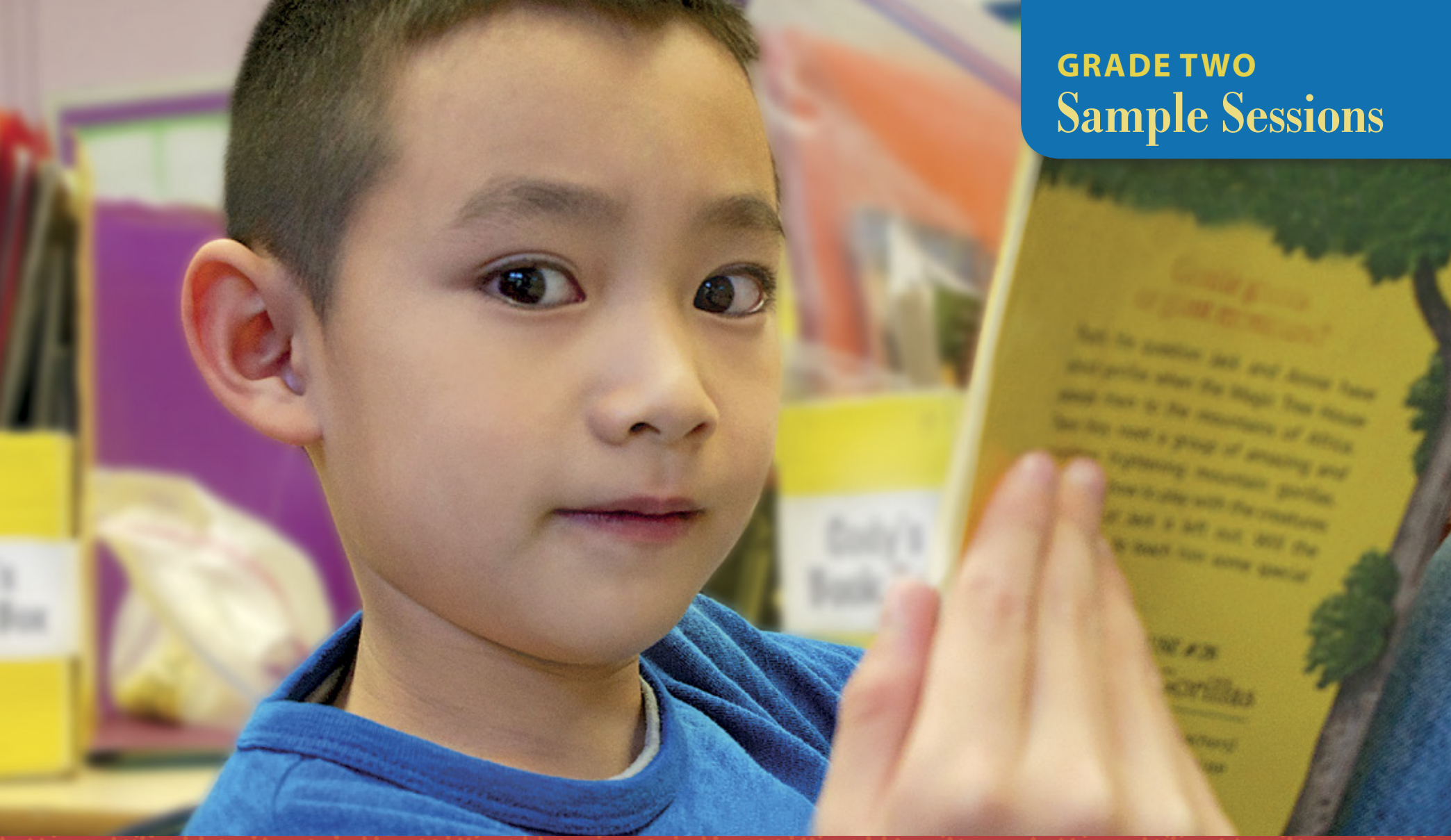

GRADE TWO
Sample Sessions

Units of Study *for* Teaching Reading

Lucy Calkins
with Colleagues *from the* Reading and Writing Project

Heinemann
Dedicated to Teachers™

GRADE TWO Components

- **Four Units of Study:** including one foundational unit and three other units to address reading fiction and informational texts.
- ***A Guide to the Reading Workshop, Primary Grades*:** Details the architecture of the minilessons, conferences, and small-group strategy sessions and articulates the management techniques needed to support an effective reading workshop.
- ***If . . . Then . . . Curriculum: Assessment-Based Instruction, Grades K–2*:** Contains additional units to support and extend instruction and to prepare students for work in the main units as needed.
- **Online Resources for Teaching Reading:** A treasure chest of additional grade-specific resources, including bibliographies, short texts, illustrations to show completed anchor charts, reproducible checklists, pre- and post-assessments, mentor texts, videos, and Web links.
- **Large-Format Anchor Chart Post-it® notes:** Preprinted Post-it® notes with summarized, illustrated teaching points help teachers create and evolve anchor charts across each band and unit.
- **Read-Aloud Post-it® notes:** Preprinted Post-it® notes highlight possible teaching points the teacher might address during the read-aloud.
- **Trade Pack:** Grade-level book set for teacher demonstration, modeling, and read-aloud (recommended optional purchase; available in bundles with the units and also separately).

For complete details, please visit **unitsofstudy.com/teachingreading**

> Powerful instruction produces visible and immediate results; when youngsters are taught well, the thinking, talking, and writing about reading they produce becomes far more substantial, complex, and significant. Good teaching pays off. When you provide students with constant opportunities to read and to write and when you actively and assertively teach into their best efforts, their literacy development will astonish you, their parents, the school administrators, and best of all, the students themselves.
>
> —Lucy Calkins

Welcome to the Grade 2 *Units of Study for Teaching Reading* Sampler. This booklet includes sample sessions from each of the four units of study for this grade level, chosen to broadly represent the range of work that students will do and to provide a snapshot view of how instruction develops across the school year.

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Second-Grade Reading Growth Spurt

LUCY CALKINS ◆ SHANNA SCHWARTZ

Second grade is a year in which children grow by leaps and bounds, not just on the playground, but also in the classroom, as readers. To cement children's expectations for a year in which they'll grow and grow and grow as readers, you'll remind them of the beloved tale, "Jack and the Beanstalk," explaining that researchers who study young kids as readers say that during second grade, readers grow just like that beanstalk.

You'll suggest to your students that whereas first graders spend more of their mental energy on reading the words, second graders can often read more words, more easily. And, this growing ease with word reading leaves more energy for thinking more deeply about books. The move from a "little-kid" focus on print to a "big-kid" focus on meaning is a challenging one, and yet it is necessary if your children are to develop into avid readers. This unit is written to create the mindset needed to rally them around the hard work of outgrowing themselves as readers.

In the first bend of the unit, you point out that in order to grow, readers need to take charge of their growth. Readers choose not only what to read, but also how to read. This portion of the unit highlights the importance of goals and the magical combination of fluency and comprehension. In Bend II, you'll let your children know that grown-up readers don't wait around for others to help them with the hard parts. You'll say, "When second-grade readers come to a tricky word, they don't just say, 'Help me, help me!' Instead, second graders roll up their sleeves and get to work! They draw on everything they already know to figure out that hard word."

As your students progress towards reading more complex texts, they'll be working with texts that contain longer parts (chapters, sections, paragraphs) and this will require more retention across the entire book. And it is not just that the books and the sections of the books that are longer, the sentences will also be longer and will contain more complex language structures. Meanwhile the number of poly-syllabic words increases dramatically, requiring readers to read across the word, breaking the word into syllables, in order to use parts of words they know to figure out the difficult words. This requires students to reach for new strategies.

In the third and final bend, readers learn to read like writers. You'll start by letting your children know that every time they react in their books—every time they giggle or gasp or sigh—it's because the author did something special in the writing to evoke that reaction. Each time they have a reaction, they can ask themselves, "How did the author do that?" The three bends, then, focus on fluency and comprehension, word solving, reading like a writer, and making reading-writing connections.

It will be critical to make reading as social as possible this year. Second graders are, in a way, like a young version of adolescents. Just as this is the age when they need to push away adults, saying, "I can do it on my own!" This is also the age when they want to be with their peers. Throughout this unit and this year, you'll use partners, and eventually clubs, to invite readers to share their opinions, to debate with each other, to figure out things together, to prove their points—that is, to collaborate.

An Orientation to the Unit

BEND I ◆ Taking Charge of Reading

1. Readers Choose *How* to Read
2. Second-Grade Readers Take a Sneak Peek to Decide How a Book *Wants* to Be Read
3. Readers Get Stronger by Reading a Lot!
4. Readers Read in Longer Phrases, Scooping Up Snap Words
5. Keeping Tabs on Comprehension
6. Second-Graders Can Mark Their Thinking with a Post-it

BEND II ◆ Working Hard to Solve Tricky Words

7. Second-Grade Readers Roll Up Their Sleeves to Figure Out Tricky Words, Drawing on *Everything* They Know
8. Readers Use More Than One Strategy at a Time: Figuring Out What Makes Sense and Checking the First Letters
9. Some Beginnings and Endings Can Be Read in a Snap!
10. Don't Forget the Middle! Readers Are Flexible When They Encounter Vowel Teams in Tricky Words
11. Readers Have Strategies for Figuring Out Brand-New Words, Too
12. Readers Check Themselves and Their Reading

BEND III ◆ Paying Close Attention to Authors

13. Authors Have Intentions
14. Readers Don't Just Notice Craft Moves—They *Try* Them!
15. Readers Think about How the Whole Book Clicks Together, Noticing Masterful Writing
16. Readers Think, "What Does the Author Want to Teach Me?"
17. Celebrate How Much Readers Have Grown!

Read-Aloud

Shared Reading: Readers Grow Stronger

Becoming Experts
Reading Nonfiction

AMANDA HARTMAN ◆ CELENA DANGLER LARKEY ◆ LINDSAY WILKES

By the time you start this second unit of second grade, your reading workshop will be off and running. Your kids will be matched to books, and hopefully reading up a storm. For those who are flourishing as readers, this unit will offer them an important new challenge, and for those who may not yet have self-identified as readers, this unit offers a new way to connect with reading. They may find that reading suits them better when they're studying text boxes, cross-sectional views and charts, and learning about dinosaurs, the Milky Way, and race cars.

So as this unit begins, you will tell your students that for a time, they'll shift from reading fiction to reading nonfiction. For now, they'll say goodbye to *Ivy and Bean*, and to *Captain Underpants*—and hello to nonfiction. And that's a big deal.

This unit is an opportunity not only to teach your students skills, but also to support them in developing broader and richer understanding of reading. Think of the topics they have yet to explore. For most of your students, books about other nations or what happens underground or Congress or volcanoes will all open whole new horizons. By teaching kids to read nonfiction, you teach them to explore and to construct for themselves a knowledge of the world. It's a big world out there, waiting for your students to read it!

In the first bend of this unit, you send your readers off to read lots of different books on different topics. You'll challenge them to live wide-awake lives, setting themselves up to learn more about topics that are in their schema, as well as to allow books to take them to whole new topics.

Meanwhile you'll teach your children that nonfiction readers put pages of text together. They study, they notice details, they question the text. You'll help children approach nonfiction texts with questions and ideas in mind, and to navigate and read nonfiction in voices that match the content.

As you move into the second bend, students continue to read nonfiction books of their own choosing and to do all the intellectual work you've taught them to do, only now you also highlight resourceful word solving and vocabulary development. The books your children are reading will be far more challenging than those they used to read, and they'll definitely encounter unfamiliar vocabulary words that will pose challenges for them. They need to be ready to use context to help them figure out what a word is apt to mean. To engage in that sort of figuring-out work, readers need to monitor for sense and to stop at the point of error, rather than just skipping past or mumbling over the tricky words. As readers do this work, one of the challenges will be for them to zoom in and pause to solve a challenging word, while not dropping their grip on the larger content that is being taught in the book.

Once you move into the third bend, students will begin to read from text sets, choosing a topic to read about and connecting, comparing, and contrasting information inside and across texts. It is a big deal to teach readers that they can read to take in new knowledge. They need to know that part of what they will do in their minds as they read is to compare new knowledge to known knowledge, and to compare and contrast information they learn from one text, another, and another. The important thing is that you'll help your children read nonfiction to learn. You are teaching your kids that they can actually learn about a topic in the world without needing a teacher. Books can be their teachers.

An Orientation to the Unit

BEND I ◆ Thinking Hard and Growing Knowledge

1. Nonfiction Readers Notice and Learn
2. Nonfiction Readers Notice, Learn, *and* Question
3. Nonfiction Readers Ask, "What Is This Book Teaching Me?"
4. Nonfiction Readers Ask, "How Does This Book Go?"
5. Celebrate the Gift of Learning Something New

BEND II ◆ Learning the Lingo of a Topic

6. Anticipating and Using the Lingo of a Nonfiction Topic
7. Using Text Features to Notice and Understand Keywords
8. Using Context to Build Knowledge of Unknown Words
9. Solving Words Takes Strategic and Flexible Thinking
10. Rereading Like Experts
11. Talk the Talk and Walk the Walk! Using Lingo to Teach Others

BEND III ◆ Reading across a Topic

12. Growing Knowledge across Books! Getting Ready to Read (and Learn) a Bunch!
13. Nonfiction Readers Add Information across Books
14. Thinking and Rethinking about How Information Is Connected across Books
15. Finding, Thinking, and Talking about What Is the Same and What Is Different
16. Readers Retell Topics, Not Just Books
17. Getting Ready for the Celebration
18. Celebration: Pay It Forward by Teaching Others

Read-Aloud

Shared Reading: Becoming Experts

Bigger Books Mean Amping Up Reading Power

LUCY CALKINS ◆ LAUREN KOLBECK ◆ BRIANNA PARLITSIS

At the start of this unit, you'll say, "Readers, you know how there are scientists who study bees, and there are scientists who study hurricanes? Well, there are also scientists who study reading. There are professors of reading; to study reading, they go into classrooms just like ours, with their clipboards and their pens behind their ears, and they watch and listen to kids reading." You go on to say that these research scientists have found that second grade is a time for readers to experience an enormous growth spurt.

This is an important message to communicate because too often, second graders get into a holding pattern. As expectations on third graders sky rocket, it has become especially important that second graders maintain the growth curve that characterizes first grade.

Each of the first three bends focuses on an important foundational reading skill. In the first, the focus is on fluency—what researcher Tim Rasinski refers to as the bridge between phonics and comprehension. A solid body of evidence suggests that kids can be taught to get better at fluency, and this improvement leads to overall improvements in reading. In this unit, you'll teach phrased reading and rereading, as well as fluent expressive reading. Children who read slowly—fewer than 70 words per minute—may have a hard time accumulating text. They may be able to tell you what's happening on the page but they may be less able to talk about how that page fits with earlier pages in the book. You'll teach students to work at a just-right reading rate, doing so in ways that improve comprehension.

In the second bend, you'll help children explore figurative language. As students move into more sophisticated texts, the language becomes more complex. They'll be reading passages such as this one: "I love my hair because it is thick as a forest, soft as cotton candy, and curly as a vine winding upward…" or this: "Her baby wings were as limp and useless as wet paper." You'll teach students to read closely and to monitor for sense so that when they reach passages like these, they stop to ponder over what the author may have wanted them to think and feel by choosing those images.

When most of your children's books were episodic, comprised of a sequence of mini-chapters such as one sees in *Frog and Toad*, they didn't need to keep as many characters, events, and places in mind as they need to do now. In Bend III, you will teach comprehension strategies that help them capture what has happened in one part of a text and carry that forward as they read on. Finally, in the fourth and final bend, children will choose goals for themselves from all that you have taught and work with a club in pursuit of that goal.

Your second graders are ready to be challenged in new ways, tackling longer and harder books. This unit focuses on three aspects of reading: fluency, literary language, and tracking longer texts. We encourage you to bring your own new energy and resolve to this unit on building foundational skills, so that the work feels interesting, fresh, and challenging—yet within your readers' grasp.

An Orientation to the Unit

BEND I ◆ Reading with Fluency

1. Rehearsing Reading Voices
2. Scooping Up Words into Phrases
3. Noticing Dialogue Tags
4. Using Meaning to Read Fluently
5. Reading at a Just-Right Pace

BEND II ◆ Understanding Literacy Language

6. Recognizing Literary Language
7. Understanding Comparisons
8. Noticing When Authors Play with Words
9. Reading as a Writer—Focusing on Special Language

BEND III ◆ Meeting the Challenges of Longer Books

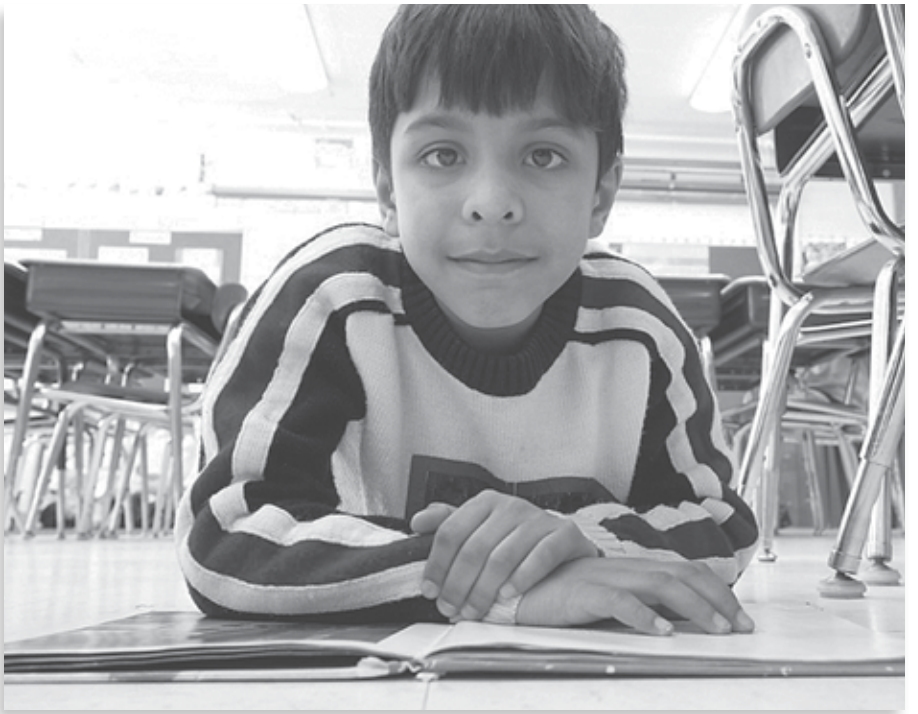
10. Setting Up Routines for Same-Book Partners
11. Holding On to Stories Even When Books Are Long
12. Staying on Track When Books Get Tricky
13. Using Writing to Solve Reading Problems

BEND IV ◆ Tackling Goals in the Company of Others

14. Self-Assessing and Setting Goals
15. Organizing Goal Clubs
16. Giving Feedback to Group Members
17. Celebration

Read-Aloud

Shared Reading



Series Book Clubs

AMANDA HARTMAN

Your second graders have now blossomed into almost-third-graders, and will now be tackling chapter books in this last unit. Many young readers will be more able now to orchestrate all the sources of information and to get through tough words with increasing ease. However, this confidence can also cause children to fall into the habit of whizzing through their reading, not monitoring for sense. You may find that some readers need encouragement to slow down so as to read more closely. This unit provides many opportunities to engage children in looking at the text carefully, thinking about what the text is saying and about how the writer is saying it.

In the first bend of this unit, students will begin reading a series with their partners, collecting information about the main characters of their books. As this part of the unit progresses, you'll encourage them to think and talk together about the similarities and differences that they find across the series. Then, you'll form clubs by joining sets of two partnerships to continue to study the series together. Your students will likely relish the chance to talk to clubmates about the beloved cast of characters in their shared series, and in so doing, they will develop bigger ideas than they would have developed on their own.

As students move forward into slightly more challenging books, the recurring characters in a familiar series and the predictability of these books will provide support for their comprehension. Your students will become far more adept at the foundational skills upon which all fiction readers rely: previewing, envisionment, prediction, monitoring for sense, inferring, and understanding characters and other story elements.

In the next bend, students will start rereading a book in their series and engaging in inquiry, thinking about the craft the writer uses. They will study ways authors use word choice, figurative language, punctuation, and even patterns to construct their series. Students will uncover the craft that the author uses to hook readers into the series and link the books together. Then they will come together in their book clubs to read parts aloud, and to talk across the series, comparing similarities and differences from book to book.

In the final bend, you'll teach students to invent ways to share their books with others. They will think about ways to share their opinions about the series books that they most love with others. They will swap books within and across a series, and this will give them lots of opportunities to talk together about why they fell in love with a particular book. At the end of this bend, they will also begin to learn how to hold debates inside their clubs as another way to share and grow bigger ideas about books.

An Orientation to the Unit

BEND I ◆ Becoming Experts on Characters

1. Series Book Readers Collect Information about the Main Characters
2. Series Book Readers Pay Attention to How Characters Respond to Problems
3. Series Book Readers Notice Similarities in their Characters across a Series
4. Series Book Readers Grow to Understand the Characters
5. Series Book Readers Use What They Know about the Characters to Predict
6. Series Book Readers Learn about Characters from Their Relationships with Other Characters

BEND II ◆ Becoming Experts on Author's Craft

7. Authors Paint Pictures with Words
8. Authors Use Precise Words
9. Authors Use Literary Language to Make the Ordinary Extraordinary
10. Authors Think about How Whole Stories—and Series—Will Go
11. Authors Have Ways to Bring Stories to Life
12. Authors Plan Their Story Endings

BEND III ◆ Sharing Opinions with the World

13. When Readers Love a Series, They Can't Keep It to Themselves
14. Planning the Very Best Way to Share a Book
15. Readers Share Books They Love with Friends: A Book Swap
16. Sharing Opinions by Debating
17. Celebration: Supporting Reasons with Examples to Strengthen Debate Work

Read-Aloud

Shared Reading

Session 10

Don't Forget the Middle!

Readers Are Flexible When They Encounter Vowel Teams in Tricky Words

IN THIS SESSION, you'll teach children that readers pay close attention to the middle of tricky words and are flexible when they encounter vowel teams, using what they know about the variety of sounds a vowel team might represent to help them read.

GETTING READY

- ✔ Provide a white board, marker, and eraser, or paper and writing implement, for each child and for yourself (see Connection).
- ✔ Prepare a list of vowel team words to sort into long and short vowel sounds (see Connection).
- ✔ Prepare twenty index cards with words that contain the vowel teams *oo*, *ou*, and *ee* (see Teaching).
- ✔ Hang a pocket chart near the meeting area to place the index cards in (see Teaching).
- ✔ Prepare a page from Chapter 3 of *Katie Woo Has the Flu* by highlighting several examples of vowel teams (see Active Engagement).
- ✔ Ask children to bring a just-right book to the minilesson (see Active Engagement).
- ✔ Display the anchor chart "When Words Are Tricky, Roll Up Your Sleeves!" and be ready to add the strategies "Reread and ask, 'Does that sound right?'" and "Use vowel teams, and ask, 'Would a different sound help?'" (see Link).
- ✔ Place small Post-its at each table, or in each child's book baggie, for playing "Guess the Covered Word" (see Share).

MINILESSON

CONNECTION

Channel students to do some word work on their white boards, recording words in categories based on whether the vowel team makes a short *e* or long *e* sound.

As children convened in the meeting area, I gave each a white board, a marker, and an eraser. "Readers, or shall I say *writers*, because in this session you will be both. Let's set up our white boards to do some long vowel work. To set up your board, will you please draw a line down the middle, and write the word *beach* at the top on one side, and *head* on the other?" I set up my own white board to look just like the kids'.

beach *head*

"We know that some vowels go together in words and make sounds, usually making the sound of the name of the first vowel. Those are vowel teams. When I was little, my second-grade teacher taught me, 'When two vowels go a-walkin', the first one does the talkin'. But sometimes, those vowel teams are tricky! Sometimes the first vowel doesn't do the talkin'! You have to watch out for those tricky vowel teams. Every time you see two vowels together, you can think to yourself, 'Hey, I know you, you tricky vowels—and you're *not* going to trick me!'

"Here's a tricky vowel team that you probably already know about: *ea*." I underlined the *ea* in the words *beach* and *head* on my own white board.

beach *head*

"You are going to sort some words on your white boards. You'll write all the words that make a long *ē* sound, as in *beach*, on one side. You'll write all the words that make a short *e* sound, as in *head*, on the other side." As I read each word from my list (*reach*, *dream*, *death*, *beast*, *spread*, *bread*, *teach*, *steam*, *dead*, *seat*), I gave kids a moment to write the word on their boards, and then wrote the word on my own board so they could check their work against mine.

beach	head
reach	death
dream	spread
beast	bread
teach	dead
steam	
seat	

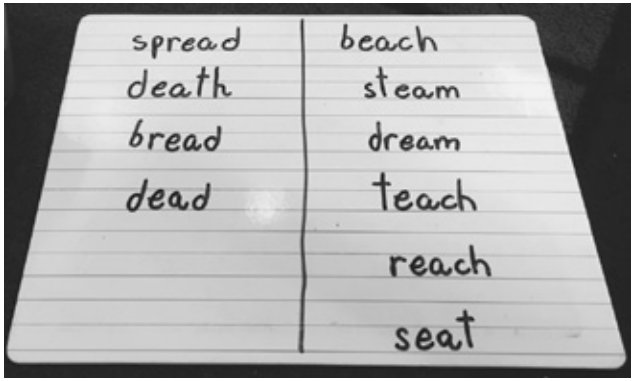


FIG. 10–1 Children can use their white boards to sort words by listening for short- and long-vowel sounds.

"Great work! Do you see how vowel teams, like *ea*, can be super tricky? All of these words are spelled with *ea* and they *look* like they should sound the same, but they don't sound the same when we read them, do they? You might have to try one sound and then another to figure out a word. Take a minute right now to circle all the vowel teams. Do you notice something? Are these tricky vowel teams at the beginning of the word? Are they at the end of the word? Where are they? Yes! You noticed it. These words all have tricky vowels teams right in the middle, where they are the hardest to spot! That makes them *even trickier*! Keep an eye out for those tricksters!"

Of course, sometimes vowel teams do appear at the beginning or end of a word, but today's lesson is all about the middle—where word solving tends to be the most challenging.

Name your teaching point.

"Today I want to teach you that readers sometimes have to work *extra* hard to figure out the middle of a word. Readers keep an eye out for those tricky vowel teams that can make different sounds. Readers know they may need to try one sound and then another to figure out a word."

TEACHING

Invite students to read words that contain vowel teams off of index cards.

"Readers, we have already practiced writing some tricky vowel team words. Now let's read some words with super tricky vowel teams in the middle. Sometimes the vowel team will make one sound in one word and a different sound in another word, which makes them extra tricky! Whenever you see two vowels together, you can say, 'Wait a second, you can't fool me!' Are you ready to roll up your sleeves?"

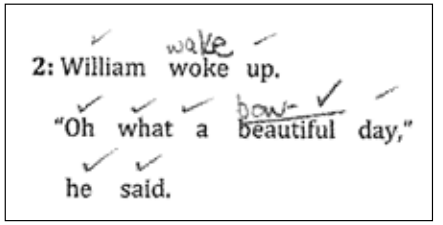


FIG. 10–2 When children are not flexible with vowel sounds, meaning begins to break down.

I held up about twenty cards for students to read, each with a word containing a vowel team. Seven words included *oo*, seven *ou*, and six *ee*. At least one word for each vowel team had an atypical sound.

hoot, brook, soothed, gloom, spooked, footing, books

could, cloudy, grounded, shouting, would, sprouted, shouldn't

queen, sleep, green, beet, feel, been

The children read each one out loud, while I occasionally coached them to try more than one sound in the middle—sometimes even when they pronounced it properly first—so that they would get used to the act of checking to make sure a word is correct. I placed each card they read in a pocket chart.

"Wow, readers! You didn't just work harder to figure out those words. You were also *flexible*. You tried different sounds until each word sounded correct. Bravo!"

Lead students in a sorting activity to highlight the different sounds a vowel team can represent.

"Let's try another challenge. Let's sort these words to help us name the particular sounds these vowel teams can make. Which team should we start with?" Children called out their preferences, and I quickly responded, "Sounds like we should start with *oo*! As I hold up each word, read it and then say, 'The *oo* sounds like . . . ,' and then say the sound. Ready?"

The class cheered.

I quickly pulled all the *oo* cards out of the pocket chart and cleared away the rest of the words, so that I could display the words in two columns. I held up the first word. "Books!" the class shouted.

"The *oo* sounds like . . . ," I prompted.

The class responded, "/o͝o/!" I held up the words *brook* and *footing*, and the children quickly indicated that those words had the same medial vowel sound as *books*. Then I held up *soothed*. There was a hesitation and a bit of chatting before everyone decided that the *oo* here sounded like /o͝o/. I made a new column for *soothed*. We went on to sort more words—*hoot*, *gloom*, and *spooked*—checking the vowel sounds before placing them in columns.

"Wow! That was some hard work. That *oo* vowel team really can be tricky!"

Continue the sort with a few more vowel teams.

"Let's practice with our other vowel teams, too!" I repeated the sorting process again, this time with *ou* words, including *could*, *cloudy*, *grounded*, *shouting*, *would*, *sprouted*, and *shouldn't*. Then we moved on to the *ee* words: *queen*, *sleep*, *green*, *beet*, *feel*, and *been*.

You may have noticed that in the connection, we used long/short vowel patterns, and here we're using some ambiguous vowel patterns, like ou, oo *(others include* ow *and* oi*), and another that typically represents long vowel sounds* ee *(others are* ea, oa, ai*). We began, in the connection, with work that is generally easier and more familiar, and then here, in the teaching, we upped the ante a bit. If your students are reading at levels I/J, you might choose to stay focused on the typical long vowel/short vowel teams. However, if your students are reading higher levels, you might choose to study more words with ambiguous vowels—vowel teams that are neither long nor short. More challenging examples include* should, thought, *and* drought.

FIG. 10–3 You can use index cards and a pocket chart to quickly sort words with vowel teams that represent more than one sound.

ACTIVE ENGAGEMENT

Invite children to be flexible as they use vowel teams to read words in context.

"Well, you certainly are working hard with vowel teams when you are reading words off of *cards*, but can you take on this challenge when you are reading a *book*? Get ready to grow. Let's try!"

I put up a page from the demonstration text on the document camera and pointed to a few highlighted words. "Let's read this part from *Katie Woo Has the Flu* together. Notice I've highlighted a few words that have vowel teams. When we get to them, you will have to work hard to figure them out. Ready?"

> *Miss Winkle played the tambourine and did a happy dance.*
>
> *A few days later, Katie went back to school.*
>
> *Her friends welcomed her with a song.*

Each time we reached a highlighted word, I stopped the children to confirm that they had read it correctly, asking if the word sounded right and, if not, would a different sound help? I also encouraged them to name the sound the vowel team represented in the word.

Don't worry if some of the words you have highlighted are not particularly tricky for the class as a whole. The point of this work is to get kids trying different sounds when they see vowel combinations, so that when the word is *tricky they will have experience to draw from.*

Remind readers of the importance of flexibility in the moment of reading. Invite them to read with their partner, searching for opportunities to practice with vowel teams.

"Readers, right now, practice this with a partner. Partner 1, will you pull out your book and start to read to your partner? Partner 2, listen and read carefully beside your partner. Any time you see a vowel team, stop your partner and check that your partner is flexible in figuring out the tricky words. When you figure out a tricky word, check it by rereading the sentence and asking, 'Does that sound right?' If it does, then keep on reading. If it doesn't, try a different sound. Go ahead!"

I moved from partnership to partnership, listening and coaching as kids read. I prompted them to check their reading of vowel teams but did not limit myself just to this work, knowing that this was a quick opportunity to make sure children were using all their strategies.

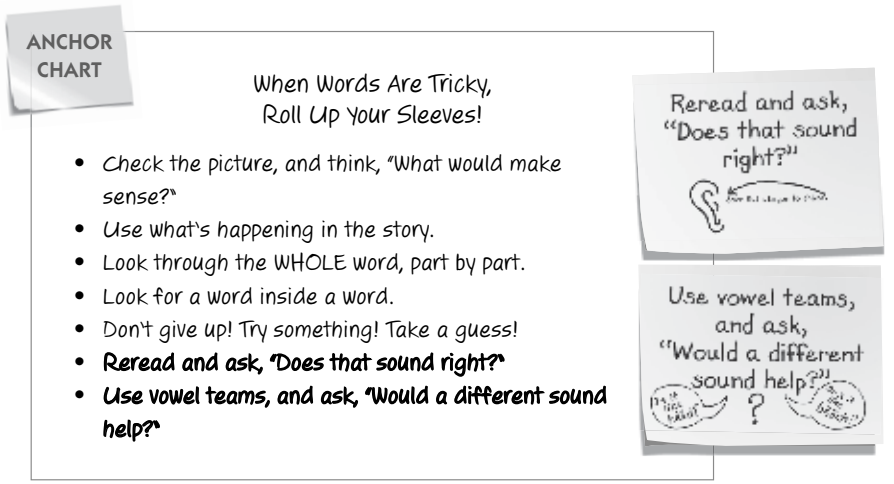
"Wow! Readers, you certainly are finding a lot of places to work on those vowel teams!"

LINK

Send children off to read, reminding them to use all they know about vowel teams as they read their own books.

"So, readers, as you go off to read, most of the time you will be reading your books, nice and smoothly, with expression. You'll be lost in deep thought as you picture the story and enjoy your books. But every once in a while, there will be a tricky word, and that's when you'll need to roll up your sleeves and remember everything you know about figuring out those tricky parts."

I added the new strategies to the chart, and then we read it all together:



"Off you go. And remember that when you see a vowel team, you can think, 'Hey, I know you, you tricky vowels—and you're *not* going to trick me!'"

CONFERRING AND SMALL-GROUP WORK

Word Work during Reading Workshop

WHILE KIDS ARE READING INDEPENDENTLY during today's workshop, you may want to research the room at the start of the workshop, before settling down into one-to-one conferring or pulling small groups. Go around and check each table to see what is happening. Check to make sure every student has a baggie full of just-right books and hasn't somehow wound up with books that are too easy or too hard. Check on engagement, remind kids about the Post-its they all have in their baggies, and remind them to gather ideas to talk about with their partners. A quick round of reminders about past minilessons will help kids continue to use all the strategies you've been teaching.

Throughout this bend, you've been gathering groups for small-group strategy lessons as well as guided reading. It may be the case that some of your students really need support with word work to use the strategies you've been teaching. For example, some students may not automatically recognize spelling patterns, such as consonant blends and digraphs, vowel teams, or common word endings. This will make it difficult if not impossible to use the strategy of breaking a word into parts in an effective way. Most of the intense word work will need to happen during phonics/word work time, outside reading workshop. But bringing a bit of word work into reading workshop may help some kids transfer what they've been studying in isolation during word study to the real work of reading books in reading workshop.

For example, you may have a group of students who have been studying closed and open syllables during word study time. During reading, you might gather them together and say, "Readers—writers—let's set up our white boards to do some word work just like we do during word study time! At the top of your board, will you please write CVVC and CVV? We know that some vowels go together in words to make one sound, usually the sound of the name of the first vowel, though not always. These vowel teams can be in the middle of words or syllables that end with a consonant, like the word *train*, which we know is a closed syllable. Go ahead and write *train* under CVVC. But in other words or syllables with vowel teams, the vowel team comes at the end of the word, like in the word *tray*, which is an open syllable. Now write *tray* under CVV. When you read, you have to keep in mind that there are lots of vowel teams that make a long vowel sound and that they can come at the beginning, middle, or end of a syllable. Let's warm up on white boards by sorting words as we write them."

You could then read students a list of words, such as *rain*, *trail*, and *stray*. As you read the list, coach kids to write the words in the appropriate columns. Point out that the long *a* sound is spelled one way in the closed syllable words, and another way in the open syllable words. When in the middle of a syllable (closed syllable), it is spelled *ai*.

You can then show kids how this transfers to reading. As you refocus the students to hunt in their books for these patterns, remind them, "There's a tricky thing about vowel teams, though. They don't always make the sound of the first vowel, so remember, keep an eye out for those tricky vowel teams and try out more than one sound to figure out a word that makes sense for the story."

MID-WORKSHOP TEACHING **Not Forgetting the Story!**

"Readers, sometimes when you focus too much on solving hard words, you forget to think about the content of what you are reading. Right now, will you pause in your reading and see if you can remember the way the book you are reading goes. Just try to recall what the book says without even looking back." I gave them a minute to do that and then said, "Go back to the start of the book and just leaf through the pages, looking at the pictures and reading a few words, and try to let that work make you remember even more of the book." As children worked, I coached a few to do this with a previous book as well. "I know all you want to do is keep on reading. You can do that. But remember, thinking about words is only one important part of reading. Thinking about the story in your book is equally important."

SHARE

Playing Guess the Covered Word with a Partner

Continue the work of word solving by playing a partner game.

"Readers, it is just about time to get together with your partner, but before you do, I want to teach you that you can play a fun game! In our lesson today, I covered a few words in *Katie Woo Has the Flu* so that we could figure them out together. I know you played this game often in first grade, too! It's called Guess the Covered Word. Well, you can do that same work with your partner! I put some small Post-its on your tables. Go ahead and cover up a few words in your book. Then, when you read with your partner, you can play the game together. Remember to coach your partner to use more than one strategy to figure out a word!"

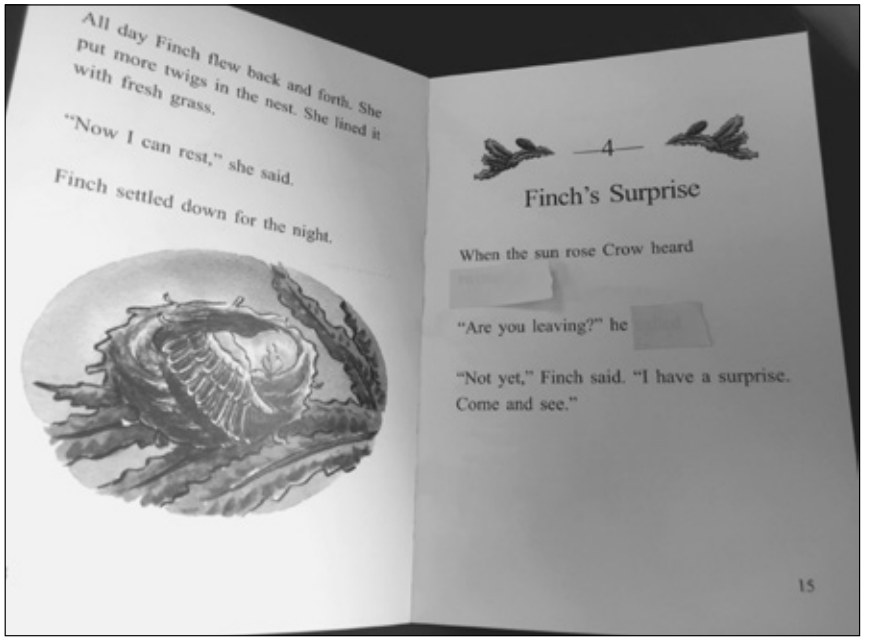


FIG. 10–4 A book marked up to play "Guess the Covered Word"


I Can Read!
When Pinkalicious brings her imaginary unicorn, Goldie, to class one day, she learns that with her companion by her side, school rules!
My First
Ideal for sharing with emergent readers
1
Simple sentences for eager new readers
2
High-interest stories for developing readers
3
Complex plots for confident readers
The perfect bridge to chapter books

Session 2

Nonfiction Readers Notice, Learn, *and* Question

IN THIS SESSION, you'll teach children that as nonfiction readers notice details and put them together to learn about a topic, they find that questions come up.

GETTING READY

- ✔ Collect pennies (one for each student or partnership) to study and read. You'll distribute them at the beginning of today's session (see Connection).
- ✔ Display the "Nonfiction Readers Grow Knowledge" anchor chart begun in Session 1, with a new strategy—"Ask questions."—ready to add (see Connection and Link).
- ✔ Reuse the enlarged chart from the demonstration book. We use the castle from *Knights in Shining Armor*, by Gail Gibbons (see Teaching).
- ✔ Distribute the collection of texts and objects from Session 1 for students to study and question (see Active Engagement).
- ✔ Make available leveled nonfiction books in bins. The books should be highly engaging and cover a variety of topics.
- ✔ Make sure to have a book baggie for each child so readers are ready to shop for their own books (see Share).
- ✔ Provide a copy of the reading log for each child (see Share).

MINILESSON

CONNECTION

Remind readers that they learned yesterday to notice details and think about how to put together knowledge about the topic while they read.

"Readers, this morning, I heard about reading work you did last night at home. Tony read his family's mail—it wasn't opened yet, but he could still read the envelopes and learn a lot. His family gets a lot of different kinds of mail! Tony didn't just read the words on all those envelopes. He also did a lot of brainy thinking. How many of you have realized that nonfiction reading involves not only reading the words but also doing a *lot* of thinking?" Lots of children signaled that they'd learned that.

"Last night, I told my friend about your ability to pay close attention, reading in a way that lets you notice things and to think a lot. I bragged to my friend that you are so *brainy* as readers that you could probably read a *penny* and get a lot of knowledge from it."

Distribute a new text—a penny—to study.

"I'm hoping I wasn't exaggerating. Do you think you *could* use all that you learned yesterday to get a lot of knowledge from a penny? Do you?" Kids nodded. Gesturing to yesterday's chart, I listed the points across my fingers.

ANCHOR CHART

Nonfiction Readers Grow Knowledge

- Pay attention to details.
- Put the parts of the text together in your mind.

I distributed pennies into cupped hands and said, "You ready? Go!" As children worked in pairs, I listened.

Name the teaching point.

"Today I want to teach you that as readers notice details and try putting things together to learn about a topic, *questions* often come up. Readers keep those questions in mind as they read."

TEACHING

Note that some of the children generated questions while reading the penny.

"I noticed that when you read the penny, many of you not only noticed details, putting what you noticed together to learn some things, but you *also* asked questions. When you saw a man's face on the penny, did any of you ask, 'Whose face is that? Why is it here?' That's what readers do. They notice, they learn, and they question."

Return to the diagram from the previous session and model how noticing details and putting those details together can prompt the reader to ask questions.

"Let's read our diagram of the castle again," I said. "Let's reread, noticing and putting what we notice together to learn about castles." I projected the chart of the castle we studied yesterday and began rereading.

I gave children a moment to do this. I voiced over, "Yesterday we noticed this," and I pointed to the moat, "and these," and I pointed to holes in the walls, presumably designed for shooting out arrows. "We put what we saw together and developed the knowledge that castles have a lot of ways to protect people. That work—the work we did yesterday—is what nonfiction readers do; they try to put things together in their minds.

"*Now*, let's reread and see if questions come to mind." I reread the diagram, and this time generated related questions: "Why were they—the people inside—in such danger? Who was trying to get inside the castle? That's what I wonder. Were you wondering that?

"You know what else I'm wondering? I get how the *outside* of the castle tries to protect people, but does the *inside* of the castle protect people too? I'm going to look at this diagram more closely to see if I can figure out if the inside of the castle protects people too.

You'll want to decide whether to give a penny to each child instead of each partnership. It's not easy to hold a penny between two people and read together, but on the other hand the point is made even if the penny is shared.

FIG. 2–1 Distribute pennies to each student or to each partnership.

"Are you starting to have questions, too, about this diagram? I'm sure you are. Do you see how noticing the details *and* raising questions helps us grow more knowledge about our topic, castles?"

ACTIVE ENGAGEMENT

Channel students to revisit the topic they studied in yesterday's minilesson, this time paying special attention to the questions that surface as they grow their knowledge.

"Readers, will you get into your quadrant groups again? And I'm going to distribute the same texts that you read yesterday. Today, begin by doing the work you did yesterday. Read, noticing details, specifics, saying 'I notice . . .' Try to put together what you notice to make knowledge about your topic, and this time, let questions, musings, come to mind as well."

As the children worked, I circled between the groups, voicing over tips and reminders such as these:

"I'm noticing . . ."

"I'm learning . . ."

"I'm wondering . . ."

As children talked, I recorded some of their questions and soon reconvened the class to repeat some of what I'd heard.

LINK

Repeat the teaching point as you send readers off to read.

"Whenever you read nonfiction texts, remember that you read by noticing details, by putting what you notice together to learn about your topic, *and* by asking questions." I added the new strategy to the anchor chart. "Off you go to read your texts!"

ANCHOR CHART

Nonfiction Readers Grow Knowledge

- Pay attention to details.
- Put the parts of the text together in your mind.
- **Ask questions.**

You may want to offer a tool to support students as they talk about their thinking. In addition to telling students ways to talk, you might offer a "Ways to Talk about Your Thinking" card, with the prompts written for students to use.

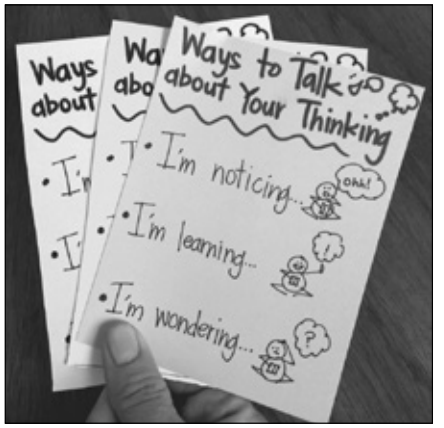


FIG. 2–2 Ways to Talk about Your Thinking cards.

CONFERRING AND SMALL-GROUP WORK

Celebrating the Nonfiction Reading Skills Your Children Bring

AT THE START OF READING TIME TODAY, your students will be reading the materials—charts, diagrams, brochures, pennies—in their bins, and your goal during this time will be to help them make a lot of meaning out of relatively small amounts of print. Nudge them to thoughtfully notice the smallest of details, putting the information together to construct knowledge. You'll also want to support children in the process of being curious about the information they see, asking and answering questions that will help set them up to construct even more knowledge. You might conduct quick "dip in, dip out" conferences, offering lean prompts such as "What do you notice? Why might it be that way? What does it make you think? What does it make you wonder?" The key to any one of those questions is that you ask it with commitment, not throwing all those questions out at a rat-tat-tat clip, and that you listen intently to the reader's response and extend it.

As you confer with kids who are reading from their bins—full of charts, diagrams, and so on—remember to notice and admire whenever a reader does something you want to support. Dr. Spock's advice on child rearing pertains to your teaching as well: "Catch your kids in the act of doing good," he says. Once you distribute nonfiction books to your kids (midway through today's workshop), you'll see that reading becomes harder for your kids. Many of them may get a bit mired down in those books, struggling with the challenges that nonfiction poses, so for now, build your students' self-concepts as nonfiction readers by celebrating what they do when reading nonfiction texts—even those that contain few words.

For example, you will see some children rereading what they read yesterday. Celebrate this: "I'm seeing that you are going back to the same text. Are you rereading it again, this time looking for the questions you have?" The youngster is apt to say yes, because that is the work you have set the class up to do. "That's a *big* deal—developing the habit of rereading! It's so important. Most people go through life reading only one way—forward—but not you." You could add, "Rereading can help a person put all the parts, all the specifics, together so the reader comes up with a big idea or a big understanding. Is your rereading helping you know or understand something about your topic?"

Of course, once students are reading books, after the mid-workshop teaching point, the work readers are doing will alter a bit, and the things you celebrate will also change. For example, if you see a child read the table of contents, celebrate. If you see a child look back to something that was read earlier, celebrate. You'll find lots of reasons to say, "I'm glad that we're at the start of a nonfiction unit, because I can tell that this unit really brings out the best in you! It's like you are a born nonfiction reader!"

Don't worry that children aren't all that great just yet. Celebrating the strengths they bring to the table is the very best way to accentuate those strengths.

MID-WORKSHOP TEACHING

Extending the Work of Nonfiction Reading to Books

"Readers, let me have your eyes," I said as I held up three books in my hands. "At your tables I have placed bins of just-right nonfiction books! Just like you've been studying and thinking carefully about your maps, diagrams, and directions, noticing all the details and raising questions about them, you can do the same thing with the books that you read! Doing these same things in books will help you to grow . . . *knowledge*! For the next fifteen minutes, will you choose a book and read it in this careful and thoughtful way? When you finish, you can either reread the book or pick another just-right book from the bin near you!"

SHARE

Encouraging Students to Notice and Wonder Even More

Channel partners to share what they noticed in and learned from a text and to pose questions, helping each other notice, wonder, and say more.

"Readers, stay where you are for our share today, because you'll be working with your partner most of the time. Yesterday you learned that 'It takes two to read.' How many of you found that when you *and* your partner both read a text together, you noticed more and thought more?

"Today when you do this, I know you'll generate questions, too.

"So, Partner 2, will you share your book with Partner 1? Find the part that you want to read a bit of and talk about. Just like before, say, 'I noticed . . . and I *also* noticed . . .' Partner 1 will chime in, perhaps saying, 'I *also* notice . . .'

"Partner 1, will you give me a thumbs up? I have a special job for you. You and your partner will want to talk not only about what you *notice* but also about what you *wonder*. And that takes real thinking. It isn't easy to raise questions. When you do this, you end up having to come up with possible answers, to say things like, 'Maybe . . .' Your job is to get your partner to say more, more, and more."

As readers began working, I stopped everyone to voice over, "When your partner says just a little bit, show your partner that you want to hear more. Gesture like this." I modeled, rolling my hand, much like my mother used to do to me when she was trying to get me to "come along." "Try it!" The children assigned to the listener roles did this. Then I signaled for the conversations to continue.

"Readers, I think you are ready to fill up your book baggies with lots of great topics about which you want to become knowledgeable. Will you go back to your bins of books and choose a whole *bunch* of books that you are interested in reading? And get a brand new reading log to go along with your new book baggie. You'll want to keep a record of your reading life. By the end of the week, you will have read them all. That way you will grow *a lot* of knowledge about the world!"

Reading Log

Name: _____

Date	School/ Home	Title	Minutes	Parent's initials

FIG. 2–3 A new log for the new unit


Great White Sharks
Amazing Animals

Session 5

Celebrate the Gift of Learning Something New

IN THIS SESSION, you'll close the work of the bend by reminding readers that new information requires special attention.

GETTING READY

- ✔ Be prepared to instruct children to bring their entire book baggie to the meeting area but to sit on it until the Link (see Connection and Link).
- ✔ Gift wrap another high-interest nonfiction text, complete with over-the-top ribbons and bows, to give the illusion that a book fairy has visited the classroom (see Connection and Teaching and Active Engagement).
- ✔ Gather a couple of nonfiction books to hold up as examples (see Connection).
- ✔ Give students Post-it notes to mark up pages in their books (see Share).

MINILESSON

CONNECTION

Remind students of times when the tooth fairy came—the excitement—and then tell them that, lo and behold, a *book* fairy has visited the classroom.

"Readers, bring your whole book baggie with you and hurry to our meeting area. Come quick as a wink because I need to tell you something exciting." Once the kids had gathered and were sitting on their book baggies, jittery with excitement, I began. "How many of you have ever put a tooth under your pillow and then, in the morning, stuck your hand under the pillow and found that the tooth fairy had been there?" Hands shot up.

"You are not going to believe this, but last night, I think a *book fairy* must have come to our classroom. Because look what was here on my chair when I arrived this morning!" I revealed a beautifully wrapped gift, with a lavish profusion of bows.

"Yesterday we talked about how books are a gift of knowledge. One might give us the knowledge of the saber-toothed tiger," and I held up one book, "and another might explain how to make paper planes," and I held up another book. "Remember that we learned yesterday that readers take a sneak peek at their nonfiction books. I'm thinking we could do that together, with this book. You game?"

I proceeded to reveal first a part of the cover, whereupon, with my encouragement, everyone called out what they surmised the book would teach them. Then I revealed other bits of the book—the full cover, the headings, the pictures. The class predicted together.

"We've got the book all figured out, right? We're pretty sure that we know how the gift of this book will go."

Name the teaching point.

"Today I want to teach you that one of the best things about books is that even after you take a sneak peek and you anticipate what the book will probably teach you, there will be surprises. Usually, the places where books surprise you are the places where they teach you the most, so be glad for the surprises."

TEACHING

Emphasize that even after previewing a book, readers are usually surprised. When a reader is surprised, this is often when the reader is learning, outgrowing old knowledge and gaining new knowledge.

I reiterated what the class imagined they'd find inside the covers of our fairy gift book and then said, "After you look over a book, predicting how it will go, after you take a sneak peek, you'll read. One of the fun things about reading is that as you move through a book, you will often think, 'Yep, I knew it!' Sometimes, however, you'll think: '*What?* That's a total surprise!'

"Here's the thing. If the information in a nonfiction book is a surprise, this is usually because the information is new to you, so it will change how you think. When you start reading, thinking one thing, and then as you read along, you discover something different so that you change your mind—that is called *learning*. It's just about the best thing in the world!"

After explaining the value of being surprised by the content of a book, recruit kids to read with you, and ask them to note when they are surprised. Those will be the learning moments.

"So, let's read together the book that the book fairy left us. As we read, I'm pretty sure there will be places in the book where the content will surprise us. As we read, if we come to some information that is new to you, some information that surprises you, signal with a thumbs up. If that happens, hopefully it will mean that you can literally feel yourself getting smarter as we read!"

I read the first few pages in the book. Whenever a thumb went up, I nodded, and in a celebratory way, smiled and pointed to that youngster. Often I signaled that I, too, had just learned something new.

Add on a new tip: after reading a bit, after being surprised several times, it is helpful to pause and recall this new learning, asking "What surprising information did I learn?"

"When you learn new things as you read, it is important to try to remember those things. Sometimes after reading a bit, it helps to pause and think, 'So what surprising new information did I learn?' Just saying the information to yourself, teaching yourself the information, helps you to remember it." I then shared some of my new learning aloud to demonstrate this.

We haven't specified the title of the book and only summarize some of the content of this minilesson, because any high-interest nonfiction book that contains interesting new facts within the first page or two will do perfectly.

A book fairy delivers the gift of reading.

Asking children to participate in your teaching with a simple gesture such as a thumbs up will ensure that students stay engaged and will give them an extra opportunity to give the strategy a try.

ACTIVE ENGAGEMENT

Channel kids to continue reading, remembering to think and put learning together along the way.

I reminded the class about what they had expected to find in the upcoming part of the book fairy's gift-book, and suggested we could read on until we came to surprising new information. "After we've read a bunch of new information, what can we do to make it more likely that we remember that information?" I asked, and some members of the class chimed in that we could pause and teach ourselves the information.

I read on, and after we'd read some new information, I paused. "Did you encounter any surprising new information?" I asked, and when everyone agreed that yes, indeed, the information was new, I said, "So right now, teach yourself what you have learned about our topic. As a way to remember it, I'm going to list what I've learned across my fingers. You can do the same, or find another way to hold on to what you have learned. Then turn and share with your partner what you learned."

LINK

Invite kids to give the gift of knowledge by presenting special books to reading partners.

"Readers, right now, will each partner pretend to be a book fairy? Will you choose one really great book from your own book baggie that you're going to give to your partner? Once you have given your partner a gift book, and your partner has given you one, you can go to your reading spots and get started. You may want to start by reading the gift book. Or you can continue with whatever book you left off reading. But whatever you do, when you go to start a book, even after you take a sneak peek and you anticipate what the book will probably teach you, remember, there will be surprises. Usually, the places where books surprise you are the places where they teach you the most, so be glad for the surprises."

Stepping Back to Research and Check In

Make sure readers are engaged and reading. Then begin conferring with individual students.

There will be days, studding your year, when you decide to step back and check that the fundamentals are in place. You could decide to take a moment to step back from the class and research—at large—to make certain that readers are previewing and preparing to read before diving into their new books.

You will want to glean some idea of how well your students are doing with navigating the texts that they are reading. Are they able to put multiple paragraphs of information together to figure out what the page (or the part) is mostly about? Are they able to fit the individual pages they've read into a coherent and memorable bit of knowledge? Help them use headings and titles to think about the main topics in different parts of the text, and then help them have something to say about each of those topics.

Gather a group of readers who would benefit from coaching around fluency.

You may decide to listen to several readers read their text aloud to you. For example, as your conferring notes will remind you, you may have a few students who received help with fluency earlier in the year. They'll probably still need extra support now that they are in nonfiction texts. You might, for example, pull a small group and work with them on scooping up a bunch of words together.

You might say to this group of students, "As you read your nonfiction texts, you have to make sure that what you read makes sense and sounds right to you. It should sound like someone is reporting to you on important information you need to know."

Lift the level of partnerships by coaching readers during the share.

Lastly, on this day, you may decide to work with a couple of partners. Remember, it is crucial to support students' talk about texts as well as their processing of texts, especially since this is a major way students not only show their understanding but make new understandings together. Listen closely as readers tell you what they are learning about between the pages of their texts.

MID-WORKSHOP TEACHING **Noticing Where and When Books Change to Teach Something New about a Topic**

"Readers, can I have your eyes up on me," I said as I stood in the middle of the classroom. "I see so many of you stopping because you are surprised. I hear how you are really turning on your thinking! As you do this I have a couple of tips for you. First, as you read along in a new text, be ready to think to yourself, 'Has this book just turned a corner and is now teaching me something quite new?' If so, you will want to make note of that as you are reading.

"Second, you can think about the information you just read and think to yourself, 'Does this new information fit with something earlier in the book?' You can look back and think about how the parts are connected.

"Look at what you are reading right now and ask yourself either, 'Has this book just turned a corner and is teaching me now something totally new?' or 'Does this new information fit with something earlier in the book?' Go ahead and keep reading."

SHARE

Changing Your Voice to Match the Information Inside Your Texts

Model how students can use their voices to show which parts of the book are important and which parts surprised them.

"Readers, let's get ready to meet with our partners for our share session. Look over what you read today. Find a couple of parts where you were surprised or found some really important or interesting information. First, mark those parts with a Post-it, and then sit with your partner." As soon as all were assembled on the rug, I continued.

"Readers, it must feel great to be able to read and find parts of your books that matter to you. I can tell because of the way I see you've marked up your books, ready to read and talk with your partners. As you read and share those important parts with your partners, try to make sure that you are really trying to use your voice to show the thinking that is on the page."

"Try to read the parts that were surprising to you, in a *surprising* way. Just like we did in our first unit of study this year. Maybe there is a part that is particularly important. Make sure you are trying to use your voice to *show* that it is important." I played with my voice here, trying to emphasize what surprising parts sounded like as well as parts of great importance to readers.

"As you use your voice to read and show your thinking, your partner will be better able to understand what your book is about. Of course, after you read, don't forget to talk about the part together. Then go on to other parts in your book and to other books!"

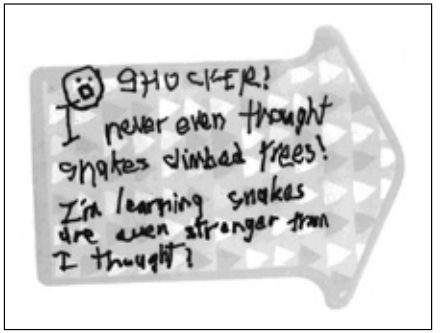


FIG. 5–1 A reader names his reaction and his understanding by jotting a quick Shocker! Post-it.

Session 11

Holding On to Stories Even When Books Are Long

IN THIS SESSION, you'll teach children that, as books become longer and more complex, readers jot down notes on Post-its to keep track of the story and remember the important things that happen.

GETTING READY

- ✔ Prepare a book overloaded with Post-its that name itty bitty details, and a book with one very general Post-it at the end, to model examples of unhelpful Post-it use (see Teaching and Active Engagement).
- ✔ At the end of each chapter of a book, write a key event on a Post-it to model what might be noted on helpful Post-its. We suggest using *Minnie and Moo Go Dancing* by Denys Cazet (see Teaching and Active Engagement).
- ✔ Gather a few items to use to change into character. You may use sunglasses, a hat, a scarf, and so on (see Teaching and Active Engagement).
- ✔ Create a new anchor chart titled "Keeping Track of Longer Books" with the first two strategy Post-its—"Ask your same-book partner for help." and "Determine what's important." (see Link).
- ✔ Distribute Post-its to partnerships or put them in students' book baggies or at reading spots (see Link).

MINILESSON

CONNECTION

Remind students that when Hansel and Gretel didn't want to get lost in the woods, they left a trail of bread crumbs. Suggest that readers of longer books may need to leave a similar trail to prevent losing the storyline.

"Readers, do you remember that in the story of Hansel and Gretel, when the children are led into the woods by their father, who can no longer feed them, Hansel is smart enough to leave a trail of bread crumbs in the woods so that he and his sister can find their way back home?

"Readers who are working with longer books sometimes need to leave a trail of bread crumbs, too. That way, after they have read a book, after they have traveled the journey of the story, they can go back over the trail they left, remembering each part.

"Only here's the thing. The easiest way to leave a trail as a reader is to use Post-its to mark the path of the story."

Name the teaching point.

"Today I want to teach you that when books become longer, like the ones you are reading now, one way to remember the story is to pause at the end of a chapter to think, 'What's the main event that happened in this chapter?' Sometimes readers leave Post-it notes to remind them."

TEACHING AND ACTIVE ENGAGEMENT

Show a book filled with too many Post-it notes—so many that they provide readers with no help holding onto the main events in a story. Stress that Post-its are most helpful when they note the *most* important things that happen.

"Readers, we talked earlier about how when you read longer stories, sometimes you forget how the part you are reading fits with the rest of the story. It can help to pause at the ends of chapters (or of sections, if there are no chapters), to think, 'Okay, what happened in that part?' You can even jot down a note on a Post-it, so that together, all the Post-its work like a trail of bread crumbs, helping you walk back through the important things that happened across the book.

"I was thinking you could hear from a few readers who tried to do this and think about how well it worked. Sound like a plan?"

The kids were game, so I put on a bizarre hat and sunglasses and said, "Hello, I am Too Too, and I want to show you how I used Post-its to remember the main things that happened in my book, *Minnie and Moo Go Dancing*." Feigning great seriousness, I showed kids a copy of the book that had half a dozen Post-its hanging from *each page*! "I marked this spot on the cow, Moo, because it is shaped like macaroni," I said, "and I put a Post-it on this eyelash because she has one, and . . ."

Taking off the hat and glasses, I said to the class, "What do you think of my friend Too Too and the way he uses Post-its to help him remember the important parts in a story? Turn and talk." The kids cried out that he wasn't choosing important parts and had noted too many small details. I voiced over, saying, "What tips would you give Too Too?" Soon, the kids agreed that Too Too needed to stop and think, "What is the *one* most important thing that has happened in this part that will help me hold onto the story?"

Show a book filled with too few Post-it notes, offering little help in remembering the main events of the story.

Then I put on another wild getup, introduced myself as another character. This time I said, "Hello, I am Onesie, and I want to show you how Post-its help me to remember the main things that happened in my book, *Minnie and Moo Go Dancing*." I showed the kids a copy of the book with only one Post-it at the end.

Then, I said, "I put this Post-it at the end. It says, 'This book is about two cows who want to go to a party at the farmer's house.'"

I took off my disguise and asked the class, "What do you think about the way Onesie used Post-its to hold onto the story in her book?" Of course, the students protested that one Post-it at the very end of the book would not be very helpful because it wouldn't provide enough detail to remember the whole story.

This session will help students stop and jot on a Post-it at the end of each chapter. Some of your students may not have books that have chapters in them. In that case, you can give them some paper clips and coach them to clip a few pages that go together and then stop and jot at the end of their "paper-clip chapters."

Showing children nonexamples helps them have a clear understanding of what not *to do, which helps to clarify what they* should *do. Meanwhile, you can have some fun with your students.*

Demonstrate how to use Post-its effectively to note the main events of the story in a longer book, and help students name why it's especially useful for keeping track of the storyline.

"You game for one more?" I put on yet another silly disguise, this time borrowing a baseball hat from one of my students. "Hi! I'm Professor Post-it," I said. "I'm glad you asked about how I used Post-its with this book, *Minnie and Moo Go Dancing*, because holy moly, those Post-its *really* helped me. See, it is such a long book, and it took me two days to read it, so I really needed my Post-its to track the main things that were happening throughout the story. Here's what I jotted down at the end of the first chapter," I said, as I opened the book to that page.

ch 1: Minnie and Moo watched the sunset, and Moo made a wish on a star for thumbs.

"But I didn't stop there," I said, continuing to play up the character. I read the next two Post-its for the next two chapters, displaying them one by one on the easel like a trail of bread crumbs.

ch 2: Minnie made a wish on a star to go dancing at the farmer's party.

ch 3: Minnie and Moo found old clothes in a trunk and got all dressed up for the party.

FIG. 11–1 Student Post-it at end of chapter

Notes on retelling (this may be a transcription or comments on students' ability to retell in order and prioritize the key story elements):

Bumpy's mom put a bandaid on his knee. He said Ouch. His mom told him that it will help him get better. Then he asked to go back outside to play. She kissed his head and told him to be more careful. He promised to be more careful.

He saw his friend the squirrel sitting on the fence and he asked him what he was up to.

Then the squirrel was out of breath. He was running around the yard.

Bumpy wanted to try and squirrel said he should try to catch him. They ran on top of the fence. It was moving and he fell off.

Then his mom put more bandaids on his cuts. He told his mom he was a good runner but not on fences. Then he wanted to go out again. She said be careful and he said he would.

FIG. 11–2 This student told many details and didn't distinguish between the important and unimportant details in the text. If you have students whose retell looks like this, this session will be especially important.

Invite students to practice reading for the important things, or main events, that happen in their books, and to use Post-its to keep track of those things.

"I'm going to stop Professor Post-it there," I said, taking off the baseball cap and becoming the teacher again, "because now I want all of you to get started reading your shared books. Remember to preview the book, reading the title, back blurb, and chapter headings. Then read the book, pausing at the end of each chapter to think back over what happened and make a Post-it that names the important events."

LINK

Review strategies for keeping track of longer books addressed so far.

"As you read today, remember to ask your same-book partner for help when you need it, and also to use Post-its to note important events in the story as you read." I unveiled the new anchor chart and read the title and first two bullets aloud with some fanfare.

ANCHOR CHART

Keeping Track of Longer Books

- Ask your same-book partner for help.
- Determine what's important.
  - Major events (not itty bitty details)
  - Problem characters face and how they deal with it

"Get started reading with your partner right now. When I see you and your partner working well, I'll send you back to your seats."

CONFERRING AND SMALL-GROUP WORK

Supporting Students at All Levels of Text Complexity

STUDENTS READING on or just above benchmark level—those reading early chapter books (levels H–L)—will also benefit from retelling stories as they read, especially to monitor for comprehension. They can stop early and often to retell what's happening so far, and when they aren't sure, that's a sign to go back and reread from the last page where things were still making sense.

MID-WORKSHOP TEACHING

Sifting through Post-its, Rereading, and Rethinking

"Readers, can I stop you for a moment? Earlier I taught you that the most useful Post-its are the ones that help you understand your stories. We talked about how helpful Post-its:

- Name the major event of the chapter.
- Name the problem that the characters face and how they deal with it.

"But are these the *only* kind of helpful Post-its? What if you want to jot down something that you don't want to forget? Or a really cool literary word to use in writing later? Or a question? Can you use Post-its in those ways, too? Of course you can!

"If you wind up with way too many Post-its like our friend Too Too, it just means you have been doing a lot of great thinking, but you have one last step—a little reading work to do. You can sift through your Post-its from time to time to decide which ones truly are the most important. I like to save the Post-its that I think will help me remember and talk about the story even after I've finished the book. Sometimes it isn't clear which ones will be the most helpful until *after* you've read all of it."

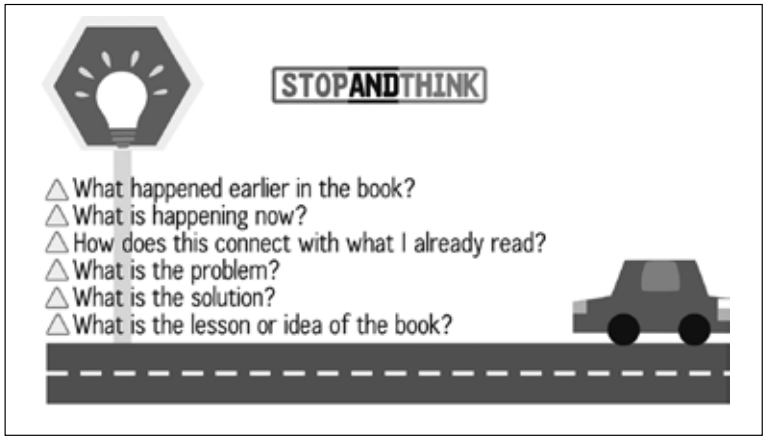
When a student seems to be having difficulty with retelling, often that means that he isn't "wide awake" reading. This student might benefit from working harder to envision the story as he reads, perhaps stopping to sketch on tiny Post-its (the tinier the better to manage the amount of time sketching), or perhaps acting out parts of the story with a partner.

Other students who have difficulty retelling the main events of a story might need to stop and think more often, using a variety of strategies, such as asking questions, making connections, or comparing/contrasting with other stories. These are all strategies you can coach students to practice in conferences or small groups. You might provide these students with a "Stop and Think" sheet listing several key strategies (with picture clues) that they can draw upon each time they stop and think. Then, you can help kids make a clear plan for how often to stop and think; if they are having trouble holding onto key events, chances are they aren't stopping often enough. In an early chapter book, kids who need extra help might purposefully stop and think once per page, once per chapter, once per paragraph, or even after every sentence! In conferences or small groups, you can coach kids to plan appropriately, depending on how challenging the book is. The aim is helping them develop an awareness of reading in an engaged way, rather than passively letting the pages wash over them.

Support students reading longer, higher-level chapter books. Teach them to anticipate the types of challenges their books will present.

While many of your students may be reading at benchmark level, you may also have children in your class who are reading at higher levels—some at M, and perhaps even N or O. It's important that you support these readers, too, so that they can take on the new challenges those levels present. Use your knowledge of book levels to prepare kids for greater text complexity.

Books at level M, such as The Magic Treehouse series by Mary Pope Osborne, tend to revolve around a character, or a pair of characters, facing one big, clear problem that



is resolved by the end. Gather your new level M readers together and explain that they will now have to remember more things that happen and how they're linked, because the chapters in their books will be getting longer. That is, readers at these levels have to do more synthesis work. When something happens toward the end of the book, they might think, "What happened earlier that's connected to this?"

You might point out the importance of previewing books at this level. Tell this group that reading the back of a book and looking at chapter titles can help them anticipate what the story is about so they have that knowledge with them as they begin reading.

If you have readers who are moving toward level N books, let them know that, in these books, the main character often experiences more conflicts. Point out that, although there is still one main problem, there may also be other subproblems. Therefore, in addition to tracking the action across the story, readers will also have to track the problems and their development. Another thing that makes these books more complex is that the characters aren't static—they change from the beginning to the end of the story. Books at this level also include much more figurative language, so readers have to work to figure out what the author is really saying.

Level O books are not significantly different from those at level N, although they tend to be longer. At this level, the secondary characters begin to have more dimension to them, and readers will need to think more about them. Such character complexity becomes even more relevant in levels P and Q books. But it's not just characters—stories at these levels typically don't have just one clear problem, but rather multidimensional problems. The work readers have done earlier is all the more necessary now, and the question, "What seems to be the central problem in this story?" may seem more challenging.

SHARE

Determining Importance Together—Comparing Ideas with a Partner

Ask children to prepare for partner time by rereading Post-its and thinking about their stories.

"Readers, when you and your partner get together today, will you first do a braided retelling of your shared story? That is, one of you starts and retells just a bit of the beginning of the story. Then, the other partner adds a little bit more of the story, weaving in another strand. Then the first partner takes another turn, then the second partner again, and so on, as you continue to add to the story. That way, you'll weave your two memories of one story into a single, coherent retelling.

"After doing that, look back at your Post-its together and think about whether you mostly thought similar things were important to jot down at the end of a chapter. Or did you have very different ideas? Talk about what you notice."

Session 2

Series Book Readers Pay Attention to How Characters Respond to Problems

IN THIS SESSION, you'll teach children that readers can learn a lot about a character by thinking about how the character responds to problems.

GETTING READY

- ✔ Ask children to bring their book baggies, Post-its, and a pen or pencil to the meeting area (see Connection, Teaching and Share).
- ✔ Display the anchor chart, "Series Readers Become Experts on Characters" and be ready to add the strategy—"Pay attention to how characters respond to problems" (see Connection).
- ✔ Prepare to reread the first few pages in the first chapter of the demonstration text. We suggest "Tomorrow," the first chapter of *Days with Frog and Toad*. Be ready to continue reading the chapter (see Teaching).
- ✔ Place a Post-it in the part of the text where the character encounters a problem (see Teaching).

MINILESSON

CONNECTION

Ask kids to imagine themselves in a quick succession of problems and to think about how they would react in each scenario.

As children convened in the meeting area, I reminded them to bring not just their book baggies but also Post-its and a pen or pencil. "Now that you are such grown-up readers, will you always bring Post-its and a pen?" I said. "That way if you want to do some writing, you can."

Once the children were settled, I said, "Let's play a little imagination game. Ready? Close your eyes. Now, imagine it's a hot summer day and you're at the beach. You just bought a triple-scoop ice-cream cone. You walk away from the ice-cream stand, holding your cone carefully. As you go to take your first lick, the ice cream drops right into the sand! What would you do? Quick, turn and tell your partner." I leaned in to listen to a few exchanges.

"Okay, here's another one. Imagine you're at the playground with your best friend and he's getting picked on by a big kid. Your friend starts to cry and tells you he wants to go home. What would you do? Turn and tell your partner."

After giving children a brief time to discuss their reactions to that problem, I set up another scenario. "Okay, last one. Imagine you're at the mall with your mom and there are people everywhere! Suddenly, you can't find your mom. You're lost! What would you do? Turn and tell your partner."

Begin the drumroll that sets up your teaching point for the day.

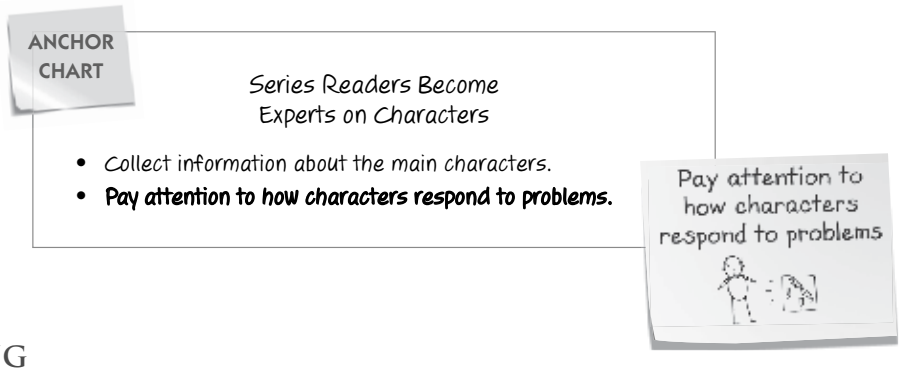
I called students back together and said, "There are many different ways a person can respond to a problem. When your ice cream falls in the sand, you can have a tantrum. Or you can say, 'Is there any way I could get another? Maybe if I tell the ice-cream man what happened I can convince him

to give me another.' Or you could scoop up the top part of the ice cream—the part that didn't get into the sand—and eat just that part. Here is my point."

Name the teaching point.

"Today I want to teach you that the way a person responds to trouble says *a lot* about who that person is. In real life and in stories, too, the way a person responds to trouble—to a problem—gives clues as to what kind of person this is."

I added the strategy to the chart.



TEACHING

Teach students to notice how a character responds to a problem and figure out what that response tells about the character.

"Will you and your partner get out your series book?" After children had their books out of their baggies, I said, "Will you look over what you have read so far and talk about whether there is a place in the story where your main character runs into a problem? See if you can find that part, and put a Post-it on it."

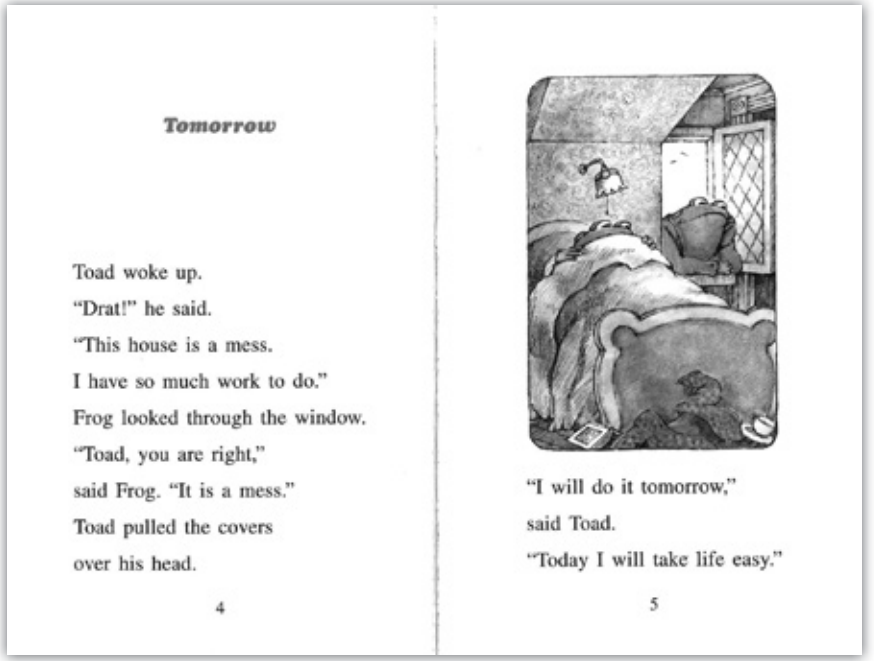
After giving them a moment to do this, I pressed on. "I have a Post-it in our Frog and Toad book, because when we left off reading yesterday, we knew one problem, right? Toad's home was a mess and he was feeling grumpy and tired. So, I want you to watch what I do to notice how the characters in this book respond to trouble, to a problem. Then in a moment, you can think about how the characters in *your* book respond to trouble. You ready?

"Let's reread the story we started yesterday, called 'Tomorrow.' As we reread and as we read on, too, we know Toad has a problem. It isn't a spilled ice-cream cone; it is a messy house. But Toad has a choice, just like you do when your ice cream drops into the sand. How will he respond to his problem, to his trouble?

"We know that whatever he does will show us something about what he is like as a person, as a character." I reread the first two pages of Chapter 1.

Ensure the scenarios you describe in this connection are quick: boom, boom, boom. One, the next, the next. Don't belabor this and don't turn this into an invitation for a whole-class discussion. You are trying to set kids up to have an aha moment in which they realize that the problems a person encounters in life require a response, and the response reveals a lot about that person. The work you want kids doing now doesn't call for a whole-class discussion—and you don't have time for that.

Toad woke up.
"Drat!" he said.
"This house is a mess.
I have so much work to do."
Frog looked through the window.
"Toad, you are right,"
said Frog. "It is a mess."
Toad pulled the covers
over his head.
"I will do it tomorrow,"
said Toad.
"Today I will take life easy."



Tomorrow

Toad woke up.
"Drat!" he said.
"This house is a mess.
I have so much work to do."
Frog looked through the window.
"Toad, you are right,"
said Frog. "It is a mess."
Toad pulled the covers
over his head.

4

"I will do it tomorrow,"
said Toad.
"Today I will take life easy."

5

"What I do first is pause and think, 'How does the character *respond* to the trouble, the problem?' Hmm, what *does* Toad do?"

"I see you have an idea." I acknowledged students' raised hands, nodding. "Are you thinking that it seems like Toad tries to ignore the problem? He pulls the covers over his head." Reenacting Toad, I pulled imaginary covers over my head and, pretending to be Toad, said, "Go away, mess!" He doesn't want to even *look* at his messy house, right? He says he'll do it tomorrow. Is that what you were noticing, too?" The students were with me.

"So after I think, 'How does the character respond to the problem?' I think, 'What does that say about what kind of person he (or she) is? Hmm." I looked back at the book and paused. "It takes some thinking, doesn't it? His house is messy so he goes under the covers of his bed, saying, 'Go away, mess.' What kind of person responds to a messy house *that* way?

"Show me a thumbs up when you have some ideas ready." I gave the class a moment to think.

"I see many of you have ideas. If this were reading time, I'd write my ideas on a Post-it, wouldn't you? That way I wouldn't forget them. We don't have time to write just now, but will you think what you'd put on a Post-it? What kind of person do you think Toad seems to be?" I gave them a minute to think. "Pretend to write that on a pretend Post-it." I did the same.

Ask partners to talk about their ideas and then share out their thinking with the class.

"So, readers, let's share our ideas. Read your pretend Post-it to your partner." As the room filled with talk, I listened.

"I heard many of you say you think Toad is lazy and irresponsible. He has work to do, but he doesn't get started cleaning. Instead, he stays in bed and says he'll do it tomorrow.

"Did you have different ideas about Toad?" I called on several children to share.

"I think Toad is careless because he let his house get really messy and now he doesn't even care about cleaning it up," one student explained.

"I think Toad is also very sleepy because he just wants to stay in bed," another offered.

"Wow! I can jot those ideas, too. Do you see how we can learn even more information about the characters when we look carefully at how they handle the problems that they face?"

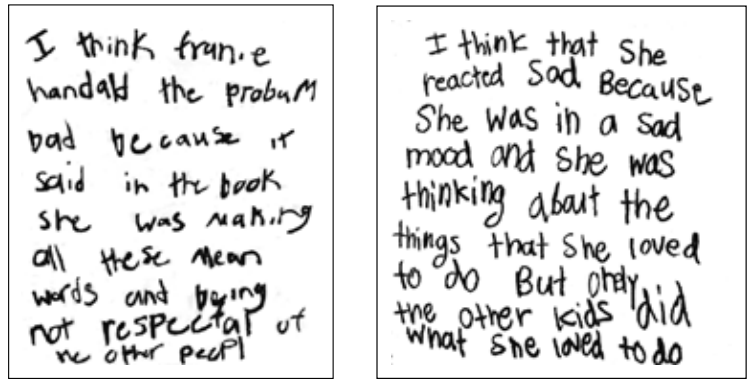


FIG. 2–1 In these two jottings, both readers have an idea about the problem in the book. Rather than name the problem, they comment on the reaction and actions of the character to grow ideas.

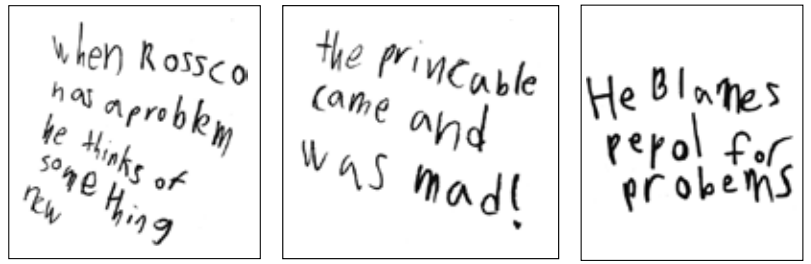


FIG. 2–2 In these three jottings, the reader moves from a vague idea to a more concrete one and then jots about the main character's pattern of behavior.

ACTIVE ENGAGEMENT

Channel the kids to notice the way another character responds to the same problem, letting them be the ones to go from noting what the character does to inferring what this means about his personality.

"In our Frog and Toad book, there is a problem—Toad's messy house—and, though this won't always be the case, in this story, we can see the way two different characters respond to that one problem. Will you and your partner peek into your book and see if your problem is the same way? Can you see if you have two different characters responding to the problem in your book?"

I gave children a minute to consider whether this was the case for their book as well. "Did you have two different characters perhaps responding differently to the problem?" After they had a moment to consider this, I pressed on.

"Let's think about this *same* story and, this time, let's think about how Frog responded to the problem of Toad's messy house. *And*, let's think what that shows about Frog as a character. Remember, the first thing to think about is, 'What does the character (Frog) do when there's a problem?'" I read on in the chapter:

> *Frog came into the house.*
> *"Toad," said Frog,*

"your pants and jacket
are lying on the floor."
"Tomorrow," said Toad
from under the covers.
"Your kitchen sink
is filled with dirty dishes,"
said Frog.

"Now, turn and tell your partner, 'What does Frog *do* about the problem?'"

I listened in to collect responses before voicing back what I had heard. "So, we know that Frog isn't letting Toad just ignore the mess. He comes inside and points out all the things that need to be cleaned up.

"What do you need to think next?" Children called out that they needed to think, "What does this show about the kind of person Frog is?" and I agreed. "Turn and tell your partner the ideas you're having about the kind of person Frog is."

Again, I moved from partnership to partnership to listen in. "So, I heard you say a lot of things about Frog. Put your thumb on your knee if you agree with these things. I heard you say that Frog is responsible because he wants to fix the problem right away, and maybe he is a little bossy because he's telling Toad what to do." I noted that many kids agreed. "I know you had some other ideas about Frog, too. We can learn *so* much about the characters in our books by paying attention to what they do and how they handle problems."

By studying the character's actions and dialogue, you're nudging readers to draw conclusions about the character and describe his or her traits. You might find that children need more vocabulary to better articulate their ideas. Instead of supplying a trait, help children say, "He's the kind of person who always . . ." or "She's the kind of person who knows. . . ." Then, you might supply some words that describe these actions or characteristics. Say, "That's true. You know, a word for that is. . . . You might even say he/she is. . . ."

LINK

Set partners up to think about how the characters in their book respond to trouble and then to read on, collecting more information about the characters and their responses to problems.

"Readers, right now will you and your partner begin to think about how *your* character responds to trouble? I know you have marked the spot in your book where there is trouble. Remember to think first about what the character does, and then about what that might show about the kind of person the character is. And it may be that just like we did for Frog and Toad, you can study how different characters in your book respond differently to the same problem.

"Then, of course, you'll want to read on, collecting more information about your characters, more ideas about your characters, and noticing other problems that come up and the ways that the characters respond to those problems."

As students settled into their work, I sent some back to their reading spots and allowed others to continue working for a while in the meeting area.

By sending students off one by one to continue working at their independent reading spots, you'll allow yourself to concentrate your attention on students who may need additional support. You may choose to pull a small group of remaining students to offer more guided practice before transitioning them back to their spots.

Thinking about Mood and Tone to Sound Like the Character

TODAY YOU MAY DECIDE to spend a bit of your time supporting that all-important skill of fluency. Second grade is the grade when children's fluency needs to surge. Remember that fluency involves phrasing, pacing, and prosody. Ultimately, for fluency to pay off and to strengthen comprehension (as it must), it becomes especially important for you to support prosody. One way to help children with prosody is to help them be aware of the mood or the tone of a scene to read in ways that reflect that mood or tone.

Identify children who read without expression and pull them together in a small group to work on reading fluently.

You may call together a small group of readers to help them with this strategy. Choose readers who tend to read in a monotone, expressionless voice. These children might read dialogue appropriately, but no matter who is talking or what that person is saying, the dialogue sounds the same.

When you call these children over you might say, "Now that you guys really know your character, you don't want to read each scene so it sounds as if *anyone* is talking; instead, you want to read it in a way that sounds like your character. To do this, you might go back and reread a scene really thinking who your character is talking to, how your character is feeling, and what the mood of that scene is.

"So right now, find a scene with lots of talking. Then, mark those pages with a Post-it." Help kids locate scenes with conversations between characters and prepare to coach readers to think about reading dialogue with clear, expressive voices and changing their intonation or tone to reflect each character.

(*continues*)

MID-WORKSHOP TEACHING

Paying Attention to Secondary Characters, Too

"Can I stop you for a moment? Your eyes are glued to your book just like I bet they are glued to the TV when you watch a favorite show! Quick! Tell me what sorts of problems your characters are facing and something that you have collected or observed about who they are as a person." I pointed at children around the room as they voiced out characters problems and what that said about them.

"Fox is trying to babysit, and the kids are misbehaving. He is frustrated and yells at them," one child reported back.

"Pinky is afraid that he won't win the spelling contest. He's acting really confident even though he is scared."

"Cam Jansen. She is trying to find stolen diamonds. She's not even scared. She's super smart, too!"

"Here's a tip. Readers don't just collect information and think about *one* character in their series books. They do the same thing with *other* characters as well. Just like we all did with Frog *and* Toad. Reread the page where you've marked things about *one* of your characters, and see if you can go back to learn about *another* character. What is *that* character like? How does he or she respond to the problem?"

As the kids mark the scenes in their books, coach in saying, "Are there lots of opportunities to practice reading dialogue on this page, or is only one character talking? Find a place where at least two different characters are talking back and forth."

As the kids begin to read, stop them and say, "So, who is your character talking to here? Think about how he might sound," or "Wait, read that line again using a different voice to see which one fits your character the best," or "What's the mood in this scene? Is the tone happy, is it sad, is it slow, is it fast? How might that impact the way that your character might sound? Think about how the other characters might sound as they respond to the main character."

The idea is that kids are using the information that they have gathered as they accumulate text to reread with the type of fluency that will ultimately aid the inference work required to deepen their comprehension of the series books they are reading.

After coaching into each reader a few times as they reread their scenes, stop the group before sending them back to their spots to say, "So remember, readers, it is important to reread some of the scenes in your books, to really make the scenes come to life. It is not that you just want to sound smooth or like a storyteller when you reread, but instead you want to make your characters pop off the page and come to life. To do this, you need to really think about your character and how he or she would sound given the circumstances of the scene."

SHARE

Talking Back and Forth about One Idea

Invite partners to share their thinking about their characters with each other, taking turns talking and listening. Remind them to refer to the text and to build on each other's ideas.

"Readers, it's time for our share session. Remember to bring your books, Post-its, and a pen to the meeting area and sit with your partner." I waited for children to settle in their spots.

"So, did you all learn *a lot* about your characters? From the way your books are marked up with lots of ideas, I can tell there are so many experts in this room! Remember, you learn about characters every step of the way in your books. You and your partner can share what you were thinking. Maybe you'll have similar ideas, or maybe you'll think differently.

"As you share, remember, one partner will go first. Partner 1, say your thought and reread the part that made you think it.

"Partner 2, you should open your book to that part, too. Listen to your partner. To be a good listener, remember to add on and/or ask questions about what your partner said *before* you put a new idea out there. *Then*, Partner 2, share if you had the same idea or a different thought about that same part of the story.

"After you have talked back and forth about one idea, then Partner 2 can share another idea and bring up a new part! Get started!"

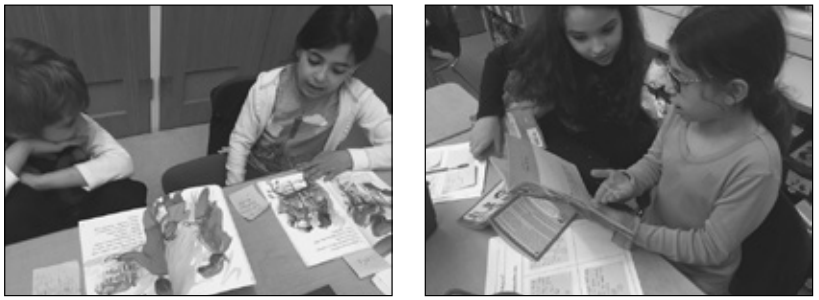


FIG. 2–3 These partnerships are talking about their ideas and rereading parts out loud together to discuss their discoveries about characters.

Notes

PROFESSIONAL Development

Implementation and Professional Development Options

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 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.org
Phone: 212-678-3104

Multi-Day Institute for 40–300 educators

Invite a Reading and Writing Project Staff Developer to work in your school or district, helping a cohort of educators to teach reading and/or writing well. Host a "Homegrown Institute" for writing instruction, reading instruction, or content literacy. 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.org
Phone: 917-484-1482

Leadership Support

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

ONLINE FROM TCRWP

Classroom Videos

Dozens of live-from-the classroom videos let you eavesdrop on Lucy and her colleagues' instruction in 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

Resources

The Project posts important and useful resources throughout the year, including examples of student work.

Visit **readingandwritingproject.org/resources**

Twitter Chats

On Wednesdays from 7:30 – 8:30 P.M. 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

Distance Learning Teacher-Leader Groups in Reading and Writing

TCRWP's online Teacher-Leader Groups bring together potential teacher-leaders from schools across the nation. Led by Senior Staff Developers, each grade-specific group convenes for five two-hour sessions at crucial times throughout the year. These sessions enable teacher-leaders to think across the units of study and to explore methods of facilitating student transfer of skills from one unit to the next.

Visit **readingandwritingproject.org** for full support.

AT TEACHERS COLLEGE

Multi-Day Institutes at Teachers College

Teachers College offers eight institutes each 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
- Content Area Institute
- Argumentation Institute

For registration and application information go to:
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
and **heinemann.com/PD/workshops**

Teachers College Reading and Writing Project

525 W 120th St, Box 77
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NEW *from* Lucy Calkins

UNITS OF STUDY *for* Teaching Reading

A WORKSHOP CURRICULUM ◆ Grade-by-Grade, K–5

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

"This series builds on decades of teaching and research—in literally tens of thousands of schools. In states across the country, this curriculum has already given young people extraordinary power, not only as readers, but also as thinkers. When young people are explicitly taught the skills and strategies of proficient reading and are invited to live as richly literate people do, carrying books everywhere, bringing reading into every nook and corner of their lives, the results are dramatic." **—Lucy Calkins**

GRADE 2 SHOWN

Following on the success of the *Units of Study in Opinion, Information, and Narrative Writing, K–5*, the new grade-by-grade *Units of Study for Teaching Reading, K–5*:

- provide state-of-the-art tools and methods to help students move up the ladder of text complexity
- build foundational reading skills and strategies
- support the teaching of interpretation, synthesis, and main idea
- provide all the teaching points, minilessons, conferences, and small-group work needed to teach a comprehensive workshop curriculum
- include the resources to help teachers build and evolve anchor charts across each unit
- help teachers use learning progressions to assess students' reading work, develop their use of self-monitoring strategies, and set students on trajectories of growth
- give teachers opportunities to teach and to learn teaching while receiving strong scaffolding and on-the-job guidance

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ABOUT THE AUTHORS

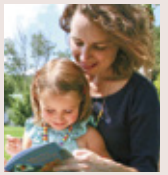
Lucy Calkins is the Founding Director of the Teachers College Reading and Writing Project, a New York City-based organization that has influenced literacy instruction around the globe. In that role, Lucy's greatest accomplishment has been to develop a learning community of teacher educators whose brilliance and dedication shines through in the Units of Study books, which are quickly becoming an essential part of classroom life in tens of thousands of schools around the world. The power of the Units of Study and TCRWP can be felt, too, in the schools that bear their distinctive mark: a combination of joy and rigor in the classrooms, and entire school communities—teachers, principals, parents, kids—who wear a love of reading and writing on their sleeves.

Lucy is the Robinson Professor of Children's Literature at Teachers College, Columbia University where she co-directs the Literacy Specialist Program—a masters and doctoral program that brings brilliant teachers and coaches to TCRWP schools everywhere and to the Project itself. She is the author or coauthor of several score of books, including *Pathways to the Common Core: Accelerating Achievement* (Heinemann 2012), which was on the New York Times education bestseller list, and a sister series, *Units of Study in Opinion/Argument, Information, and Narrative Writing, Grades K–8* (Heinemann 2013–14).

As a child, **Celena Dangler Larkey** had a hard time distinguishing the fine line between fiction and nonfiction and sometimes (on purpose) wove the two together. She grew up amid a large family of storytellers and entertainers and this background served her well as she became a teacher, writing mentor, and eventually a lead staff developer for TCRWP. A graduate of Trine University and Indiana University, Celena holds Masters degrees as a Literacy Specialist and in Educational Leadership. She is the coauthor of *Writing Reviews* (Grade 1) in the Writing Units of Study in series. She leads large-group and advanced sections at the TCRWP Reading and Writing Summer Institutes as well as at the Coaching and Content Area Institutes. She is a speaker at national conferences and delivers keynotes to primary teachers, and her work has taken her across the United States and around the world.

Amanda Hartman, Deputy Director for Primary Literacy at TCRWP, heads up the Project's K–2 reading, writing, and coaching institutes, and presents at conferences around the world. Amanda is the author or coauthor of four books in this series—*Super Powers* (Kindergarten), *Learning About the World* (Grade 1), and *Becoming Experts* and *Series Book Clubs* (Grade 2); as well as two books in the Writing Units of Study series—*Launching the Writing Workshop* (Kindergarten) and *Lessons from the Masters* (Grade 2). She has also authored the video, *Up Close: Teaching English Language Learners in Writing Workshops* (Heinemann 2009), and is the coauthor of *One-to-One: The Art of Conferring with Young Writers* (Heinemann 2005).

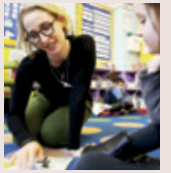
Lauren Kolbeck is a lead staff developer at TCRWP, where she works with teachers, coaches, and school leaders to support state-of-the-art reading and writing workshops. Lauren has pioneered work in content-area literacy and is also coauthor of *Lab Reports and Science Books* (Grade 2) in the Writing Units of Study series. Lauren also has a special interest in reading-writing connections in the primary grades. She works with schools across the US and internationally. Before joining the Project, Lauren taught PreK through Grade 3 at PS 29 in Brooklyn.



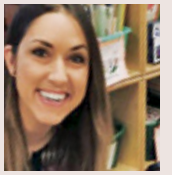
Elizabeth Moore has worked for more than a decade as a staff developer at TCRWP, drawing on her experience teaching first and fifth grades. Beth is passionate about fostering a love of reading and writing in young children. In her time at the Project, Beth has played a leadership role in developing the TCRWP's assessments for reading, as well as leading literacy-coach groups, specialty courses, leadership groups, conference days, and advanced institute sections. Beth has traveled the country, supporting students, teachers, coaches, and administrators in all aspects of literacy instruction. She holds an EdM in Curriculum and Teaching from Teachers College. Beth is the coauthor of *How-To Books* (Kindergarten) in the Writing Units of Study series. She also coauthors the popular blog *Two Writing Teachers,* sharing tips about teaching and providing a space for teachers to practice their own writing.

Brianna Parlitsis began her career in education as a research fellow at the Institute for Child Development, where she worked on studying best practices for students with disabilities. She then moved to New York City where she taught in NYC public schools and received her EdM from Teachers College before joining TCRWP as a staff developer. Brianna has a special interest in data and in working with teachers in schools with large populations of high-needs students.

Brianna supports schools across the New York City metropolitan area, and also on occasion across the country and around the globe, to find ways to give readers and writers roots and wings. She speaks often at conferences and is part of the faculty at the TCRWP summer institutes.



Shanna Schwartz is the K–2 Senior Lead Staff Developer at TCRWP. In this role, she provides leadership throughout the organization. She pilots performance assessments, mentors junior staff and graduate students, advances work at mentor schools, leads the distance learning project for K–2 teachers, and supports study groups for principals, assistant principals, and literacy coaches. Shanna has years of experience developing both reading and writing curricula at TCRWP and with schools across the country and around the world. She is never happier than when she is thinking about books with children and then studying that thinking with educators. Shanna is the author of *A Quick Guide to Making Your Teaching Stick* (Heinemann 2008) and coauthor of *Writing About Reading* (Grade 2) in the Writing Units of Study series.



Lindsay Wilkes is a staff developer at TCRWP. In that role, she supports schools in New York City and across the country. Prior to joining the Project, Lindsay received her undergraduate and graduate degrees from Hofstra University's School of Education and Columbia University's Teachers College, respectively. She then went on to teach at PS 58, one of the Project's mentor schools. Lindsay strives to increase engagement, independence, and joy in the classroom—helping teachers and children discover a love of reading and writing, and of teaching and learning.

For more than thirty years the **Teachers College Reading and Writing Project** (*readingandwritingproject.org*) has been both a provider of professional development to hundreds of thousands of educators and a think tank, developing state-of-the-art teaching methods and working closely with policy makers, school principals, and teachers to initiate and support school-wide and system-wide reform in the teaching of reading and writing.

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