Disasters, gr. 4 (On Level and Below Benchmark) The American Revolution, gr. 4–5 Civil Rights, gr. 4–5 Government, gr. 4–5 Fantasy Book Clubs, gr. 4–5 (On Level and Below Benchmark) Interpretation Book Clubs, gr. 4–6 Westward Expansion, gr. 4–6 Argument and Advocacy, gr. 5–6



*Note: TCRWP Classroom Libraries are not available for sale or distribution outside of the U.S.*



GRADE LEVEL	6–8 LIBRARY SHELVES
<b>Grades 6–8 Core Libraries</b> <i>(On Level and Below Benchmark collections)</i>	Adventure Biography Fantasy and Dystopia High-Interest Fiction Historical Fiction High-Interest Nonfiction Mystery Classics (gr. 8 On Level only)
<b>Additional Shelves</b> <i>(not included in the core Libraries)</i>	Westward Expansion, gr. 4–6 Argument and Advocacy, gr. 5–6 Interpretation Book Clubs, gr. 4–6 Nonfiction Book Clubs, gr. 6–8 (On and Below Benchmark) Historical Fiction Book Clubs, gr. 6–8 (On and Below Benchmark) Fantasy and Dystopian Book Clubs, gr. 6–8 (On and Below Benchmark) Social Issues Book Clubs, gr. 6–8 (On and Below Benchmark)

*Note: TCRWP Classroom Libraries are not available for sale or distribution outside of the U.S.*

## Classroom Libraries for Grades 6–8

A study by the American Library Association showed that when asked the day before graduating from high school, “Will you voluntarily pick up a book after graduation?” 85% of America’s kids said, “No way.” The mission of the Classroom Library Project curators has been to develop high-quality classroom libraries that put heart-stopping, gut-wrenching, glorious books into the hands of students—and that mission is critical. They believe that once these libraries reach students’ hands, nothing on earth can keep them from reading.

Remember that the complete libraries are designed as “starter” collections. Classrooms will need more books. But the good news is that, as they work with the libraries, teachers will develop the knowledge, the momentum, and the energy to build their collections based on what they learn from the ways the books in the libraries fit together to enhance students’ engagement, knowledge, and skills and move them up levels of complexity.

Richard Allington, past president of the International Reading Association, has written and spoken often about the three things that readers need to flourish: access to books they find fascinating, protected time to read, and expert instruction. The aim of these libraries is to provide students with the first of these, to inspire schools and districts to protect the second, and to allow teachers to focus on the third.

## Library Shelves Aligned with Specific Units of Study

The TCRWP Classroom Libraries were designed to serve as the bedrock of powerful classroom libraries—libraries that teachers will continue to build on year after year. The core libraries will help all kids develop powerful reading skills, support their deep learning, and inspire them to read up a storm, but, in addition to the complete on-level and below-benchmark collections, the curators also developed library shelves to support selected units of study. Use this chart to choose additional library shelves with content that is specifically aligned to reading and writing units.

UNITS OF STUDY	RECOMMENDED SHELVES
<b>KINDERGARTEN</b>	
RUOS Unit 1: <i>We Are Readers</i>	Essentials
RUOS Unit 2: <i>Super Powers: Reading with Print Strategies and Sight Word Power</i>	Concept Books
<b>GRADE 1</b>	
WUOS Unit 4: <i>From Scenes to Series: Writing Fiction</i>	Series Books
<b>GRADE 2</b>	
RUOS Unit 4: <i>Series Book Clubs</i>	Series Clubs
<b>GRADE 3</b>	
RUOS Unit 2: <i>Reading to Learn: Grasping Main Ideas and Text Structures</i>	Biography
RUOS Unit 3: <i>Character Studies</i>	Character Book Clubs
RUOS Unit 4: <i>Research Clubs: Elephants, Penguins, and Frogs, Oh My!</i>	Animals
<i>Mystery: Foundational Skills in Disguise</i> (additional reading unit)	Mystery
WUOS Unit 4: <i>Once Upon a Time: Adapting and Writing Fairy Tales</i>	Fairy Tales
<b>GRADE 4</b>	
RUOS Unit 2: <i>Reading the Weather, Reading the World</i>	Extreme Weather and Natural Disasters
RUOS Unit 3: <i>Reading History: The American Revolution</i>	The American Revolution
RUOS Unit 4: <i>Historical Fiction Clubs</i>	Historical Fiction Book Clubs
<b>GRADE 5</b>	
RUOS Unit 1: <i>Interpretation Book Clubs: Analyzing Themes</i>	Interpretation Book Clubs
RUOS Unit 3: <i>Argument and Advocacy: Researching Debatable Issues</i>	Argument and Advocacy
RUOS Unit 4: <i>Fantasy Book Clubs: The Magic of Themes and Symbols</i>	Fantasy Book Clubs
WUOS Unit 2: <i>The Lens of History: Research Reports</i>	Westward Expansion
<b>GRADES 6–8</b>	
<i>Social Issues Book Clubs</i> (reading unit)	Social Issues Books Clubs, 6–8 ( <i>On-Level and Below-Benchmark collections</i> )
<i>Dystopian Book Clubs</i> (reading unit)	Fantasy and Dystopian Book Clubs, 6–8 ( <i>On-Level and Below-Benchmark collections</i> )
<i>Historical Fiction Book Clubs</i> (reading unit)	Historical Fiction Book Clubs, 6–8 ( <i>On-Level and Below-Benchmark collections</i> )
<i>Tapping the Power of Nonfiction</i> (reading unit)	Nonfiction Book Clubs, 6–8 ( <i>On-Level and Below-Benchmark collections</i> )

Note: TCRWP Classroom Libraries are not available for sale or distribution outside of the U.S.

# Professional Development Options from TCRWP



The Units of Study books are a curriculum—and more. Lucy Calkins has embedded professional development into the curriculum, teaching teachers the “why” and “how” of effective reading instruction. Through regular coaching tips and detailed descriptions of teaching moves, essential aspects of reading instruction are underscored and explained at every turn. The professional development embedded in this series can be further enhanced through the following opportunities.

### IN YOUR SCHOOL OR DISTRICT

#### Units of Study “Quick Start” Days

Through a one-day intensive session, teachers can get started unpacking the series’ components, grasping the big picture of effective workshop teaching, and gaining an understanding of how to integrate assessment into the curriculum.

**Contact** Judith Chin, Coordinator of Strategic Development  
[Judith.Chin@readingandwritingproject.com](mailto:Judith.Chin@readingandwritingproject.com) • Phone: (212) 678-3327

#### Multi-Day Institute (40–300 educators)

Invite a Reading and Writing Project Staff Developer to work in your school or district, helping a cohort of educators teach reading and/or writing well. Host a “Homegrown Institute” for writing or reading instruction, usually during the summer months for four or five days. Tailored to your district’s needs, the instruction and materials are specialized for K–2, 3–5 or 6–8 sections.

**Contact** Kathy Neville, Executive Administrator  
[kathy@readingandwritingproject.com](mailto:kathy@readingandwritingproject.com) • Phone: (917) 484-1482

#### Extended On-Site Professional Development

For deeper, more intensive professional development, schools and districts can work with TCRWP to plan on-site professional development that includes a sequence of 10–25 school-based staff development days, spaced throughout the year. Usually this work involves the entire faculty and focuses on reading or writing. Often a school or district selects one focus as a starting point. Staff developers tend to divide their time on each of these days between:

- leading state-of-the-art demonstration teaching within classrooms
- coaching teachers, providing feedback and next-step goals
- helping teachers use and learn from systems of assessment
- preparing teachers to teach units of study in reading and/or writing
- helping teachers support students with particular needs.

Options for leadership support include large-scale implementation, establishing assessments across the school or district, learning from walk-throughs, designing in-house staff development, and instituting cross-grade alignment.

**Contact** Laurie Pessah, Senior Deputy Director  
[Laurie@readingandwritingproject.com](mailto:Laurie@readingandwritingproject.com) • Phone: (212) 678-8226

### ONLINE FROM TCRWP

#### Facebook Discussion Groups

Join the Units of Study community on Facebook. Search Units of Study in Writing TCRWP and Units of Study in Reading TCRWP.

#### Classroom Videos

Dozens of live-from-the classroom videos let you eavesdrop on Lucy and her colleagues’ instruction in teaching literacy workshop classrooms. These clips model the minilessons, conferences, and shares you will engage in as you teach the units of study.

**View these videos at:** [readingandwritingproject.org/resources/units-of-study](http://readingandwritingproject.org/resources/units-of-study)

#### Resources

The Project posts important and useful resources throughout the year, including examples of student work. **Visit** [readingandwritingproject.org/resources](http://readingandwritingproject.org/resources)

#### Twitter Chats

On Wednesdays from 7:30–8:30 PM EST join TCRWP and our colleagues for live chat sessions on topics supporting literacy instruction.

**Follow them at** @TCRWP or search #TCRWP [Twitter.com/tcrwp](https://twitter.com/tcrwp)

## WAYS TO GET STARTED—WAYS TO GROW

### AT TEACHERS COLLEGE

#### Multi-Day Institutes

Teachers College offers institutes across the year. Each of these is led by teacher-educators from the project, with other world-renowned experts joining as well. Institutes include keynotes, small- and large-group sections, and sometimes work in exemplar schools.

- Summer Institutes on the Teaching of Reading and Writing
- Literacy Coaching Institutes on the Teaching of Reading and Writing
- Phonics
- Writing Toolkits
- Leadership
- Foundational Reading Skills

For registration and application information go to: [readingandwritingproject.org/services/institutes](http://readingandwritingproject.org/services/institutes)

### ACROSS THE COUNTRY

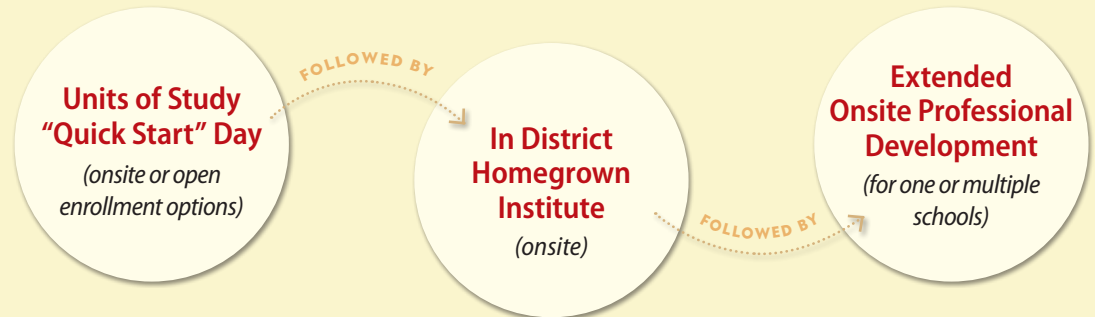
Each year, the Reading and Writing Project and Heinemann offer several one-day workshops for teachers and administrators. These off-site seminars are held in selected locations across the country and focus on units of study for teaching reading and writing. The workshops are delivered by TCRWP leaders and are open enrollment events.

For dates, locations, and registration information go to: [readingandwritingproject.org/services/one-day-events/conferences](http://readingandwritingproject.org/services/one-day-events/conferences) and [heinemann.com/PD/workshops](http://heinemann.com/PD/workshops)

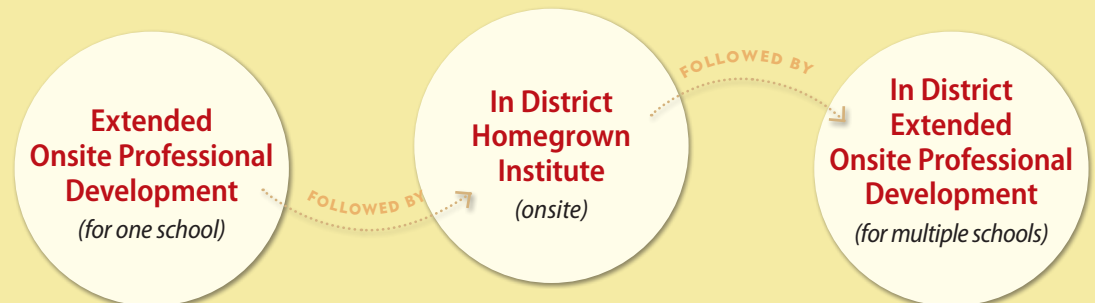


For more information, visit [readingandwritingproject.org](http://readingandwritingproject.org) or call (212) 678-3104

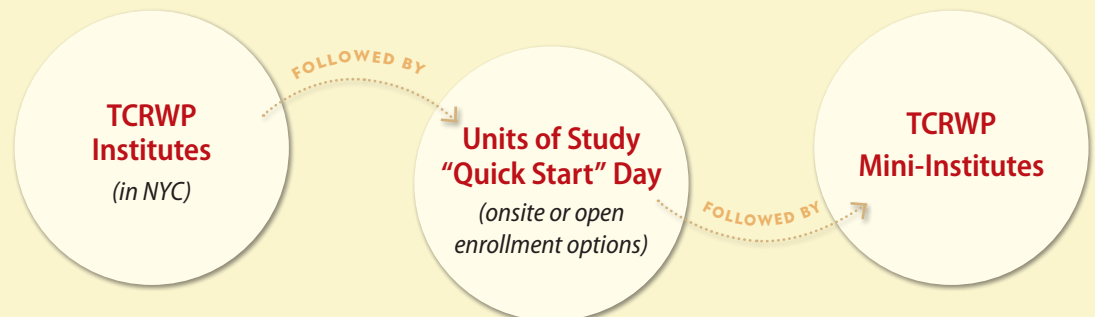
#### SCENARIO 1



#### SCENARIO 2

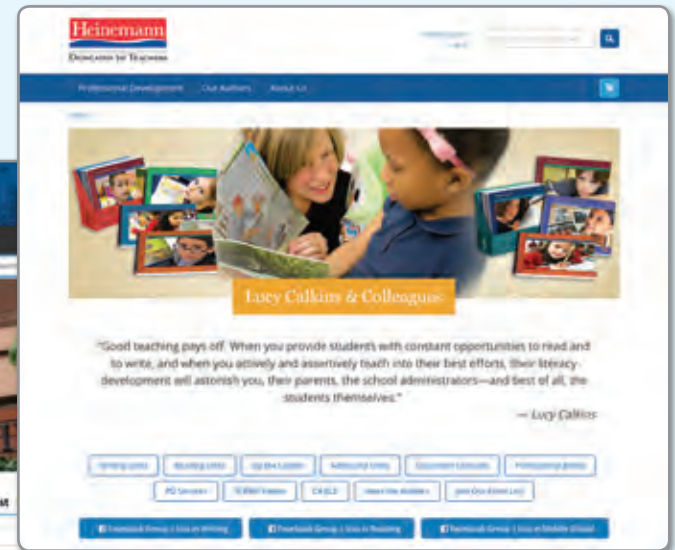


#### SCENARIO 3



## UnitsofStudy.com

- Comprehensive descriptions of Units of Study and TCRWP Classroom Libraries
- Information about professional books by Lucy and TCRWP colleagues
- Links to blog articles
- Video FAQs
- Links to download Samplers and Overviews
- Correlations to standards
- Links to Video Orientations to the Units of Study
- Links to documents outlining ways the Units of Study support English Learners
- and more!



## ReadingandWritingProject.org

- Details and registration links for institutes, workshops, and other events
- Links to join the Units of Study Facebook discussion groups
- Information about professional learning opportunities from the Project
- Videos and documents to support Units of Study implementation
- A Clearinghouse with tools, applications, and databases to support teachers, students, families, and administrators
- Research and data supporting reading and writing workshop and Units of Study
- and more!



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