GRADE TWO
Sample Sessions

UNITS OF STUDY
in Opinion, Information, *and* Narrative Writing

LUCY CALKINS *with* COLLEAGUES *from the* READING AND WRITING PROJECT

Heinemann
DEDICATED TO TEACHERS™

GRADE TWO Components

Four Units of Study

- The units offer all of the teaching points, minilessons, conferences, and small-group work needed to teach a comprehensive workshop curriculum.
- Each session within the units models Lucy and her colleagues' carefully crafted teaching moves and language.
- The Grade 2 set includes one unit each in opinion, information, and narrative writing, and one poetry unit.
- Each unit provides 4-6 weeks of instruction.

If... Then... Curriculum: Assessment-Based Instruction

- The *If… Then…* book offers five abbreviated units of study that teachers may choose to teach before, after, or in between the core units to meet specific instructional needs.
- This helpful resource also includes dozens of model conferring scenarios to help teachers master the art of conferring.

A Guide to the Writing Workshop, Primary Grades

- The *Guide* introduces the principles, methods, classroom structures, and instructional frameworks that characterize effective workshop teaching.
- It provides the information teachers need to prepare to teach the units, and offers guidance on how to meet the needs of all students.

Writing Pathways: Performance Assessments and Learning Progressions

- This practical assessment system includes learning progressions, on-demand writing prompts, student checklists, rubrics, student writing samples, and exemplar pieces of writing.
- The tools in *Writing Pathways* help teachers set all students on trajectories of growth.

Anchor Chart Sticky Notes

- Preprinted, large-format sticky notes feature each key teaching point and help teachers evolve anchor charts across the units.

Online Resources

- This treasure chest of resources includes reproducible checklists, pre- and post assessments, learning progressions and rubrics, videos and web links, Spanish translations for various resources, and more!

Trade Book Pack

- Includes books that are used as demonstration texts for the teacher to model the skills and strategies students will try. Recommended optional purchase.

For complete details, please visit **unitsofstudy.com/K5writing**

"At the Teachers College Reading and Writing Project, we have been working for more than three decades to develop, pilot, revise, and implement state-of-the-art curriculum in writing. This series—this treasure chest of experiences, theories, techniques, tried-and-true methods, and questions—brings the results of that work to you."

—LUCY CALKINS

Welcome to the Grade 2 Units of Study in Opinion, Information, and Narrative Writing Sampler. This booklet includes sample sessions from each of the four units of study for this grade level plus the additional unit (available separately). These sessions were 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.

SAMPLER CONTENTS

OVERVIEW

SAMPLE SESSIONS

Lessons from the Masters
Improving Narrative Writing

AMANDA HARTMAN • JULIA MOONEY

"Writers," you'll say to the children as you introduce this unit, "I bet you're wondering how Jane Yolen and Angela Johnson came up with the ideas for their books *Owl Moon* and *The Leaving Morning*. Maybe, in the middle of their regular lives, Jane and Angela grabbed hold of particular moments and then let those moments spark ideas for their stories." You might then say, "Starting today, each one of you is going to live like these master writers, finding small moments to write about from your own lives!" Over the course of Bend I, you will teach your students ways to write their small-moment stories, paying attention to detail and crafting powerful beginnings and endings. The bend ends with a lesson in which children use the narrative writing checklist to assess their work and set goals for themselves.

In the next bend, you will spotlight writing with intention and learning from authors' craft. You'll begin by asking children to name their intentions as writers—what they hope their readers will feel—and then revise their story to accomplish these intentions. You'll lead children in an inquiry into what makes *Owl Moon* so powerful. Together, you will examine a couple of parts of the story closely to consider what effects they have on readers and how the author has achieved these effects. Then you will teach students ways to try out these craft moves in their own writing. As the bend progresses, the emphasis shifts to understanding why an author would use a particular craft move. Children will revise with that in mind, paying attention, too, to word choice and language.

In the final bend, you'll set children up to make reading and writing connections—to draw on everything they have learned up until this point to discover craft moves in books they are reading on their own and apply these moves to their own writing. There are two main goals in this bend. First, students will work with increasing independence, transferring what they have learned under your guidance and through shared inquiry to work that is now mostly self-initiated. Second, children will devote careful attention to revising and editing, aiming to make their writing as clear and as powerful as it can be. The bend ends with a celebration in which you introduce your new class of "master writers" to their audience.

Welcome to Unit 1

BEND I ✦ Studying the Masters for Inspiration and Ideas

1. Discovering Small Moments that Matter: Generating Ideas for Writing
2. Capturing Story Ideas: Tiny Topics Notepads
3. Stretching Out Small Moments
4. Writing with Detail: Magnifying a Small Moment
5. Revising with the Masters: Crafting Powerful Endings
6. Rereading Like Detectives: Making Sure Writing Makes Sense and Sounds Right
7. Working Hard: Setting Goals and Making Plans for Writing Time

BEND II ✦ Noticing Author's Craft: Studying Imagery, Tension, and Literary Language in *Owl Moon*

8. Revising with Intent
9. Close Reading: Learning Writing Moves from a Text
10. Learning to Write in Powerful Ways: Trying Out Craft Moves Learned from Mentor Authors
11. Learning to Write in Powerful Ways: Trying Out a Second Craft Move
12. Emulating Authors in Ways that Matter: Revising in Meaningful Ways
13. Mining Mentor Texts for Word Choice: Studying and Revising for Precise and Specific Language
14. Rereading and Quick Editing: Preparing for a Mini-Celebration

BEND III ✦ Study Your Own Authors

15. Learning Craft Moves from Any Mentor Text
16. Being Bold: Trying New Craft Moves
17. Writers Can Help Each Other: Partners Offer Feedback
18. Editing and Preparing for Publication
19. A Celebration

Lab Reports and Science Books

LUCY CALKINS • LAUREN KOLBECK • MONIQUE KNIGHT

In the first bend in this unit, students write about a shared science topic. This is unusual: in a writing workshop students usually pursue topics of their own choosing and the instruction centers on writing. In the opening of this unit, however, children conduct an entire forces-and-motion experiment, jotting and sketching as they do so, and then write a four-page lab report—their hypotheses on one page, procedures on another, results on a third, conclusions on a fourth. Later, you'll help students reflect on and improve this writing, but for now it is enough to move through the process.

In the second bend, your goal will be to help your students master the writing processes they experienced in Bend I. You'll ignite students' enthusiasm for the new round of investigation by reminding them that scientists participate in scientific conversations and that they too need to join the scientific community of their school by communicating clearly all they have learned. You'll also introduce mentor texts so that students can revisit and improve lab reports already in progress. By the end of this bend, your students will be able to design and conduct an experiment independently, writing lab reports as they progress through the work. They'll learn to write with domain-specific vocabulary and to elaborate as they write new lab reports and revise previously written ones.

In the third and final bend of the unit, you'll invite students to write an information book that teaches readers all about a topic that the writer knows well and that—here's the hard part!—relates to the topic of the first part of the unit, forces and motion. You will, of course, support them extensively in this hard work. Whether they write about bicycling or golf or skateboarding or skating, a good deal of what they say about forces and motion will be similar, allowing you to teach whole-class sessions that are also easily tailored to each child's writing. You'll help children apply their knowledge to these subjects and learn from one another's work.

A good deal of your teaching throughout this unit will help children with the special challenges of this sort of information writing. To model how to do this kind of writing, you'll rely on a mentor text. In the first bend, we recommend John Graham's *Hands-On Science: Forces and Motion*. In Bend III, we recommend Stephen Biesty's *Incredible Cross Sections*. You'll help students read these texts closely, studying techniques the authors have used and thinking about the reasons the authors made the choices they did. This close analytic reading reflects the craft and structure requirements of state standards, and it ties reading and writing workshop tightly together.

Welcome to Unit 2

BEND I ✦ Writing as Scientists Do

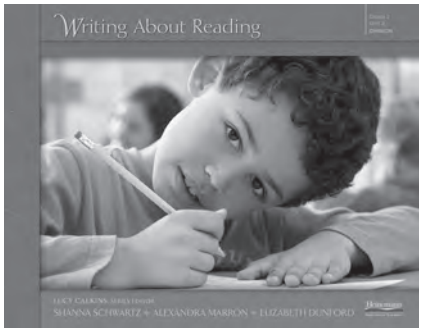
1. Learning to Write about Science
2. Studying a Mentor Text: Procedural Writing
3. New Wonderings, New Experiments
4. Authors Share Scientific Ideas/Conclusions
5. Scientists Learn from Other Sources as Well as from Experiments
6. Student Self-Assessment and Plans

BEND II ✦ Writing to Teach Others about Our Discoveries

7. Remember All You Know about Science and about Scientific Writing for New Experiments
8. Studying a Mentor Text: The "Results" Page
9. Comparing Results and Reading More Expert Materials to Consider New Questions
10. Designing and Writing a New Experiment
11. Editing: Domain-Specific Language

BEND III ✦ Writing about Forces and Motion in Information Books

12. Drawing on All We Know to Rehearse and Plan Information Books
13. Tapping Informational Know-How for Drafting
14. Studying Mentor Texts: Integrating Scientific Information
15. Using Comparisons to Teach Readers
16. Showing Hidden Worlds with Science Writing
17. Introductions and Conclusions: Addressing an Audience
18. Editing: Aligning Expectations to the Common Core
19. Celebration: Writing and Science Exhibition



Writing About Reading

SHANNA SCHWARTZ • ALEXANDRA MARRON • ELIZABETH DUNFORD

Students begin this unit by writing letters about the books they are reading to other potential readers of these books. During the first bend, students will draft letters about the characters they've met in their books, formulating ideas and opinions, providing reasons for these ideas and opinions, and using details and examples from the text to support their claims. You'll also invite students to write about favorite scenes and illustrations and lessons learned. You will teach children to state opinions clearly, retell their stories so that their opinions make sense to readers, and revise their letters before sending them out into the world.

In Bend II, students will focus on raising the level of their letter writing. You'll coach them in close reading as a way to deepen their thinking and spark new ideas for writing. You will teach students that writers read and reread closely in order to come up with more ideas for their writing, more details and evidence to support their opinions, and more craft moves that authors and illustrators use to make their points convincing and their writing interesting. Before students send their letters about their books out into the world, they will also participate in a punctuation inquiry and then incorporate the conventions they are noticing in published books into their own writing.

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

Welcome to Unit 3

BEND I ✦ Letter Writing: A Glorious Tradition

1. Writing Letters to Share Ideas about Characters
2. Getting Energy for Writing by Talking
3. Writers Generate More Letters: Developing New Opinions by Looking at Pictures
4. Writers Make Their Letters about Books Even Better by Retelling Important Parts
5. Keeping Audience in Mind
6. Using a Checklist to Set Goals for Ourselves as Writers

BEND II ✦ Raising the Level of Our Letter Writing

7. Writing about More Than One Part of the Book
8. Reading Closely to Generate More Writing
9. Gathering More Evidence to Support Each of Our Opinions
10. Why Is the Author Using a Capital Here?
11. Publishing Our Opinions for All to Read

BEND III ✦ Writing Nominations and Awarding Favorite Books

12. And the Nominees Are …
13. Prove It! Adding Quotes to Support Opinions
14. Good. Better. Best.
15. Giving Readers Signposts and Rest Stops
16. Writing Introductions and Conclusions to Captivate
17. Using a Checklist to Set Writerly Goals
18. Keeping the Elaboration Going
19. Awarding Our Favorites: A Book Fair Celebration

Poetry
Big Thoughts in Small Packages

LUCY CALKINS • STEPHANIE PARSONS • AMY LUDWIG VANDERWATER

Children come to the classroom with the poetry they've encountered in their lives—they sing songs, play clapping games, whisper prayers, remember lines from rhyming picture books. You'll begin this unit by immersing kids in poems—they'll read poems aloud as a class, in groups, with a partner, or even alone. After spending this time with favorite poems, they'll have many mentor texts to call on as they proceed through the unit. At the beginning of the unit you will set up a table or corner displaying humble and beautiful objects from nature: small rocks, nests, shells, shed snake skins, pine cones, and the like. The work of poetry is not simply making marks on paper; it is the work of deepening observation. These early days are inner work, deep seeds that will later flower into leafy poems.

Gradually you will teach children ways poets write about the world, and children will write about these natural objects, making comparisons and experimenting with line breaks. They will soon move on to write about their own topics, just as they have in all the previous units, learning that their own stories and wonderings can be shaped into poems, too. You will teach them ways poets choose topics that matter and show big feelings with moments or images. Your class will discover poems in their own lives and will discuss where the writers of favorite poems may have found their inspiration. Throughout this unit, your goal will be to strengthen students' understanding of structure and metaphor, word choice, and repetition. Children will bring these understandings to all their future writing. Once children learn the power of a repeating line in poetry, they will be more likely to recognize the power of repetition in a narrative or essay. Students will see that spelling counts in poetry, too, and they will learn strategies for editing their poems. Early on, you will have a mini-celebration honoring students' first poems.

In Bend II, your students will have even more opportunities to work—and play—with language. Children can use each lesson and technique you teach as they write a new poem or revise a previously written one. This portion of the unit will focus on choosing precise words and literary devices, playing with repetition, and listening for mood.

In Bend III, you will continue coaching children on all aspects of poetic language. You'll focus especially on ways poets choose and use a variety of poetic structures, perhaps using the trade book *Old Elm Speaks*, by Kristine O'Connell George. You will encourage children to experiment with lists and stories, questions and answers, and other common poetic forms. You will coach children to play with point of view in their poems—pretend to speak to something or as something or create imaginary back-and-forth conversations. At the end of the unit children revise and edit their poems and celebrate by sharing them in a variety of ways.

Welcome to Unit 4

BEND I ✦ Seeing with Poets' Eyes

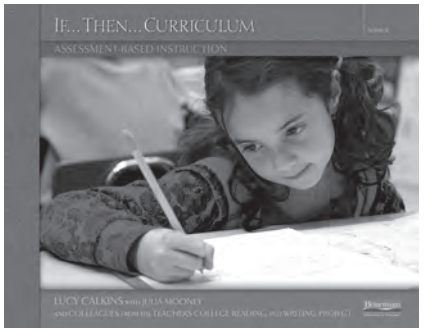
1. Seeing with Poets' Eyes
2. Listening for Line Breaks
3. Putting Powerful Thoughts in Tiny Packages
4. Poets Find Poems in the Strong Feelings and Concrete Details of Life
5. Editing Poetry

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

6. Searching for Honest, Precise Words: Language Matters
7. Patterning through Repetition
8. Poems Are Moody
9. Using Comparisons to Clarify Feelings and Ideas
10. Stretching Out a Comparison

BEND III ✦ Trying Structures on for Size

11. Studying Structure
12. Studying a Mentor Text with Poets' Eyes
13. Matching Structures to Feelings
14. Playing with Point of View
15. Revising Poems: Replacing Feeling Words with Word Pictures
16. Editing Poems: Reading Aloud to Find Trouble Spots
17. Presenting Poems to the World: An Author's Celebration



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If... Then... Curriculum
Assessment-Based Instruction

LUCY CALKINS • WITH COLLEAGUES FROM THE TEACHERS COLLEGE READING AND WRITING PROJECT

The *If... Then... Curriculum* offers additional, abbreviated units teachers can use before, after, or in between the core curriculum based on students' needs. This resource also includes conferring scenarios that help teachers plan individual and small-group instruction.

PART TWO Differentiating Instruction for Individuals and Small Groups: If... Then... Conferring Scenarios

NARRATIVE WRITING

Structure and Cohesion

If the story lacks focus . . .
If the story is confusing or seems to be missing important information . . .
If the story has no tension . . .
If the writer is new to the writing workshop or this particular genre of writing . . .

Elaboration

If the writer has created a story that is sparse, with little elaboration . . .
If the writer seems to throw in a lot of random details . . .
If the story is swamped with dialogue . . .
If the writer does what you teach, that day . . .

Language

If the writer summarizes rather than story-tells . . .
If the writer struggles with spelling . . .
If the writer does not use ending punctuation when she writes . . .
If the writer struggles with end punctuation . . .
If the writer has capital letters throughout the sentences, not just at the beginnings of them . . .

The Process of Generating Ideas

If the writer struggles with thinking about an idea for a story . . .
If the writer returns to the same story repeatedly . . .

The Process of Drafting

If the writer has trouble maintaining stamina and volume . . .
If the writer starts many new pieces but just gives up on them halfway through . . .
If the writer tends to write short pieces with few words or sentences . . .
If the writer's folder lacks volume of pieces . . .
If the writer struggles to work independently . . .

The Process of Revision

If the writer rarely adds to the writing without prompting and support . . .
If the writer usually adds to his writing rather than takes things away . . .
If the writer tends to revise by elaborating, rather than narrowing and finding the focus of the piece . . .
If the writer does not seem to be driven by personal goals so much as by your instructions . . .

The Process of Editing

If the writer does not use what she knows to edit her piece . . .
If the writer does not use what he knows about editing while writing . . .
If the writer does not know what in her piece needs editing . . .

INFORMATION WRITING

Structure and Cohesion

If the writer is new to this particular genre . . .
If the writer has not established a clear organization for his book . . .
If the writer does not have a clear beginning and/or ending to her text . . .
If information is overlapping in various sections . . .
If the writer has included facts as she thinks about them . . .

Elaboration

If the writer provides information in vague or broad ways . . .
If each section is short and needs to be elaborated upon . . .
If the writer goes off on tangents when elaborating . . .
If the writer uses only one way to elaborate in her writing . . .
If the writer writes with lots of good information, but it is in helter-skelter order . . .
If the writer invents or makes up information about the topic to elaborate . . .

Language

If the writer does not use a variety of end punctuation in her text . . .
If the writer does not use all that he knows about letter sounds/vowel patterns to write words . . .
If the writer does not use domain-specific vocabulary . . .

The Process of Generating Ideas

If the writer chooses topics about which he has little expertise . . .

The Process of Drafting

If the first draft is not organized . . .
If the writer has some sections that have more writing and information than others . . .

The Process of Revision

If the writer is "done" before revising . . .
If the writer does not have a large repertoire of strategies to draw from . . .
If the writer is unsure how to revise her writing and does not look to use the tools available in the classroom . . .
If the writer tends to revise by elaborating, rather than narrowing and finding the focus of the text or chapter . . .

The Process of Editing

If the student has edited but has missed several mistakes or would otherwise benefit from learning to partner-edit . . .
If the writer edits quickly and feels done, missing many errors . . .
If the writer has made an abundance of end punctuation marks throughout the text that do not make sense . . .

OPINION WRITING

Structure and Cohesion

If the writer is new to the writing workshop or this particular genre of writing . . .
If the writer dives into his piece without discussing the topic or introducing what the piece is about . . .
If the writer's piece has ideas and information scattered throughout in a disorganized fashion . . .

Elaboration

If the writer is struggling to elaborate . . .
If the writer uses some elaboration strategies some of the time . . .
If the writer's piece lacks voice . . .
If the writer has provided evidence, usually in a one-line summary statement . . .

Language

If the writer struggles with spelling . . .
If the writer struggles to write longer or "harder" words on the page . . .
If the writer struggles with comma usage . . .
If the writer tends not to use specific and precise language as he writes about his opinion . . .

The Process of Generating Ideas

If the writer struggles to generate meaningful topics worth exploring . . .

The Process of Drafting

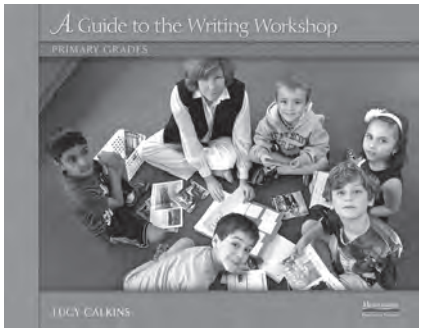
If the writer doesn't have a plan before he begins to write . . .

The Process of Revision

If the writer fills the pages as she drafts and only writes to the bottom of the page when she revises. . .
If the writer tends to have a limited repertoire of elaboration strategies . . .
If the writer tends to give information and reasons in her piece that are not connected to her original opinion . . .

The Process of Editing

If the writer edits for one thing but not for others . . .
If the writer only uses or knows one way to edit her spelling . . .



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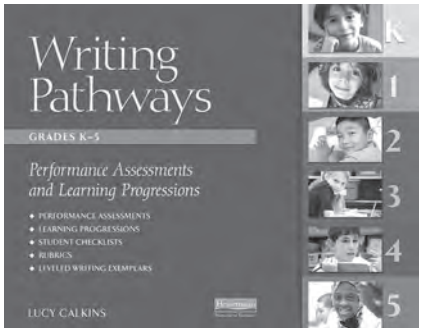
A Guide to the Writing Workshop
Primary Grades

LUCY CALKINS

This important resource describes the essential principles, methods, and structures of effective writing workshop instruction.



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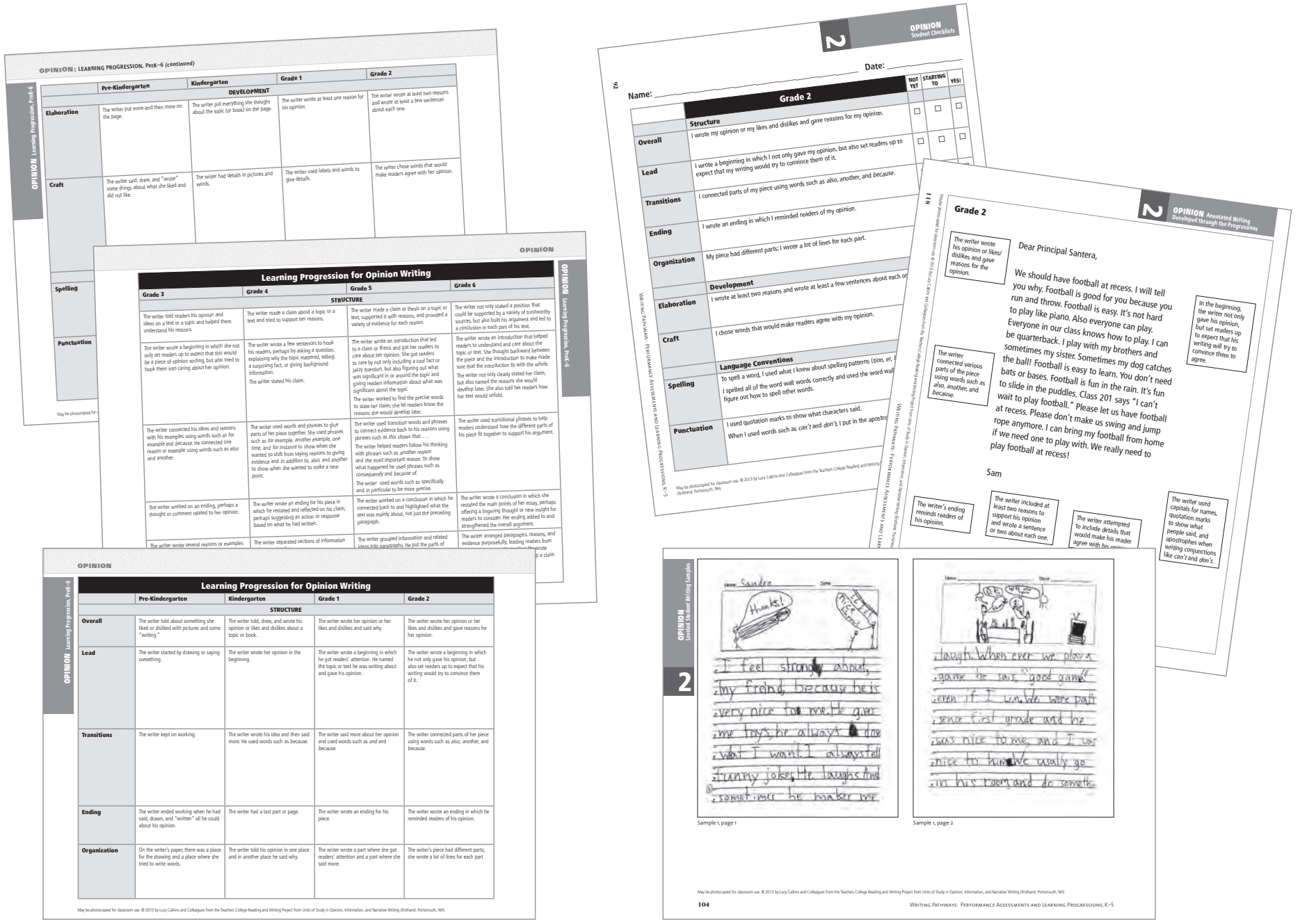
Writing Pathways
Performance Assessments and Learning Progressions, Grades K–5

LUCY CALKINS

This powerful assessment system offers learning progressions, performance assessments, student checklists, rubrics, and leveled writing exemplars—everything the teacher needs to provide students with continuous assessment, feedback, and goal setting.



OPINION: LEARNING PROGRESSION, PreK–6 (*continued*)

	Pre-Kindergarten	Kindergarten	Grade 1	Grade 2
	DEVELOPMENT			
Elaboration	The writer put more and then more on the page.	The writer put everything she thought about the topic (or book) on the page.	The writer wrote at least one reason for his opinion.	The writer wrote at least two reasons and wrote at least a few sentences about each one.
Craft	The writer said, drew, and "wrote" some things about what she liked and did not like.	The writer had details in pictures and words.	The writer used labels and words to give details.	The writer chose words that would make readers agree with her opinion.
Spelling				
Punctuation				

OPINION Learning Progression, PreK–6

OPINION

Learning Progression for Opinion Writing

	Grade 3	Grade 4	Grade 5	Grade 6
	STRUCTURE			
	The writer told readers his opinion and ideas on a text or a topic and helped them understand his reasons.	The writer made a claim about a topic or a text and tried to support her reasons.	The writer made a claim or thesis on a topic or text, supported it with reasons, and provided a variety of evidence for each reason.	The writer not only stated a position that could be supported by a variety of trustworthy sources, but also built his argument and led to a conclusion in each part of his text.
	The writer wrote a beginning in which she not only set readers up to expect that this would be a piece of opinion writing, but also tried to hook them into caring about her opinion.	The writer wrote a few sentences to hook his readers, perhaps by asking a question, explaining why the topic mattered, telling a surprising fact, or giving background information. The writer stated his claim.	The writer wrote an introduction that led to a claim or thesis and got her readers to care about her opinion. She got readers to care by not only including a cool fact or jazzy question, but also figuring out what was significant in or around the topic and giving readers information about what was significant about the topic. The writer worked to find the precise words to state her claim; she let readers know the reasons she would develop later.	The writer wrote an introduction that helped readers to understand and care about the topic of text. She thought backward between the piece and the introduction to make made sure that the introduction fit with the whole. The writer not only clearly stated her claim, but also named the reasons she would develop later. She also told her readers how her text would unfold.
	The writer connected his ideas and reasons with his examples using words such as *for example* and *because*. He connected one reason or example using words such as *also* and *another*.	The writer used words and phrases to glue parts of her piece together. She used phrases such as *for example, another example, one time,* and *for instance* to show when she wanted to shift from saying reasons to giving evidence and *in addition to, also,* and *another* to show when she wanted to make a new point.	The writer used transition words and phrases to connect evidence back to his reasons using phrases such as *this shows that . . .* The writer helped readers follow his thinking with phrases such as *another reason* and *the most important* reason. To show what happened he used phrases such as *consequently* and *because of*. The writer used words such as *specifically* and *in particular* to be more precise.	The writer used transitional phrases to help readers understand how the different parts of his piece fit together to support his argument.
	The writer worked on an ending, perhaps a thought or comment related to her opinion.	The writer wrote an ending for his piece in which he restated and reflected on his claim, perhaps suggesting an action or response based on what he had written.	The writer worked on a conclusion in which he connected back to and highlighted what the text was mainly about, not just the preceding paragraph.	The writer wrote a conclusion in which she restated the main points of her essay, perhaps offering a lingering thought or new insight for readers to consider. Her ending added to and strengthened the overall argument.
	The writer wrote several reasons or examples	The writer separated sections of information	The writer grouped information and related ideas into paragraphs. He put the parts of	The writer arranged paragraphs, reasons, and evidence purposefully, leading readers from

OPINION Learning Progression, PreK–6

OPINION

Learning Progression for Opinion Writing

	Pre-Kindergarten	Kindergarten	Grade 1	Grade 2
	STRUCTURE			
Overall	The writer told about something she liked or disliked with pictures and some "writing."	The writer told, drew, and wrote his opinion or likes and dislikes about a topic or book.	The writer wrote her opinion or her likes and dislikes and said why.	The writer wrote her opinion or her likes and dislikes and gave reasons for her opinion.
Lead	The writer started by drawing or saying something.	The writer wrote her opinion in the beginning.	The writer wrote a beginning in which he got readers' attention. He named the topic or text he was writing about and gave his opinion.	The writer wrote a beginning in which he not only gave his opinion, but also set readers up to expect that his writing would try to convince them of it.
Transitions	The writer kept on working.	The writer wrote his idea and then said more. He used words such as because.	The writer said more about her opinion and used words such as *and* and *because*.	The writer connected parts of her piece using words such as *also, another,* and *because*.
Ending	The writer ended working when he had said, drawn, and "written" all he could about his opinion.	The writer had a last part or page.	The writer wrote an ending for his piece.	The writer wrote an ending in which he reminded readers of his opinion.
Organization	On the writer's paper, there was a place for the drawing and a place where she tried to write words.	The writer told his opinion in one place and in another place he said why.	The writer wrote a part where she got readers' attention and a part where she said more.	The writer's piece had different parts; she wrote a lot of lines for each part.

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92 OPINION Student Checklists 2

Name: _____ Date: _____

	Grade 2	NOT YET	STARTING TO	YES!
	Structure			
Overall	I wrote my opinion or my likes and dislikes and gave reasons for my opinion.	☐	☐	☐
Lead	I wrote a beginning in which I not only gave my opinion, but also set readers up to expect that my writing would try to convince them of it.	☐	☐	☐
Transitions	I connected parts of my piece using words such as *also, another,* and *because*.	☐	☐	☐
Ending	I wrote an ending in which I reminded readers of my opinion.	☐	☐	☐
Organization	My piece had different parts; I wrote a lot of lines for each part.	☐	☐	☐
	Development			
Elaboration	I wrote at least two reasons and wrote at least a few sentences about each o	☐	☐	☐
Craft	I chose words that would make readers agree with my opinion.	☐	☐	☐
	Language Conventions			
Spelling	To spell a word, I used what I knew about spelling patterns (*tion, er,*	☐	☐	☐
	I spelled all of the word wall words correctly and used the word wall	☐	☐	☐
	figure out how to spell other words.	☐	☐	☐
Punctuation	I used quotation marks to show what characters said.	☐	☐	☐
	When I used words such as *can't* and *don't*, I put in the apostro	☐	☐	☐

Writing Pathways: Performance Assessments and Learning Progressions, K–5

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118 OPINION Annotated Writing Developed through the Progressions 2

Grade 2

The writer wrote his opinion or likes/dislikes and gave reasons for the opinion.

Dear Principal Santera,

We should have football at recess. I will tell you why. Football is good for you because you run and throw. Football is easy. It's not hard to play like piano. Also everyone can play. Everyone in our class knows how to play. I can be quarterback. I play with my brothers and sometimes my sister. Sometimes my dog catches the ball! Football is easy to learn. You don't need bats or bases. Football is fun in the rain. It's fun to slide in the puddles. Class 201 says "I can't wait to play football." Please let us have football at recess. Please don't make us swing and jump rope anymore. I can bring my football from home if we need one to play with. We really need to play football at recess!

Sam

In the beginning, the writer not only gave his opinion, but set readers up to expect that his writing will try to convince them to agree.

The writer connected various parts of the piece using words such as *also, another,* and *because*.

The writer's ending reminds readers of his opinion.

The writer included at least two reasons to support his opinion and wrote a sentence or two about each one.

The writer attempted to include details that would make his reader agree with his opinion.

The writer used capitals for names, quotation marks to show what people said, and apostrophes when writing conjunctions like *can't* and *don't*.

Writing Pathways: Performance Assessments and Learning Progressions, K–5

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OPINION Leveled Student Writing Samples 2

Sample 1, page 1

laugh. When ever we play a
game he say "good game"
even if I win. We were part
since first grade and he
was nice to me, and I was
nice to him. We really go
in his room and do someth

Sample 1, page 2

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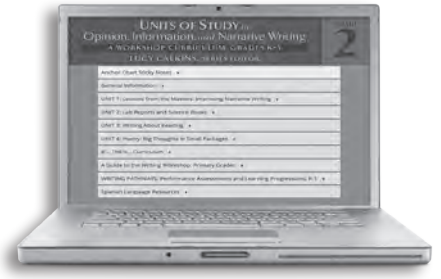
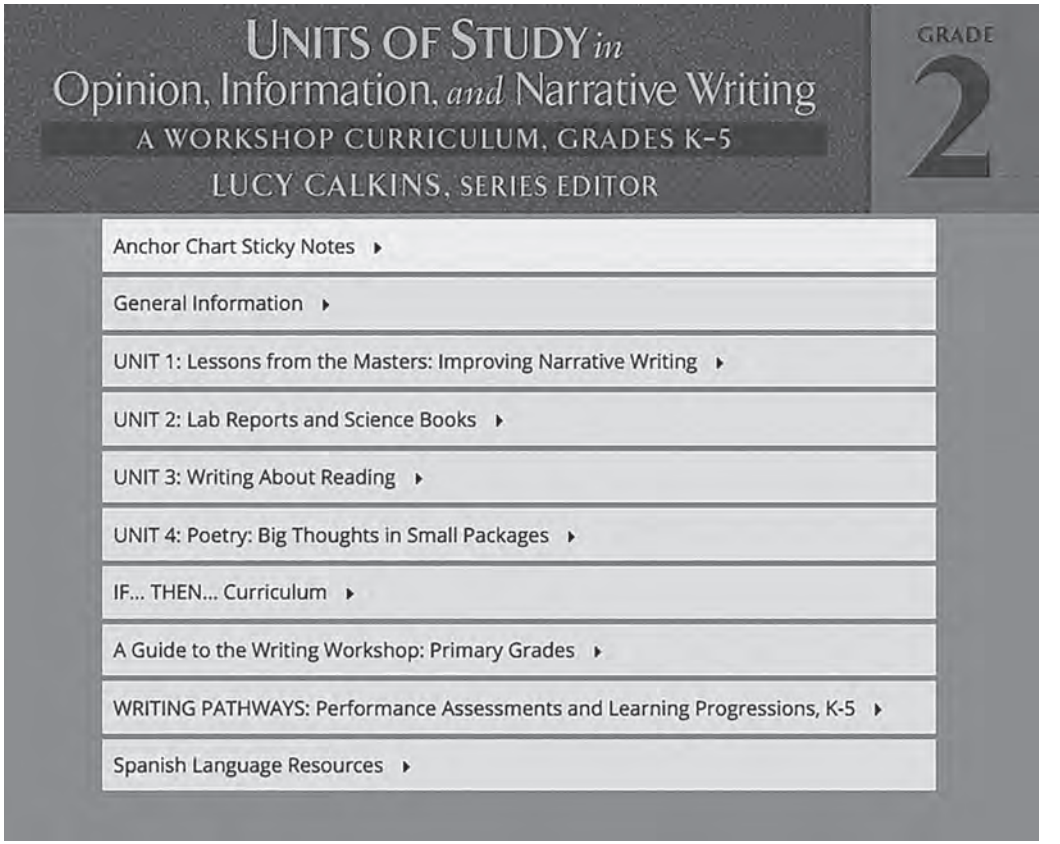
104 Writing Pathways: Performance Assessments and Learning Progressions, K–5

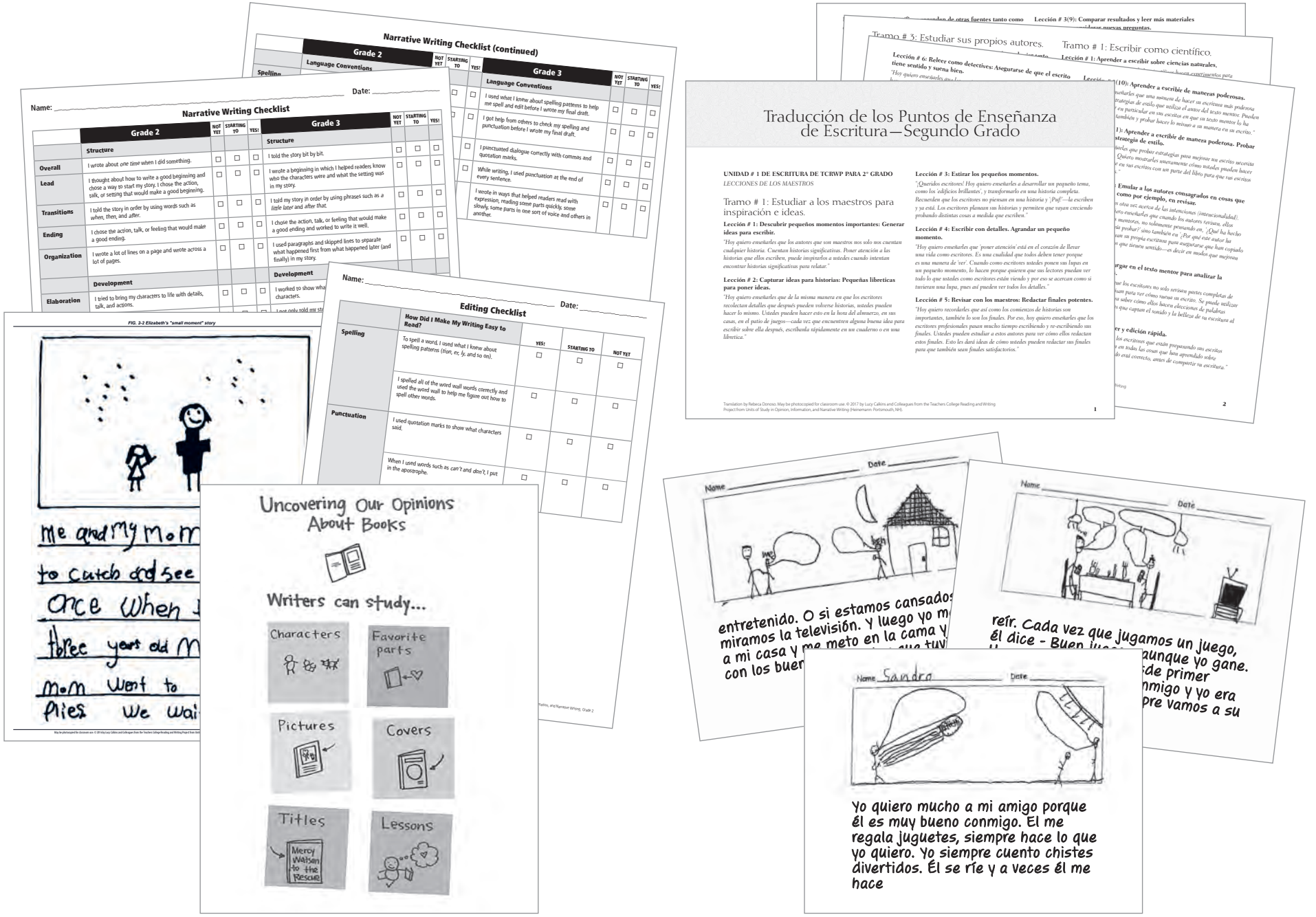
For additional information visit **www.UnitsofStudy.com**



Online Resources for Teaching Writing

Grade-specific online resources support teaching throughout the school year. This rich assortment of instructional tools includes downloadable, printable files for anchor charts, figures, student exemplars, checklists, Spanish translations of many resources, and more.




Narrative Writing Checklist (continued)
Narrative Writing Checklist
Name:
Date:
Grade 2
Grade 3
Language Conventions
Structure
Development
Overall
Lead
Transitions
Ending
Organization
Elaboration
Editing Checklist
How Did I Make My Writing Easy to Read?
Spelling
Punctuation
YES!
STARTING TO
NOT YET
Tramo # 3: Estudiar sus propios autores.
Tramo # 1: Escribir como científico.
Traducción de los Puntos de Enseñanza de Escritura—Segundo Grado
UNIDAD # 1 DE ESCRITURA DE TCRWP PARA 2° GRADO
LECCIONES DE LOS MAESTROS
Tramo # 1: Estudiar a los maestros para inspiración e ideas.
Lección # 1: Descubrir pequeños momentos importantes: Generar ideas para escribir.
Lección # 2: Capturar ideas para historias: Pequeñas libreticas para poner ideas.
Lección # 3: Estirar los pequeños momentos.
Lección # 4: Escribir con detalles. Agrandar un pequeño momento.
Lección # 5: Revisar con los maestros: Redactar finales potentes.
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me and my mom
to catch and see
once when
three years old
mom went to
flies we
Uncovering Our Opinions About Books
Writers can study...
Characters
Favorite parts
Pictures
Covers
Titles
Lessons
Mercy Watson to the Rescue
entretenido. O si estamos cansados
miramos la televisión. Y luego yo m
a mi casa y me meto en la cama y
con los buen
reír. Cada vez que jugamos un juego,
él dice - Buen
aunque yo gane.
de primer
migo y yo era
pre vamos a su
Name Sandra
Date
Yo quiero mucho a mi amigo porque
él es muy bueno conmigo. El me
regala juguetes, siempre hace lo que
yo quiero. Yo siempre cuento chistes
divertidos. Él se ríe y a veces él me
hace

Session 1

Discovering Small Moments That Matter

Generating Ideas for Writing

IN THIS SESSION, you'll teach children that one way they can learn to write meaningful, beautiful stories is to study the craft of mentor authors.

GETTING READY

- ✔ Plan to start your minilesson before children gather in the meeting area.
- ✔ Writing center, set up to include five-page booklets, single sheets of paper, revision strips and flaps, and writing caddies with pens, staplers, Post-it® notes, and date stamps
- ✔ A preassigned table monitor for each table in your room (see Connection)
- ✔ *Owl Moon* by Jane Yolen and *The Leaving Morning* by Angela Johnson or other mentor texts that show writerly craft (see Teaching)
- ✔ A Jane Yolen quotation (see Teaching)
- ✔ Your own Tiny Topics spiral notepad, 2″ × 1″, with Small Moment ideas already written, or in mind to share with the class (see Teaching and Active Engagement)
- ✔ Writing folders, one for each student, with a red dot on one side, for finished pieces, and a green dot on the other side, for in-process pieces (see Share)
- ✔ Mentor texts and anchor charts from previous year (see Share)
- ✔ Piece of student writing from the day (see Share)

THIS SESSION REPRESENTS the official launch of your second-grade writing workshop. You will want to create ribbon-cutting excitement, so that children feel as if they are embarking on a whole new chapter in their writing lives—because they are! The difference between the little kids who graduated first grade and the big ones who now return as second-graders is enormous. It can sometimes feel as if in two short months they have done a whole year's worth of growing up. Entering second-graders express themselves with greater precision and confidence, they have a new awareness of the world outside themselves, and the stories they tell feel richer. You will want to capitalize on this in your writing workshop.

Remind your students of all they learned to do last year in Small Moment writing, and tell them that because of this learning, they are ready for more sophisticated writing work—they are ready to learn from the masters. "Master writers," you'll say, "don't just tell *any* stories; they tell *meaningful* ones. Master writers create powerful books that people across the world read again and again and again." Then read just the opening lines of each of the two mentor texts the class will study in this unit—we recommend *Owl Moon* by Jane Yolen and *The Leaving Morning* by Angela Johnson, two beautifully crafted picture books—and marvel at how the openings alone carry such weight.

Then turn the reins over to your students. Suggest that the class conduct an inquiry. Say, "I wonder how these two authors came up with their ideas—what do you think?" and see what ideas children generate. Hopefully they'll recognize that both Jane and Angela chose to write about memorable moments—ones that stood out from everyday life. Help students realize that these authors have experienced moments that made them think, "There's a powerful story here"—and that children have had those moments, too. That is, you'll aim to convey not only that Jane and Angela are masterful writers, but that children can learn to write in similar ways. You will want your children to adore these two writers and also to identify with them.

"Second-graders express themselves with greater precision and confidence, they have a new awareness of the world outside themselves, and the stories they tell feel richer."

You'll want your students to take something else from this first day. You'll want them to understand that Jane and Angela didn't just come up with a story and "poof!" write it down. They had a process. Suggest that perhaps they carried little story idea notebooks (or Tiny Topics notepads, as you'll call them), in which they jotted ideas as these occurred to them. Tomorrow you'll give each student his or her very own Tiny Topics notepad. For now, you'll set children up to think in partnerships about moments from their own lives that matter enormously to them. Then you'll send them off to write, write, write!

MINILESSON

Discovering Small Moments That Matter

Generating Ideas for Writing

CONNECTION

Remind children of the materials and routines of writing workshop and give them a chance to practice gathering.

Children were seated at their tables—not in the meeting area—as I began today's writing workshop. "Second-graders, it's time for writing workshop. Just like in first grade, every day we will have time set aside to work on writing projects. At the end of each unit, we will then publish our final products. Do you remember how you all had writing celebrations last year? Remember when you read your work to an audience and received all that wonderful feedback? I remember. I attended a few at the end of the year! You all wrote *so* much and took such pride and care in making those published pieces. This year, we are going to do the same thing!"

I walked over to where I had set up our writing center, to the various baskets of paper, caddies with tools, and baskets of books that students had read and used last year as mentor texts. "This is our writing center. You will see that there are booklets and single sheets, strips and flaps, books you studied last year, and writing caddies." I held up an example of each of these. "These caddies are filled with pens, staplers, Post-it® notes, date stamps, and one folder for each of you—with your name at the top!

"Today, we begin our first unit of study! I have selected six of you to be table monitors." I gestured to a list names.

"Your job is to collect the caddies, place them on the table, and distribute the folders to each table where your new classmates sit. Over the next week, we will switch this job around, so that you all can practice it. Later, we will decide on class jobs for the next couple of months. For now, let's practice getting ready. Table monitors, set up the writing materials. Second-graders, gather in the meeting area, quickly and"—I gave a dramatic pause and almost whispered—"quietly."

◆ COACHING

Notice that children aren't yet in the meeting area when this teaching begins. That would have been easy to miss until midway into this minilesson, a reminder that you need to read a minilesson entirely through before teaching it.

It is essential that children transfer all they learned from a preceding year into this new writing workshop. We hope, therefore, that your teaching reminds children of what they've already learned to do and conveys that they enter this new year already poised to learn and do yet more. We recognize, however, that you'll alter this introduction if most of your children didn't have opportunities to write when they were in first grade.

Create a drumroll around this unit and remind students of all they learned about writing stories last year.

Once children were seated with their eyes on me, I said, "Do you know that I've been counting down the days of summer thinking about this moment? And now here it is—the start of your lives as second-grade writers! We are going to do some really special work to launch this year."

Leaning in I said, "We are going to learn from *master* writers. That means writers who stand out even among other published writers. Writers whose books are so powerful, so moving, and so beautifully crafted that people from all over the world read them again and again and again.

"Your teachers from last year told me that you *already* know how to write Small Moment stories about things that have happened to you. And they said that you also already know how to tell the exact actions the people in your stories make—*and* what they are thinking and feeling." I looked incredulous and said, "Is that true?" The kids nodded.

"Your teachers also told me that you learned how to do some things that professional writers do to fancy up their writing, like write three dots to build excitement, and write exciting parts with big bold words so that readers use a big, bold voice to read them. I couldn't believe it. I told those teachers, 'No way did first-graders do that!'" The kids were already on their knees, protesting that in fact they *had* tried out these craft moves last year.

"Is that right? In that case, I'm *certain* you're ready to learn from the masters. Are you game to try?" They nodded vigorously.

You'll alter this so that it matches whatever you believe your children did *learn during the preceding year. It may not yet be the case in your school that teachers across a grade teach in ways that are shared, allowing you to count on your children bringing a background to second grade. But hopefully your school is working toward that goal. The world-class standards convey a very strong message to all of us: we can't bring students to high levels of achievement if we can never count on any prior instruction. And, yes, it does take a village to raise a child!*

Name the teaching point.

"Today, I want to teach you that master authors don't just tell *any* stories. They tell *meaningful* stories. Paying attention to the kinds of stories they choose to tell can inspire you when you are trying to come up with your own meaningful stories."

TEACHING

Introduce children to the master writers they will be studying, and read the beginning of a book by each one, pointing out how each story topic matters to its writer.

"Look at this, writers," I said, holding up Jane Yolen's book, *Owl Moon*, as if it were gold. "This book was written by a master writer named Jane Yolen. It's called *Owl Moon* and it's about a time when Jane's daughter, Heidi, went looking for owls late one night with her father." I leafed through the pages and said, "Jane felt that this one small moment was so special—this one owling trip that her husband and daughter shared in the woods—that she stretched it out across all these pages." I leafed through the book to show kids. "We're going to read this book together later. I'll just read the beginning of it now. As I do, listen to how Jane shows us how special this moment was."

> *It was late one winter night, long past my bedtime, when Pa and I went owling. There was no wind. The trees stood still as giant statues. And the moon was so bright the sky seemed to shine. Somewhere behind us a train whistle blew, long and low, like a sad, sad song.*

"Isn't that beautiful, writers? See how quiet and bright that night was, and how precisely Jane describes it? From just those opening lines we can already tell how special that particular experience was.

Notice that you can cup your hands around tiny segments of a text, reading a line or two aloud, to make your point. It's rare for you to do large swatches of read-aloud within a minilesson.

"I want to show you another book. Listen to the first line from this book, called *The Leaving Morning*. Angela Johnson wrote this one. It's a story about when her family moved. Listen to how it begins."

> *The LEAVING happened on a soupy, misty morning, when you could hear the street sweeper. Sssshhhshsh.*

"The *Leaving*. Isn't that an unusual way to describe a moving day? Like Jane, Angela uses images and sounds to bring her first page to life—and you can tell that this day left its mark on her.

This is a long minilesson already, so resist the temptation to go on and on. Brevity is important.

"Writers, do you see how carefully these two master writers worded their opening lines? Even without hearing the rest of their books, it's so clear that these small moments have BIG meaning for these authors, isn't it?"

Brainstorm with your children possible ways that Jane Yolen and Angela Johnson—and any author—might come up with a Small Moment story that matters.

"I wonder how these two authors came up with their ideas. Jane, for example. How did she imagine a story about her husband taking their daughter owling one night? And Angela—what do you think made her write about the 'Leaving'? Hmm, . . . Turn and tell the person sitting next to you what you think."

Your children will not all have the chance to talk, and they surely won't finish talking before the turn-and-talk time is over. Your goal is to ignite a certain kind of involvement, and just two minutes of talk accomplishes that goal.

After a couple of minutes, I reconvened the group. "Writers, I could tell you were thinking really hard just now, trying to figure out how these writers came up with their ideas. Some of you noticed that both authors recorded things that happened to them, or that happened to people they know. That's definitely one way authors get ideas. Some of you noticed, too, that these aren't just everyday moments. Angela didn't write about any ol' morning, and Jane didn't write about any ol' night. Angela and Jane picked moments that stood out from everyday ones. Maybe in the middle of their regular lives, they grabbed hold of moments that stayed with them, moments that got them thinking, 'Hey, I could write a story about that.' For years, people have tried to figure out what makes a good story. Jane Yolen once said, 'I like books that touch my head and my heart at the same time' (janeyolen.com)." As I said this, I touched my head and heart. "That's powerful, right? Books that make you think *and* feel?"

It takes imagination for the author study to inform children's work because all we have to go on is the author's final text, not the author's process. This allows you to imagine the author doing whatever you want your kids to do! I emphasize the lifework of writing not because of our study of Angela Johnson and Jane Yolen, in particular, but because by second grade, children are ready to have meaningful, wide-awake writing lives. We use the author study, then, as a forum for teaching that writers live differently.

Suggest that Jane Yolen and Angela Johnson may use a notepad to record the little details that later become stories.

"Small moment ideas occur to writers all the time—so writers know that they need to be prepared to get an idea down on paper, even if there isn't time to write the whole story right then and there. Maybe Jane overheard her husband and daughter slip out of bed to go owling in the middle of the night, and she was too sleepy to write that story, so she just wrote the idea in a Tiny Topics notepad like this." I held up a tiny spiral notepad. "Maybe she wrote 'David and

Heidi—up in the night.' And I'm sure Angela didn't have time to write about her family's move in the middle of packing everything up! So she probably grabbed her Tiny Topics notepad and just quickly jotted, 'The Leaving.'"

ACTIVE ENGAGEMENT

Share your tiny notepad ideas with children. Then ask them to think of a Small Moment story idea and to tell that topic to the person sitting next to them. Suggest that they try to name why this moment matters.

"Writers, last night I tried to do what Jane and Angela and so many writers do. I sat in my favorite chair and thought about little moments that stood out for me—ones I might want to write about. Bit by bit, ideas crept in. Like one time when I was your age and I got a big role in the class play. I was so scared, I didn't think I had it in me to get on that stage—but then I did it! And I felt proud. I thought to myself, 'Yes, there is a story there that I might tell,' and I grabbed hold of it.

"Right now, think of a small moment that's happened in your life—one that stands out from all everyday moments—and tell that idea to your partner. See if you can also say why that moment matters. When it's your turn to listen, be the kind of listener who cares. Ask for more information if you don't yet understand why this moment was so special."

I gave children a minute to talk, and listened in to their conversations. Isabelle said to Jordan, "I can write about how, when I went skating, the ice was slippery. I almost fell. My sister held my hand." She gestured to show how her outstretched arms helped her maintain her balance while skating.

Isabelle acted like she was done and Jordan said, "So why was that moment special?" I gave him a thumbs up.

"Um, 'cause I was proud that I didn't fall. And my sister helped me," Isabelle said.

"I'm going to write about when I was with my dad in the park and I was trying to knock icicles down from the trees," Jordan said.

"Did you get any icicles?" Isabelle asked, but before Jordan could answer, it was time to reconvene the class.

Whispering, Jordan said, "Yeah, 'cause my dad put me on his shoulders! Then I could reach."

Ask writers to get started by telling the beginning of one story to their partner.

"Writers, I'm hearing such wonderful ideas about small moments that have happened in your own lives—ones that stand out to you from your everyday lives. I don't want you to lose any momentum, so right now, turn again to the person sitting next to you, and try out a story beginning. See if you can start your story in a way that shows the reader just how special this moment was to you. Turn and start to story-tell!"

Notice, here, that as you position students to try out the strategy and generate topics for writing, you can simultaneously teach them about being good listening partners. You might, for example, ask students to listen to and extend each other's thoughts just by asking the question "Why?" This allows each writer to reflect on his or her topic a bit more, focusing on meaning. Teaching students to respond to one another in this way gives them a concrete model of how to work together to extend and focus their ideas. In the long term, this will be a supportive structure in improving both your writers and their writing.

LINK

Remind children that master writers can influence them. Direct them to begin writing and, as they work, name aloud the ways they do so efficiently.

After just a moment, I interrupted so children would still have energy to tell their stories in writing. "Authors can be so inspirational! They influence our own ideas, they fill us with beautiful language, they remind us why we love to read and write! For the next few weeks, you are going to mentor yourselves to authors and learn from books, as if they are your teachers!

"This year, because you are older and wiser, not only will you get straight to your writing, but you will also craft powerful literature, just like the authors whose books line our shelves. Writers, who is ready to begin? If you have an idea, you can stand up, walk to the writing center, get paper, and then head to your table—quickly and quietly." No one moved. Without talking, I leaned down toward the students gathered closest to me, nodded, and motioned to the writing center, "Why don't you all go ahead, and we will watch you get started."

"There goes April. She is walking to the center and picking a five-page booklet! Now she is headed to her table. There goes Mohammed. He is already at his table and what is he doing? Looks like he is taking out a pen and starting to write his name. Yes, that is what he is doing. Will he take the date stamp next? Yes! He remembers! And look over here." I walked over to another table. "Rocio has already started writing. She remembers, too! Who else remembers? If you have an idea, place your thumb on your knee. When I wave my hand over your head you can get up and get started—quickly and quietly."

You will want to decide how the author you have selected can help children with the very beginning of their writing process. You won't want to say, "Jane Yolen wrote about her daughter owling with her dad and you can write about something you did with your dad, too," because you are hoping children learn strategies (not topics) from authors they admire. You could help children emulate Jane's process of mining her life for topics. I decided to focus not on helping children know what they could write about, but on reminding them to zoom in on tiny, specific topics.

Cultivating Independent Writers

THE FIRST DAYS OF WORKSHOP will tell your students everything—these early days set the tone and expectation for the whole year. You will want to make sure you are providing a rigorous workshop that also inspires and motivates. Working with your students in one-to-one conferences and small groups will be crucial. When does one start these conversations? Right at the very beginning.

Initially, you can anticipate that students will need reminders about ways to solve problems on their own. Remind them of ways to figure out hard words, how to start a new piece when they are done, how to use sketches to realize what else to write, or how to keep their conversations in support of their writing.

During the first week of workshop, you may want to make your conferences very quick, or work with whole tables at one time. This not only allows you to keep the workshop flowing, but also gives you the chance to meet and talk with all your students a few times during the week. You can also use the on-demand assessment that you did prior to the beginning of the unit to prioritize conferences and to set up small groups.

In one-to-one conferences you hold the first week of workshop, you will want to notice what each student is doing as a writer. Read a student's writing, carefully and ask a few quick questions. While you will already have a sense of the writer from the on-demand assessment, you can learn more from these short conversations. You might inquire about how the student got her idea for a story, what her plans are next when she finishes the page or the piece, or how she chose the details that are on the page. When you ask children about their process as they work, you will see which students are aware of the strategies they are using and which ones need the strategies named, so that they can draw on and reference these in the future. Naming what a student has done and reminding that child to use that strategy again in other places or pieces is a powerful move. It conveys the expectation that writers reuse skills again and again, and positions students to do likewise, often in deeper, more nuanced ways.

MID-WORKSHOP TEACHING

Finding Meaning in Everyday Moments

As students were working, I called for their attention. "Writers, some of you have told me that you can't think of any special moments in your lives. All you can think of are things you do every day, like eat and play. That got me thinking: meaningful moments are sometimes ordinary! Remember *Night of the Veggie Monster*? The book you read last year about the little boy who dreaded eating vegetables? George McClements (2008) was inspired by his picky-eater son to write that story. And what a great story! But it was about something meaningful that happened during an everyday dinner. Remember? His son realized, after all that fuss, that the pea wasn't so bad after all! Each one of you has lots of moments like that. You might want to thumb through books on our shelves to see if they spark ideas. Of course, you won't take those writers' exact story ideas—just like you won't take Jane's story about owling, or Angela's about 'The Leaving.' But you might find that these stories remind you of moments in your *own* lives worth writing about."

Often, in addition to conferring with individuals and small groups, you will voice over during the workshop time, to encourage stamina. You might say things like, "Wow, this room really *sounds* like a room of writers! Keep your pens moving!" Or, "I see someone starting a new piece, because she has finished her first story. All of you can do that." These voiceovers—comments that narrate and name the positive things happening in the workshop—not only give little minor teaching tips but also give the room energy!

In these ways, you will begin to build a highly motivating environment, one that welcomes your second-graders to this new, rigorous year.

SHARE

Organizing Ongoing and Finished Writing Projects

Introduce writing folders to the class, explaining that one pocket is for writing that is finished and one is for writing that is ongoing.

"Writers," I called out from the middle of the classroom, holding up multicolored folders. "I have something for your writing! A treasure chest of sorts! Just like last year, this year you will keep all of your writing in a folder with two pockets. Does anyone remember how to use these two sides?"

"I remember!" April called out. "Stop and go!"

"That's right. This side," I pointed to the green-dot side, "is your 'Go!' side. It is the side for pieces you are still working on. This side," I pointed to the red-dot side, "is the 'Stop!' side. It is the side for work that is done.

"I am going to give each of you your own folder. Will you do two things? First, decide whether your writing goes on the green-dot side or the red-dot side and put it inside the folder. Second, label the green-dot and red-dot sides with words that show what they are to help you remember. You might write 'Go' and 'Stop' or 'Still working' and 'Feels like I finished,' or 'Ongoing work' and 'Finished work.' You decide.

"Once you're done labeling each side of your folder, bring it to the rug with you."

Share writing from today's workshop that reflects last year's teaching and elicit children's responses.

I revealed some charts and mentor texts from last year that I had placed on the blackboard tray, in a display. As children gathered on the rug, I gave them a moment to exclaim over these. "I'm going to read a few of the pieces you wrote today. As I do so, will you notice some things from last year's teaching that your classmates have done to make their Small Moment stories the best they could be? These charts and books can remind you of what you learned last year.

Make a fuss as you pass out the writing folders, reminding students of the special care writers take to keep their writing safe. These folders will become an important tool for them this year, as they have been in previous years, so make sure you take the time to review how they will work.

"Listen to the first page of Fabiha's story. (See Figure 1–1.) Notice what she remembered to do from the first-grade chart when telling her small moment." I read just one page of Fabiha's writing.

> One bright sunny day, me and my brother were
> playing in the Xbox. "I'm bored," I said
> lying down on the bed. "Me too," my brother
> said. "I wish we had something else to do" I said.

"So what do you see on our chart that Fabiha remembered to include?" To give children some support, I ran my pen under the quotation marks, the words *One bright sunny day*, and under the action words. "Turn and tell your partner what you notice—more than one thing!" I gave children a moment to reflect.

"She made people talk in her story," Grace said.

"She told what people did. She said that they were playing on the Xbox," Brandon said. "And lying on the bed!"

"She told us the setting!" Stephen called out.

Encourage students to draw on last year's instruction as they write.

"Fantastic observations. I know you might be thinking, 'I forgot to do those things in my story!' Don't worry, writers, we will have workshop time every day, just like you had in kindergarten and first grade, so you can work on your stories. Tomorrow you can revise your work to include some of the things you noticed here, and when you start new pieces, you won't forget these moves that make small moments so powerful!

"Writers, quickly and quietly get up from your spots on the rug, go back to your tables, and put your treasure chest of writing in your caddies, at your tables. Table monitors, can you please make sure that you take all the writing materials to the writing center? Off you go!"

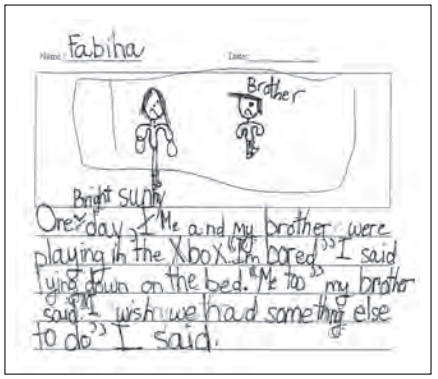
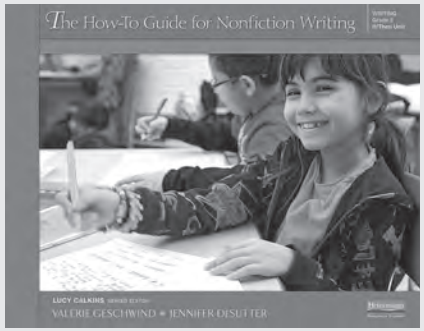


FIG. 1–1 This first page of Fabiha's Small Moment story shows how she added a variety of details to stretch out the beginning.



QUICK LOOK

The How-To Guide for Nonfiction Writing • GRADE 2

VALERIE GESCHWIND • JENNIFER DESUTTER

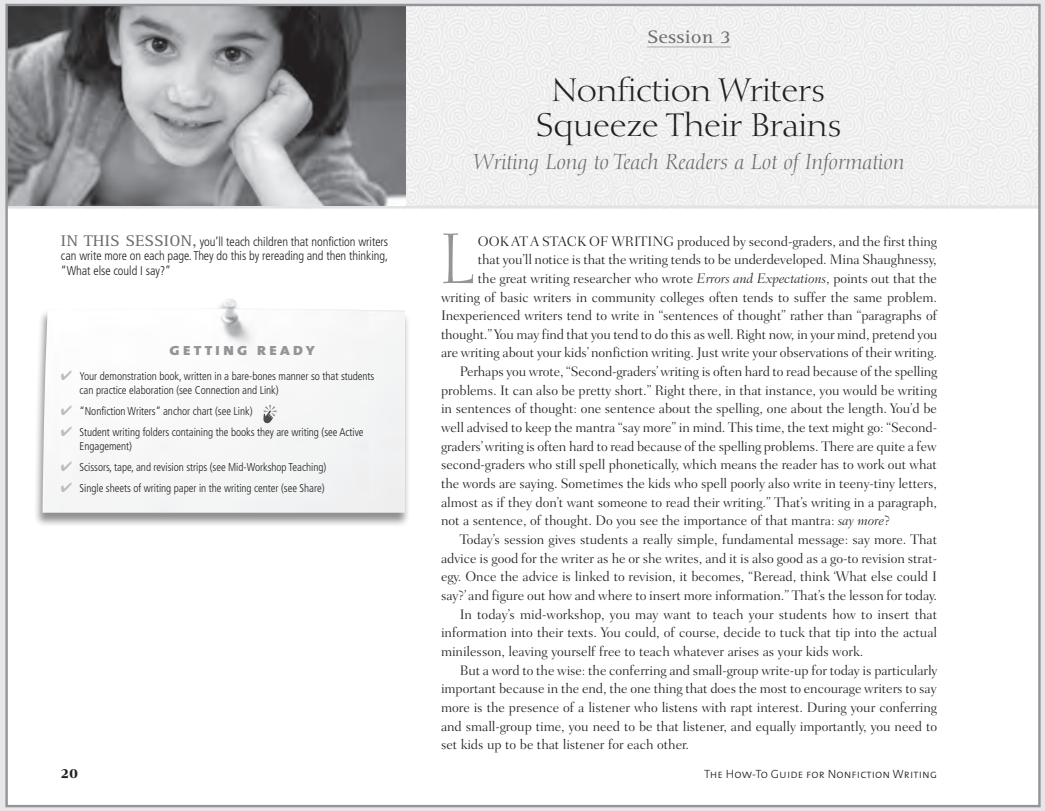
LUCY CALKINS • SERIES EDITOR

This accessible unit, written after the publication of the core set of grade two units, welcomes second-graders into the world of nonfiction writing by rallying them to write lots of little books on anything they know a lot about—soccer, an ice cream shop, ladybugs—in ways that teach their reader about the topic. This unit helps students feel that puffed-up pride of being an expert and taps into their eagerness to show and tell, channeling them to write with details and writerly craft.

Fit with the Core Units of Study

The How-To Guide for Nonfiction Writing gives students the opportunity to lift the level of their nonfiction writing before diving into writing about science in Unit 2, *Lab Reports and Science Books*. If you are also teaching the Units of Study for Teaching Reading series, you might choose to teach this unit alongside Unit 2, *Becoming Experts: Reading Nonfiction.*

Note: *This unit is not included in the grade-level set of units, but is a recommended optional purchase. For complete details on this and other additional units of study, visit* **UnitsofStudy.com**.



Session 3

Nonfiction Writers Squeeze Their Brains

Writing Long to Teach Readers a Lot of Information

IN THIS SESSION, you'll teach children that nonfiction writers can write more on each page. They do this by rereading and then thinking, "What else could I say?"

GETTING READY

- ✔ Your demonstration book, written in a bare-bones manner so that students can practice elaboration (see Connection and Link)
- ✔ "Nonfiction Writers" anchor chart (see Link)
- ✔ Student writing folders containing the books they are writing (see Active Engagement)
- ✔ Scissors, tape, and revision strips (see Mid-Workshop Teaching)
- ✔ Single sheets of writing paper in the writing center (see Share)

LOOK AT A STACK OF WRITING produced by second-graders, and the first thing that you'll notice is that the writing tends to be underdeveloped. Mina Shaughnessy, the great writing researcher who wrote *Errors and Expectations*, points out that the writing of basic writers in community colleges often tends to suffer the same problem. Inexperienced writers tend to write in "sentences of thought" rather than "paragraphs of thought." You may find that you tend to do this as well. Right now, in your mind, pretend you are writing about your kids' nonfiction writing. Just write your observations of their writing.

Perhaps you wrote, "Second-graders' writing is often hard to read because of the spelling problems. It can also be pretty short." Right there, in that instance, you would be writing in sentences of thought: one sentence about the spelling, one about the length. You'd be well advised to keep the mantra "say more" in mind. This time, the text might go: "Second-graders' writing is often hard to read because of the spelling problems. There are quite a few second-graders who still spell phonetically, which means the reader has to work out what the words are saying. Sometimes the kids who spell poorly also write in teeny-tiny letters, almost as if they don't want someone to read their writing." That's writing in a paragraph, not a sentence, of thought. Do you see the importance of that mantra: *say more*?

Today's session gives students a really simple, fundamental message: say more. That advice is good for the writer as he or she writes, and it is also good as a go-to revision strategy. Once the advice is linked to revision, it becomes, "Reread, think 'What else could I say?' and figure out how and where to insert more information." That's the lesson for today.

In today's mid-workshop, you may want to teach your students how to insert that information into their texts. You could, of course, decide to tuck that tip into the actual minilesson, leaving yourself free to teach whatever arises as your kids work.

But a word to the wise: the conferring and small-group write-up for today is particularly important because in the end, the one thing that does the most to encourage writers to say more is the presence of a listener who listens with rapt interest. During your conferring and small-group time, you need to be that listener, and equally importantly, you need to set kids up to be that listener for each other.

FROM
The How-To Guide for Nonfiction Writing

SESSION 3
Nonfiction Writers Squeeze Their Brains:
Writing Long to Teach Readers a Lot of Information

MINILESSON

Nonfiction Writers Squeeze Their Brains

Writing Long to Teach Readers a Lot of Information

CONNECTION

Ask children to give you their feedback on a bare-bones book you tell across your fingers, prompting them to notice that it lacks information.

"Writers, tell me what you'd think of this book." I began talking through a bare-bones book, touching as I read it aloud.

Page 1: Breakfast is in the morning.
Page 2: Some people eat cereal.
Page 3: Some people skip breakfast.

"So what do you think? Wasn't my book the *greatest*? Did you learn a *ton* about breakfast?!"

Kids shook their heads.

"No?! What? What was the problem?"

"It didn't have enough information," Morgan offered.

Based on children's feedback, suggest that you should squeeze your brain to come up with something else to add to the book.

"Ohhh! I should say more. Like . . . after I write one thing, I should squeeze my brain and try to come up with one *more* thing to say? Hmm, . . . let me try it." Returning to the same bare-bones book, I touched a page and tried again: "'Breakfast is in the morning.' Let me squeeze my brain." I pressed my fingers to my temples to demonstrate this. "Let me think of one more thing. Oh! I know. 'Many people eat breakfast with their families and use that talking time to get excited about their day.'"

◆ COACHING

Notice we turn to a concrete image—squeezing your brain—to convey to children what it means to think really hard—in this case, so as to put all t… the page. "Sq… graphic, even … that threads thr… books and you… means. If you … mean by squee… the future to si… ing cry for kids…

Name the teaching point.

"Today I want to teach you that nonfiction writers know their readers want all the information the author can give them. That means nonfiction writers go from writing to rereading what they've written, and when they reread, they squeeze their brains to think up more information to add to their writing."

TEACHING

Recruit one child to read aloud the first chapter of his information book. Then ask him to squeeze his brain to think of more information he could add to that page.

"Raymond, bring your book about baseball up here." Raymond scrambled forward. "Raymond, could you turn to your first chapter and read it to us?" He opened up his booklet and read:

Baseball Teams

You play on teams. The baseball team has to work *together*.

"So, writers, will you join me in thinking about a tip we could give Raymond? Now that he has written that interesting chapter, what might he do next?" I asked. The kids chimed in that Raymond could reread and try to say more.

I nodded, making a squeezing motion with my hands, and gestured for Raymond to take over.

"Hmm," Raymond said, "I know that different teams have names like the Mets and the Yankees."

"And all the people on the team wear the same color!" Lily chimed in.

Debrief in a way that makes the work transferable to other days, other students, other texts.

I nodded. "So, class, do you think if Raymond reread his chapter and squeezed his brain, he could think of more information to add?" The class joined me in nodding. "And do the rest of you think you could do similar work today and often after you have written a chapter?" The class concurred.

"Writers, remember that first Raymond reread what he already wrote, and then he squeezed his brain for more information to add to his chapter. Now, he has enough information to write long—all the way down the page!" I held up Raymond's chapter, pointing down the lines.

Nonfiction writers will often teach an important point about their subject at the beginning of a chapter and then spend the rest of the chapter expounding on that point. They might do this by giving examples, defining important terms, teaching how something works or why it happens, or even describing their point in detail. Your students will be reminded of all these strategies and more in time. For today, however, you will simply invite writers to use the rereading of their writing as a way to spark new information for each part of their piece.

CONFERRING AND SMALL-GROUP WORK

Supporting Students to Move Forward as Nonfiction Writers

Use conversation to support writers as they grow information around a topic.

As you prepare to confer and lead small groups today, it will help if you take a moment to anticipate a few of the predictable things you'll be likely to do today. You are going to want to be an intent listener, conveying through your rapt interest that you are dying to learn what your youngsters have to teach.

Practice simply reading kids' work as if it is gold. Read a bit with absolute interest, then pause, repeat what you have learned, and let it sink in. If the child writes, "Toy bulldogs have to drink from a special bowl or they will die," put that page down and be astounded. "Really? How did that dog live in the wild? What is that special bowl like and how does it keep them from *dying*? This is amazing."

My point is not about bulldogs, but instead about listening. Try to actually be fascinated with the topics that your students address in little books. They will sense your energy and be inspired by it. Of course, these deeper conversations will teach kids to think more deeply and encourage them to unearth content that is sure to interest readers. Above all, these conversations can serve as models for the conversations that you will want to set kids up to have with each other.

Pull a small group of writers who need support moving from stagnation to productivity.

lso important point to bring up. Whenever we teach
it. You teach exclamation marks, and some kids start using whole swaths of them: big bold exclamations for the truly big events, lines full of exclamations for things that are really exciting. Similarly, you can expect that after you teach kids to reread a page, squeezing their minds to say more, some kids will become so committed to that work that they don't balance that work with the need to move on. If the writer pauses to think, "Do I have more to say?," gives a bit of time for more information to surface and then nothing does surface, the writer needs to turn the page and start a new chapter or a new book. That is particularly important now, at the start of this unit. One of your biggest goals is to set kids up to write up a storm, cranking out book after book without feeling duty bound to wait for your approval before progressing to another book or another topic.

You might, therefore, gather a group of kids together who seem to be lingering overly long on a single chapter. "Writers, can I stop you for just a moment? I notice some of you seem to have gotten stuck. Sometimes this happens, writers. You try to squeeze your brain for more and more information, but no luck." The kids in the group will concur and you'll continue by saying, "Writers, what you need to know is that that's okay. Sometimes your brain has nothing left for a certain chapter. The worst thing you can do is let that stop you from writing *a lot*! So if you get stuck on one chapter, don't freeze. Just turn to the next chapter and start there. And guess what? You can always come back to that earlier chapter at a later time. So for now, don't let anything stop you from keeping your pens moving down the page!"

ACTIVE ENGAGEMENT

Channel one partner to reread his or her chapter and to tell the other things that could be added to the chapter.

"It's your turn. When you're ready, Partner 1, will you reread one of your chapters, and tell Partner 2 things you could add to it? Partner 2s, you might be able to help your partner think of even more information to add to the page."

As partners started to share, I called out some little coaching tips: "If you've thought of one thing to add, think of another!" "If you are stuck and can't think of more to add, try rereading the chapter." "Try asking yourself questions, like 'Can I give an example?' or 'Can I tell a lot more about one particular part?'"

LINK

Ask students to share tips for how you can improve your demonstration text.

"Writers, do you remember the word *elaboration*? You saw that word earlier this year, on your narrative checklist. And the important thing for you to know is that elaboration—or telling more—is a really big deal for all writers, whether you are writing stories or all-about books or really, almost anything. So will you and your partner think again about the book I shared with you at the start of today's minilesson, and see if you have specific tips for how I can improve this book?" I showed my book that went like this:

> Page 1: Breakfast is in the morning. Many people eat breakfast with their families and use that talking time to get excited about their day.
> Page 2: Some people eat cereal.
> Page 3: Some people skip breakfast.

"You'll remember that you did *not* think my book was the greatest. Why? Because you didn't learn a *ton* about breakfast! But now you all have a strategy for helping to fix that. After you write a page, you reread and add more. I can tell that you are eager to get writing. Some of you are still finishing your first book, and all of you have topics from yesterday for new books—so either finish one book up and then start a new one, or go right to the new book. Ready? Set? Go!"

Note that within a ten-minute minilesson, you probably do not have time for the partners to switch roles, and that is not generally advised. In this instance, the partner who talks about his or her writing will benefit—but so, too, will the listener. And the whole point of this lesson is that it is transferable, so it certainly should apply to Partner 2's book even if he or she doesn't discuss that book now.

ANCHOR CHART

Nonfiction Writers

- Read books by other writers and think "I could try that!"
- **Reread their early drafts, trying to add more.**

MID-WORKSHOP TEACHING **Using Flaps and Arrows to Insert Added Information into the Right Place**

Standing in the midst of the room, I asked for students' attention. "Writers, I'm totally impressed that you aren't just adding more at the bottom of your page, but you are instead figuring out *where* to add more. Like if I wanted to add that Fruit Loops® are one of the most popular cereals in the whole wide world, would I put that at the *end* of my page?" I said, then reread the page aloud:

Some people eat cereal. Some eat pancakes.

The kids all agreed that no, it would be silly to write, "Some people eat cereal. Some eat pancakes. Fruit Loops are the most popular cereal in the world." "So, writers, will you show each other ways that you have invented to stick the information into the right place on your page?"

The room became a hubbub of chatter. After a bit, I interrupted. "Writers, eyes up here," I said and waited for their attention. I held up Lily's book. "When Lily wanted to add more, she used a strip of paper that she stuck off the edge of her page to fit the information into the right place. You can all try that—get scissors and tape and use those tools to help you add on. Or you could do like Brian and draw arrows that show where exactly the information goes.

"So get back to it, writers. Don't let anything stop you from keeping your pens moving down the page!"

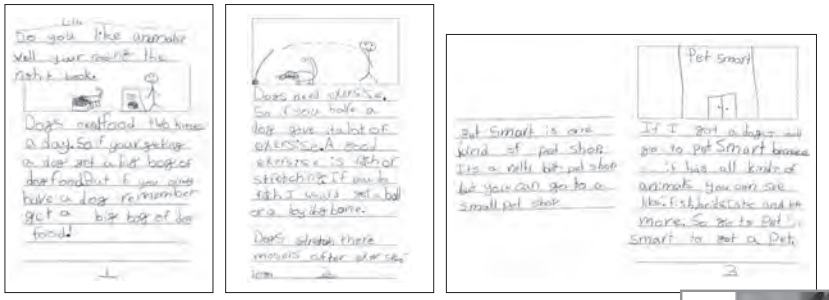


FIG. 3–1 Lily used flaps to revise the pages of her book to teach more.

FROM
The How-To Guide for Nonfiction Writing

SESSION 3
Nonfiction Writers Squeeze Their Brains:
Writing Long to Teach Readers a Lot of Information

SHARE

Adding onto Chapters, Making Them More Than One Page

Draw attention to writers who used arrows and strips of paper to add information to chapters. Show writers that they can also add a new page to a chapter.

"Writers, as you wrung out your brains, adding even more information to each chapter, your writing was even longer than you expected! I noticed the coolest thing—the length of the paper didn't stop you from adding more and more information. Many of you used arrows and strips of paper to say even more."

I held up Stella's book. "Stella did something different. When she had written all the way down her page, she knew she had a lot more to say. She didn't just say, 'Oh, well, I guess that's it for this chapter!' No way! She went and got a whole new page from the writing center and added it into her book. That made her chapter *two* pages long!" I flipped back and forth so the class could see the length of Stella's chapter.

Reveal that when students are writing long, sometimes information ends up in the wrong place. To fix that, they can reread.

"Writers, I bet many of you are ready to add more to your chapters if you've run out of space, but remember, it's going to be important to reread after squeezing out your brain to make sure that all of your information ends up in the right place. Sometimes, when we are trying to write more and more, we write things that don't fit in the chapter.

"You can all try out Stella's strategy of not just adding one strip, but a whole new page if you feel like you have a lot more information to give in one chapter. Then, reread thinking about whether the information all fits. If it doesn't, no big deal! Get some scissors, cut it out, and tape it right where it belongs."

As writers exercise their nonfiction writing muscles, you will soon see them produce pages of writing instead of simply lines of writing.

The paper choice and revision tools you offer writers set an expectation for the amount of writing they can produce. If you notice students writing down the page and then squishing a last sentence in at the bottom, use that as a signal that they need paper choice with more lines or extra paper in their folders or in the middle of their table.

Session 1

Learning to Write about Science

IN THIS SESSION, you'll teach students that scientists study the world around them, pose questions and hypotheses, conduct experiments, and write about their results in lab reports.

GETTING READY

- ✔ Writing tools and clipboards
- ✔ A stack of four- or five-page stapled blank booklets with a picture box and six to twelve lines, one for each student (see Connection) and one for yourself (see Teaching and Active Engagement)
- ✔ Materials for the whole-class experiment, including a ramp, carpet, several meter sticks or yardsticks, and a toy car
- ✔ Chart with the scientific process (question, hypothesis, procedure, results, and conclusion)
- ✔ "To Write Like a Scientist" chart (see Teaching and Active Engagement, and Share)
- ✔ Post-it® notes for students (see Share)

ONE OF THE WONDERFUL THINGS about writing is that it extends and amplifies any kind of learning. If you are a chef, writing can give your fans access to your recipes and your advice. If you are a dancer, writing can allow others to understand your art. If you are an economist, writing enables you to see patterns in data and to inform others of what you see. Information writing is an especially portable skill, one that can go with you into all the parts of your life, and that can be passed among all the members of your community.

Today opens a new unit, one that illuminates the processes and nature of information writing by inviting young people to write like scientists. Whenever writing is embedded in a discipline, the goal must first be for the writing to amplify the learners' understanding of that field, and surely today's writing, and all the writing that children do in this unit, will boost their knowledge of scientific processes in general and of the specific topic we've selected to study. We've chosen to focus on forces and motion within this writing workshop because this is a foundational unit in physical science that tends to be undertaught in today's elementary schools, and because physical science has special power in today's world. Then, too, it is easier for children to participate in the scientific processes when they are working with ramps, balls, and small machines rather than when they are working with animals and plants, because experimentation is easier, the results more forthcoming.

Although this unit is embedded in a writing workshop and we are certainly not suggesting that it take the place of other science work, today's session contains the three components that are part of most good science classes:

Students collect and look at data.

Students study and think about patterns in the data.

Students develop models or explanations of the data.

That is, students will not just be writing *about* scientific topics, they will be writing as scientists, using writing as part and parcel of their involvement in the scientific method. The intention is not just to teach concepts and processes of science, it is also to teach children how writing can extend their learning and allow them to develop—and then communicate—expertise. This unit focuses more on the writing than on the science. If studying force and motion isn't a good fit for you, you can transfer this teaching to another area of science. Specifically, during the first two bends of the unit, you'll teach children that they can write to hypothesize, to record their procedures, and above all, they'll write to grow theories about what they learn.

"Students will not just be writing about *scientific topics, they will be writing as scientists."*

Today's session is an unusual one. Fourth- and fifth-grade teachers refer to sessions like this one as "boot camp" because kids will go through a rigorous, intensive experience that functions a bit like a crash course. You'll abandon the traditional structures of a minilesson—although there is a teaching point and a merged sort of teaching/active engagement, you won't teach kids a three-step strategy that you demonstrate and then send them off to do independently. Instead, you will put them through a more complicated sequence that starts with asking and recording a question, then designing and conducting multiple trials of a simple experiment. Children will jot and sketch as they go, getting a four-page lab report booklet started during the meeting area, with their hypotheses on one page, their procedures on another, their results on a third, and their conclusions on a fourth.

Expect that most of this writing will be a very rough approximation of what your children will learn to write during the unit. For example, they will probably write procedures without any recognition that this is how-to writing that should be done in steps. Don't correct their ways, for now, as the upcoming sessions lead you to do so with some depth. For now, the goal is to quickly show children all the parts of the scientific method and the corresponding writing it yields. Throughout the unit, you may indeed find that students gesture toward the kind of scientific writing they will grow into later. Instead of being frustrated by their attempts, celebrate them, much as you celebrate brand-new writers' invented spellings, knowing that these pave the way for more sophisticated work down the road.

As on any opening day of a unit, you will rally kids to embrace the big work of this unit. You want your youngsters to be thrilled at the prospect of conducting science experiments and writing to figure out theories about how things move. You'll want them to dive in, approximating the work that scientists do when they write lab reports that contain hypotheses, procedures, and results.

MINILESSON

Learning to Write about Science

CONNECTION

Ask students to visualize the kinds of writing work scientists do, and then describe that work.

As students arrived in the meeting area, I gave each one a blank lab report booklet, asking them to sit on it until the time when we needed it. "Today is an exciting day! You are about to learn a brand-new kind of writing. You learned information writing before, when you wrote about topics on which you were experts, but starting today, you will learn a whole new kind of information writing.

"In this unit you will learn to write in a way that scientists write. Let's think about what that means for a moment. Take the person who invented jelly beans—what kind of writing do you think she needed to do? And the person who discovered how to kill bacteria that makes people sick—what kind of writing did he do? And the team of scientists who are working on finding new forms of energy that don't destroy our environment—what kind of writing do they do? Right now, in your mind, picture a team of scientists at work. Thumbs up when you have an image in your mind."

I paused for a moment as I did this thinking myself. "Now tell your partner what you imagine those scientists doing and tell your partner what kind of writing they need to do."

I listened in as they talked briefly.

Confirm that scientists do write to plan, to record what happened, adding that they also write to teach. Explain that in this unit, children will first write like scientists do when the goal is to learn.

"Writers, I heard so many of you saying that you pictured people surrounded by special equipment! Sam said he pictured a guy with wild hair like Einstein, writing down a plan for designing a robot. Jamal said he pictured a scientist pouring foaming gel into her glass beaker and writing down what happened. You are right that scientists write down their plans, like Sam's imagined Einstein, and they write down what happens in their beaker full of foaming gel. And the important thing about this is not just that they write plans or write what happened—the important thing is *they are writing to learn more about things in the world.*

"Scientists do also spend a whole lot of time writing to teach other people what they've learned, and you'll do that work later in this unit."

◆ COACHING

I am always mindful that the ending of an old unit and the start of a new one allows children who haven't felt successful before now to have a new start. I emphasize the novelty, the freshness, of the new work to especially reinvigorate those children. And you will find that this unit does *appeal to youngsters who didn't take to the previous work on storytelling. Howard Gardner suggests that all human beings fall into one of two categories—the dramatists and the patterners. Give kids a pile of toy plates, and the dramatist will create a dinner party, complete with guests. The patterner will sort and categorize plates: big and small, chipped and flawless. This unit will appeal especially to the patterners.*

Establish the format of today's lesson: children will be guided through the process of conducting an experiment and writing within each step of that experiment.

"But we are going to start by writing like scientists do when they are writing to learn more about the world. And one way scientists collect information is to create experiments—to try things out and see how they go. Today we are going to do that in this workshop time. So, instead of a short minilesson and then a long time when you go back to your spots to write, today we are going to work in the meeting area for a long time, conducting an experiment together, and I will help you learn how scientists write as they go through all the parts of an experiment.

"By the end of the day, you will have written your first lab report, and, more important, you will have a sense of the way lab reports go so that you will be able to write these to help you learn from your own experiments."

Name the teaching point.

"Today I want to teach you that when scientists conduct experiments to learn about the world, they have a certain way they usually write—they use a lab report format. They record what they expect to happen in an experiment, and they record what they actually do in the experiment, then they record how things go and what they learn."

TEACHING AND ACTIVE ENGAGEMENT

Teach through guided practice: Take children through the process of doing an experiment and writing a lab report. Coach them as they form and record a hypothesis, then conduct and record the experiment.

"Scientists often start by posing questions they have about the world around them. We are going to work on my question today so that you can see how this goes. Another day, you will start with your own question."

"Here's my question. While I write it down for myself, will you get a start writing it as well, on your first page of your lab report? That's where the question always goes." I turned and wrote, voicing as I did:

> Will this little car go farther off the ramp on carpet or on bare floor?

While the children continued copying the question, I said, "That is the question we need to figure out scientifically. I'm asking whether the differences in the surface—the bare floor versus the carpet—makes a difference in how far the car goes, and if so, exactly how much difference.

"Eyes up here, even if you are not done recording the question," I said. "The next thing a scientist needs to do after arriving at a question is to think and write what the answer *might* be. Will you do that with me right now? On the next page in your lab report booklet, will you hypothesize whether this little car will go farther on the carpeted floor or farther on the bare floor?

This is a complicated lesson with many parts to it. You will want to guard against letting yourself elaborate on this or that point, or gathering too many examples, or talking about what you are teaching. If the lesson ceases to be trim and spare and becomes more of a chain-of-thought creation, made with off-the-cuff associations, it could easily become a swamp. For this one minilesson, you might stick more to the plan than usual so as to keep up the pace and protect the cohesion of the plan.

"What do you think the answer will be, *and why do you think it will turn out that way*? When you write a hypothesis you are writing the answer you expect to see based on all that you know." I added, "You may want to begin writing your hypothesis like this," and I jotted on the chart paper: "I think" and "My hypothesis is." "For now, will you jot your hypothesis about whether the car will go farther on one surface than another onto page 1 of the blank lab report book I gave you?"

As children jotted, I wrote:

To Write Like a Scientist . . .

1. Ask a question about how the world works.
2. Record a hypothesis, a guess.
3. How will you test it? Record your procedure.

"Turn and tell your partner your hypothesis," I said, and then listened in as children talked. After a minute, I asked for writers' attention. "Many of you think that the car will go a different distance on the carpet than on the floor—and usually you think it will go less far on the rug. Some of you even mentioned that the bumpiness of the carpet will make the car stop sooner. Each of these predictions is a hypothesis."

Channel children to plan and record a procedure for testing their hypothesis.

"The next thing that scientists tend to do after identifying a problem and hypothesizing is ask, 'How can we test this?' Scientists think about the procedure they will follow to test out the question—and that's hard.

"In a minute, I'm going to ask you for help conducting this experiment," I said. "Right now we have to figure out what the experiment will be. How will we test out whether the car will go farther on the wooden floor or farther on the carpeted floor? Start designing the experiment out loud, with your partner." I let children talk for a moment.

Instead of gleaning suggestions from the whole class, I reconfigured the group. "Boys and girls, can you position yourself on the perimeter of the carpet?" As the children moved so they were framing the meeting area, I asked for student volunteers to help set up the experiment. Speaking to the rest of the class, I said, "Scientists always plan out what they will do in an experiment, so on page 3 of your lab report, will you use story boxes to quickly draw and label what you think we should do with all this stuff?"—and I gestured to a ramp, a car, the meter sticks and the like. Then I said, "Meanwhile, I need the four volunteers up here to share ideas for the procedure we should follow."

You will note that I haven't given the kids much help with any of this. The chance that their work will resemble the work of most scientists' lab reports is not high! The intent of this lesson is to show the flow of an experiment and the parts of a lab report, not to teach all about each of the parts. That instruction will begin on Day Two, with an invitation to kids to revise. It is fine, then, that these early drafts are less than ideal—that will heighten the need for revision!

When choosing volunteers, we strongly suggest you recruit children who haven't yet found that writing is their "thing." Writing has a great elasticity, and often people who do not care for literary writing will readily take to informational writing. If this unit recruits youngsters who hadn't previously seen themselves as writers to identify with this kind of writing, that is a big deal.

The four volunteers sprang to the front of the rug area and conferred while others wrote. Soon they'd put the ramp at one end of the meeting area, on an incline, and laid out the meter sticks on the carpet, ready to measure the distance the car traveled once it left the ramp.

Ask the volunteers to share their planned procedures, naming the precise steps they will follow and to then conduct one leg of the experiment in front of the class. Channel children to record the results, including the unit of measurement.

"So, class, let's listen to these four scientists' planned procedures and see if the rest of us agree with their plans." Turning to the foursome, I asked, "What will your procedures be?" One answered that first they'd have the car travel on the carpet, then on the bare floor.

"So what is the first step?" I asked, and we learned that first a child would stand, hand over the top of the ramp, and release the car from that spot at the top of the ramp—not giving it a push. Then another child would measure the distance traveled. "Scientists, I appreciate the precise directions. That's very scientific," I said. "When the procedures are precise like this, when other people follow them, they should get the same results." Then I told the class, "If your storyboard pictures of the procedures aren't equally precise, add details to your drawings to remind you of the details. Later you can write this page up."

The four children at the front of the meeting area meanwhile did the experiment, with one rushing to the meter stick to call out, "Fifty-seven."

"Fifty-seven what?" I replied, leading the child to clarify that the car had traveled fifty-seven centimeters. "Scientists always include the unit of the measurement. Fifty-seven miles would be very different than fifty-seven centimeters!" Then I reminded children that on the next page, they needed to record their results. "For now, quickly draw and label these. You will want to leave space to write in the results you got when the car was on the carpet and another space to record results you got when the car was on the bare floor."

At this time children will be rehearsing the language that they will later record. We know that it will take some second-graders a bit longer to write each step in the procedure. We want them to quickly collect and remember the important parts of the procedure to later record in detail during independent writing.

Channel the class to conduct multiple trials.

"Scientists try their experiments several times to make sure they get consistent results. So as I write that last step, we'll try your same experiment two more times, with everyone recording the results each time."

4. Conduct multiple trials, and record your results.

Different children released the car the next time, and the next. The car traveled fifty-seven centimeters on the first trial, fifty-four centimeters on the second trial, and fifty-three centimeters on the third trial. The class briefly discussed that these results were similar and wondered why they were not exactly the same. The children recorded those results in quick sketches and notes on their results page.

Debrief—reiterate for the class what the volunteers did that you are hoping all writers have learned to do.

"Writers, did you see that when scientists want to learn by experimenting, they go through a process that involves some thinking and talking and doing, then some writing. When writing about an experiment, your writing is expected to have different parts." I pointed to our chart. "A question, a hypothesis, a procedure, some results, and a conclusion."

LINK

Set children up to conduct and record the second leg of the experiment with more independence, while still in the meeting area, contrasting the results from this trial with those from the earlier trial.

"So, writers, scientists, you can't tell if the car is going farther on the carpet or on the bare floor until you have collected data from the bare floor as well as the carpeted floor. So, the next step of our procedure will be 'Repeat steps above, this time with bare floor.'" I recruited four new volunteers and said to them, "We need to test on a bare floor, so get started conducting the experiment!" The rest of the class looked up to watch, and with great suspense, one child released the car at the top of the wooden ramp once more, and other students measured the distance traveled, and everyone recorded the data. Again this was repeated. Again children recorded results.

"Writers, today's meeting was extra long, and so you don't have a lot of time to turn your sketches, labels, and important numbers into a lab report," I said. "But in fifteen minutes, I'm pretty sure you can get every page written out, with all your sketches and numbers turned into sentences. I would start by rereading the first page and then remember the experiment and write, write, write. Thumbs up if you are ready to write your first lab report in your life." Once I saw thumbs going up, I said, "Okay, get going!"

When you shift from the demonstration to debriefing, students should feel the different moves you are making just by the way your intonation and posture change. After most demonstrations, there will be a time for you to debrief, and that's a time when you are no longer acting like a writer. You are the teacher who has been watching the demonstration and now turns to talk, eye to eye with kids, asking if they noticed this or that during the previous portion of the minilesson.

Teachers, if you doubt that children will be able to conduct this experiment and write this much in a single writing workshop, know that time and again we find children rise to the occasion. If you need to extend your writing workshop by five minutes to feel confident about this, do. The important thing is that you convey in your voice total confidence that kids can pull this off. As they write, use voiceovers to keep their hands flying. "You should be on your second page by now." "Write like the wind. Don't stop to reread. Just rush your ideas onto the page." Teachers who were very skeptical have come away saying, "I wouldn't have guessed they could do so much." The secret is to convey utter conviction that kids can conduct an entire experiment and write a five-page booklet version of a lab report in the allotted time. (Convey this even if you are faking that confidence!)

Supporting Engagement

ALWAYS, WHEN YOU BEGIN A NEW UNIT, circulate quickly to make sure your children understand the gist of what is expected of them well enough that they can roll up their sleeves and get involved. Always, your goal will be to issue a wide invitation into this new work, not worrying too much whether every child's work matches your expectations. There is time enough later to ratchet up the level of the work. For now, you mostly want to be sure that every child can carry on with independence; then you are free to teach. But if many children aren't clear what to do, and they are swarming you to ask which page contains what kind of writing, or what your expectations are for this or that aspect of this lab report, then you won't have spare energy or time to observe and to teach, based on what you see.

Be clear to yourself, then, what the writing is that you expect children to do while with you in the meeting area and what the writing is that you expect children will do once you send them off to work on their own. Usually when we have taught this session, some children get a fair amount of writing done in their lab report booklets while they are sitting on the rug and the class is proceeding through the experiment. But more children tend to write the question, the hypothesis, and then some labeled drawings or notes only for the procedures. Either way, you are presumably imagining that once children leave the meeting area, they'll reread their entire booklet and make sure that they have written everything they want to say on each page. Some will rely on labeled drawings and a few sentences to convey their meaning, and others will write much more.

Once you've channeled all your children toward capturing the science experiment in their lab report books, you'll be able to lift the level of their work. One of the most urgent and important goals is to support children in writing longer and more. You can use voiceovers to help with fluency. "Your pen should be flying." "Say a sentence, then write that sentence before stopping." You'll also want to encourage children to use the science terminology they are learning starting with terms such as *conclusions* and *procedures.* Be sure to celebrate children who are brave spellers, tackling words they haven't entirely mastered.

But meanwhile, you'll also want to lift the level of students' engagement with science. The most important way to do that is to pay attention yourself to the content and show in every way possible that you find friction and gravity and motion fascinating. If children are acting silly, as if the invitation to engage with science is an invitation to turn school into playtime, act astonished, and turn the focus immediately toward the intellectual work.

MID-WORKSHOP TEACHING

Drafting Results and Conclusions

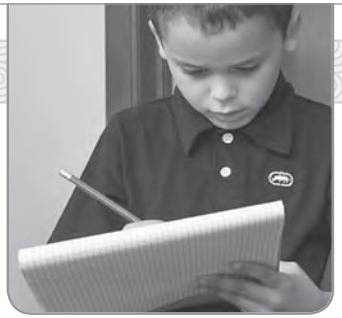
"Scientists, eyes up here." I waited until the room was silent. "Some of you were probably wondering how to fill in the last page of your booklet. After scientists finish conducting experiments and collecting data their job is not done. Scientists write about their results, what happened, and then about making sense of it—the conclusions. In this case, when you are writing the results you are going to write two sections of results—one section will be what happened when the car was on carpet. The second section will be what happened when the car was on the bare floor.

"Then, you will write the final page of the lab report—the conclusion. In this section, the scientists answer the question asked at the start and describe what they learned. But conclusions aren't just the results—they aren't just the numbers. The conclusions are also the thoughts that scientists have about why the experiment turned out as it did. Scientists don't just write what happened, they also write about what they think about what happened. They write what surprised them and what they make of those surprises—and they write about questions this experiment raises."

As Students Continue Working . . .

"Writers, remember to write about everything that we did in the experiment! You don't want to leave out important information!"

"I just noticed that Jesse opened up his booklet and went back up to the writing center to get more pages. He didn't just add them to the back of the booklet. He needed more pages in the middle of booklet and added them there. Remember, if you need more space to write, just help yourself and keep writing!"



SHARE

Writing Like Scientists

Ask writers to show partners where they did each of the kinds of writing you have explained and listed as the components of a lab report.

"Writers, come quickly with your writing, a pencil, and a Post-it note because we have a lot to talk about, and as soon as you get here, you'll show your partner where you did each of these things. In fact, will you write a number 1 on the page where you did #1, and write a number 2 on the page where you did #2, and so forth.

To Write Like a Scientist . . .

1. Ask a question about how the world works.
2. Record a hypothesis, a guess.
3. How will you test it? Record your procedure.
4. Conduct multiple trials, and record your results.
5. Analyze your results, and write a conclusion.

After giving children a minute to do that work, I said, "So here is my question. Of these parts of your writing, which is the strongest? Which part are you most proud of?" I gave children some time to think about that. "When you find that part, put your Post-it note next to that spot.

"Writers, share the part of your writing you are most proud of. After you read the part aloud to your partner, make sure you tell your partner *why* this part is your best. What made the part you selected into a great piece of writing?"

I listened in to a partnership discussing their writing. Michael shared, "I worked really hard here." Michael pointed to his hypothesis and said, "I said my idea and then I said the 'because.' I explained why I guessed that the car on the bare floor would go farther."

Then, I directed my attention to another partnership. "I did math here," Rebecca said as she pointed to her calculation. "I knew that the distance the car moved on the floor was much longer. I wanted to know how much longer. I subtracted the two numbers," said Rebecca as she proudly pointed to her calculation.

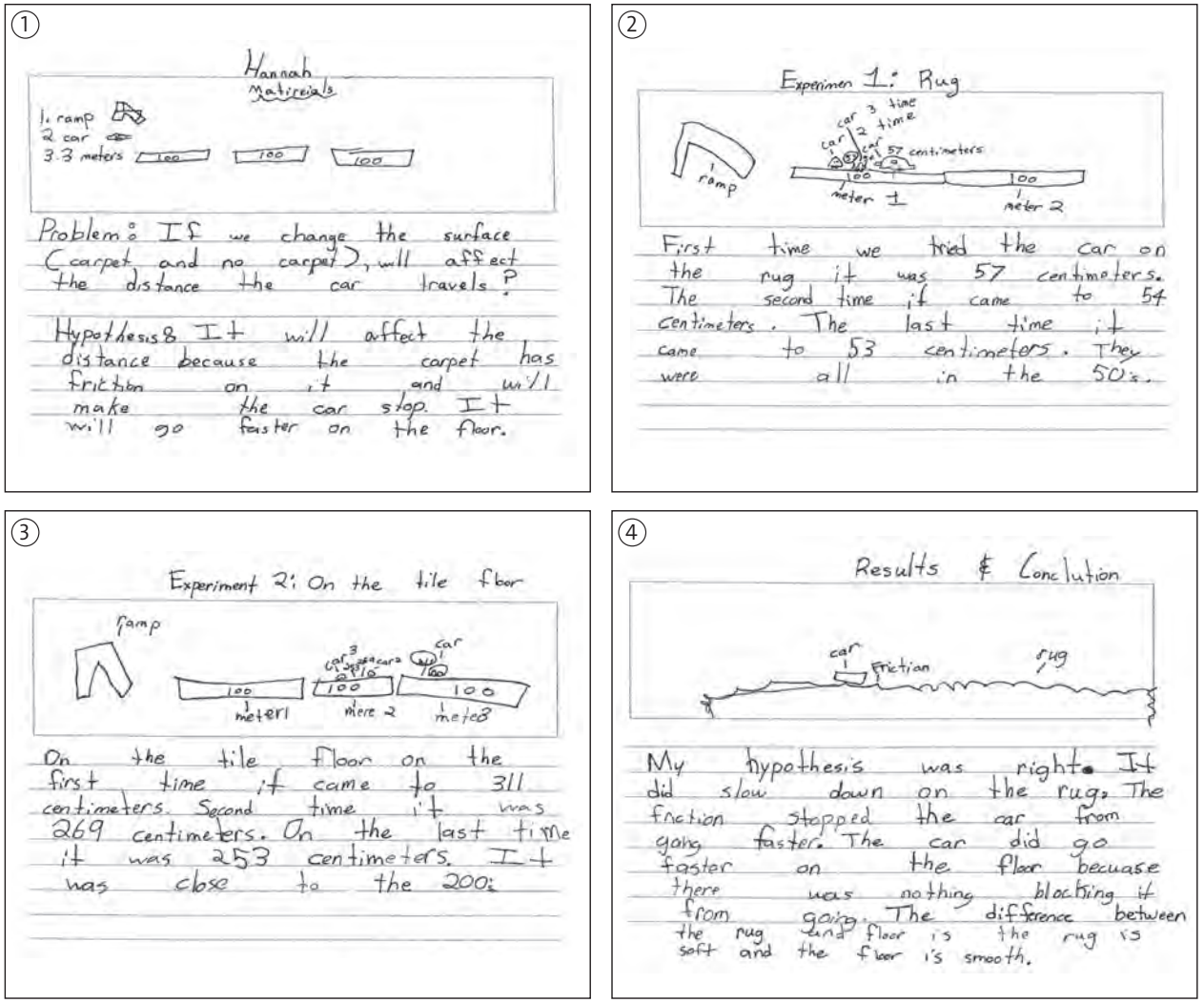


FIG. 1–1 Hannah's lab report

Session 7

Writing about More than One Part of a Book

IN THIS SESSION, you'll teach students that one way writers make their letter writing stronger is by writing opinions about more than one part of the book and planning for the different parts of their letter before drafting.

GETTING READY

- ✔ "Make It Stronger, Longer, and More Convincing" chart (see Connection and Share)
- ✔ Multiple pages of letter-writing paper stapled together to create a letter-writing booklet (see Teaching). Stock your writing center with these booklets as well.
- ✔ *Pinky and Rex and the Bully* by James Howe or another touchstone text for this bend (see Teaching)
- ✔ "Uncovering Our Opinions about Books" chart (see Teaching)
- ✔ Chart paper and marker (see Share)

IN THIS BEND OF THE UNIT, you'll dive back into letter writing with the goal of helping children raise the level of their opinion writing through deeper analysis of texts and the use of more sophisticated elaborative techniques. Dive with excitement. Act as if this is going to be fabulous. Don't let a trill of nervousness seep out anywhere, even if in your secret heart you are thinking of little James, who is still only writing a few sentences. It's okay. You'll teach him to elaborate a bit more in this bend, turning those three sentences into six or seven or even eight. So often, when we are in classrooms where the teacher says that the kids are finding a certain kind of writing "really hard," we'll ask, "I wonder where they picked that feeling up?"

Young writers are tremendously susceptible to our own attitude about writing. So don't think, "This will be hard." Think, "This will be great! What a fantastic and beautiful task! We are going to write letters that are stronger and longer and smarter than the ones we just sent out into the world!"

You'll want to remind children that writing about multiple aspects of a topic is not new. They have planned for, drafted, and revised numerous informational books in their years as writers. In opinion writing, they have written reviews about their favorite movies or games. They have written to family and friends, sharing with them the best place in town to go for a cupcake or why to avoid the restaurant down the block—the one that serves French fries that are soggy and way too salty.

As this bend progresses, you'll teach children to write long about *one* idea, incorporating textual evidence and their own thinking to build an argument. Today, however, you'll start them off writing more by encouraging them to write long about a variety of *places* in their book. A very concrete way to do this is to present children with multipage booklets for their letters. Your students are accustomed to writing across pages, allowing themselves plenty of space to grow their ideas. In this session, you will bring this idea forward into letter writing.

MINILESSON

Writing about More than One Part of a Book

CONNECTION

Welcome children to the new bend by praising the work they've already done. Invite your writers to recall what they already know about getting started with writing, and encourage them to think about what it looks like when they do their best.

"Writers, what a fantastic celebration we had yesterday. Just look at our wall of letters, and think about all the letters we sent out in the mail! I'm also noticing a ton of envelopes in the baskets in our classroom library; I bet those will be super helpful when you are looking for books for reading workshop. Our opinions about books are out for the world to see!

"Now, writers, we are going to keep writing about books. It's clear that you all have so much to say about the books you know and love. But I don't think writing teeny, tiny letters will be enough for us anymore, do you? You know way too much! Instead, I thought I'd teach you some strategies for writing longer, more grown-up letters about books. Do you feel ready for that?" Children nodded across the meeting area.

"Before we start today, let's spend some time thinking about what we know about writing strong letters. What have we learned that might help us now, as we write longer letters? Think for a moment. What do you already know how to do? Put a thumb up when you have an idea."

I waited until thumbs were in the air.

"Go ahead, turn and tell your partner your idea about something important you might do when you are writing letters today. I'll listen in and try to capture what you say."

Gather your children's ideas on a chart and then share them, capturing the major lessons you hope they took from Bend I.

As the children talked, I moved around with my clipboard. After a moment, I gathered their attention.

"Writers, what I really liked about your conversations is that you thought long and hard about what you learned in the first bend of our unit *and* what you've learned in prior units. I've started a chart for us that I'm sure we'll be able to add to in the next couple of days."

◆ COACHING

I try to tuck in praise for students' accomplishments so that the tone of the workshop celebrates students' voices as writers.

This kind of inquiry during the connection moves children into higher levels of agency and transference. You demonstrate that you expect them to carry their learning forward—and that you trust that they know stuff. It helps to emphasize not just "what they know about x," but "what they know about doing x really well."

Make It Stronger, Longer, and More Convincing

- Introduce the book.
- Write your opinion.
- Give reasons—use BECAUSE.
- Give evidence from the book—use FOR EXAMPLE.
- Talk to your audience.

Name the teaching point.

"Today, I want to teach you that when writers want to write *more*, one way they get started is by planning. They take a minute to plan for what will go in each part of their letter, remembering all the different parts of a book they can write about."

TEACHING

Invite students to recall some of the ways they developed opinions about books from Bend I. Explain that they have graduated to a point where they can write about more than one opinion in a single letter.

"Writers, let's give this a try together. Often, when writers are getting started with a longer letter, they imagine the different parts their letter will have. It's a bit like imagining the chapters in an informational book. In fact, I made us some letter booklets to help us do just that." I held up the new paper choice, fanning through the page. "Using this letter booklet, you can make a plan for a few ideas or opinions that you have about a book and then put each opinion on a different page, just like making chapters in information books.

"Let's try this with our book, *Pinky and Rex and the Bully*. Each part or section of our letter can explain an opinion, and we already know lots of different places we can stop and have opinions when reading!" I revealed the chart from Bend I, listing the parts of books that often spur opinions.

"Let's imagine that we are writing a long letter about *Pinky and Rex and the Bully*. What are some different parts of the book we might write about? What are some opinions we have? Turn and talk to your partner."

FIG. 7–1

You will want to choose a book your children know and love. You might continue modeling using Mercy Watson *or, as we decided to, switch to another book the children have heard read aloud and know well. The important thing is that children know the book well enough to be able to practice these strategies alongside you.*

Uncovering Our Opinions about Books

Writers can study . . .

- Characters
- Favorite parts
- Pictures
- Covers
- Titles

I listened in for a moment and then called the students back. "Okay, writers, we have a lot of opinions we could write about. I heard some opinions about the character," I pointed to the first bullet on the chart, "about how Pinky is different than other kids and how Kevin is a mean bully. A part of our letter could definitely be about the characters in the book! And a lot of you think that the illustrations in this book are so important, because they give information that the words leave out! Maybe we could write a section of our letter on that.

"Now watch how I plan a couple of these parts. I'm picturing how our letter might go. First, I'm going to write a bit about how Pinky is different than other kids." I pointed to the first page of the letter booklet to show where I would write that idea. "I bet I can fill almost all of this page writing all the ways that Pinky is different! Next," now I touched the second page of the booklet, "I'll write about how Kevin is a bully. That's two sections! Let's see, I could also write a new section about how important the illustrations are to the book." I touched the third page of the booklet. "Wow, that would be a three-page letter!"

Debrief by walking students through the steps you took to plan your new letter.

"Do you see how I did that? I planned a longer letter by imagining a few different parts it might have and by putting each of those parts on a new page. I got ideas for those parts by using our chart, 'Uncovering Our Opinions about Books.' Now, when I go to write my letter, I can push myself to write a whole lot about each opinion, using everything I know about good letter writing."

ACTIVE ENGAGEMENT

Invite your writers to keep going with the work you started together, coming up with more opinions they might write about.

"You can do this, too. So far, we've brainstormed three different parts our letter might have. Go ahead and turn and talk to your partner. Can you come up with a fourth opinion we might write about? You can use our chart if it's helpful."

FIG. 7–2

You'll notice that I've intentionally set students up to think about opinions, not just parts. Getting ideas into the "air" is often really helpful when students are getting started.

Call the children back together, sharing some of what you heard.

I listened in and then called the children back together to share their ideas. "Writers, you have so many opinions about *Pinky and Rex and the Bully*. I heard Eldin and his partner talking about how they could write about Mrs. Morgan. Their opinion is that Mrs. Morgan is a very wise character. Rimari and Dante want to write about their favorite part—the first chapter. Their idea is that Pinky is embarrassed about being saved by a grandma!

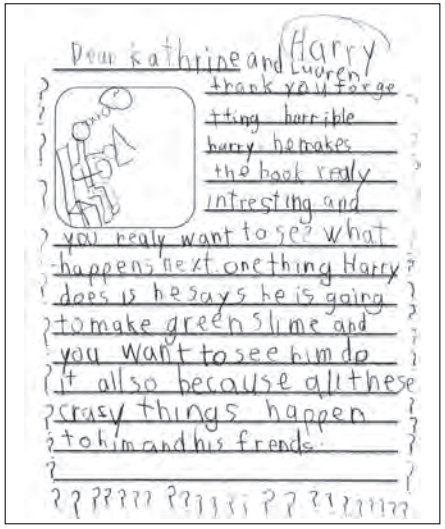
"Look at how much we know! We definitely know enough to write a nice, long letter with many parts."

LINK

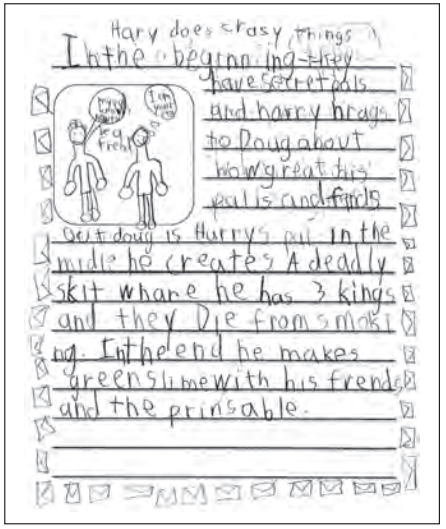
Ask your children to plan for the sections of their own letters before heading off to work independently.

"Writers, I bet you know enough to plan for two or even three parts of your letter. Before you leave the meeting area, why don't you try starting this plan. What will be the first opinion you'll write about? How about the second? Can you think of a third? Once you feel like you have a good plan, go off and start writing."

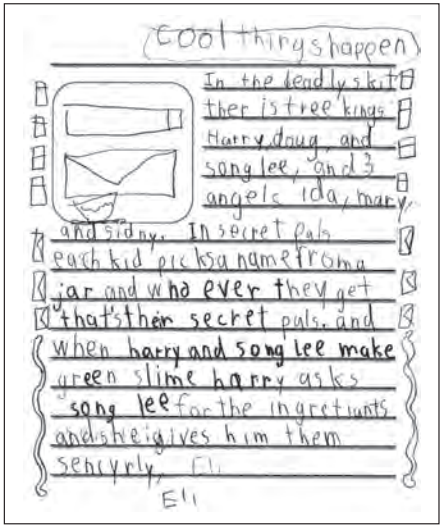
You might decide to give each student their own small booklet, to touch each page and plan their letters across the pages. Planning across pages is not a new strategy for students at this point in the year, so the tactile practice may not be necessary. However, you know your students best, and if you think your students will benefit from this added practice, feel free to hand out blank booklets for students to plan with.



Harry: Dear Katherine and Lauren, Thank you for getting Horrible Harry. He makes the book really interesting and you really want to see what happens next. One thing Harry does is he says he is going to make green slime and you want to see him do it also because all the crazy things happen to him and his friends.



"Harry does crazy things": In the beginning they have secret pals and Harry brags to Doug about how great his pal is and finds out Doug is Harry's pal. In the middle he creates a deadly skit where he has 3 kings and they die from smoking. In the end he makes green slime with his friends and the principal.



Cool Things Happen; In the deadly skit there is three kings Harry, Doug and Song Lee and 3 angels Ida, Mary and Sidney. In secret pals each kid picks a name from a jar and whoever they get that's their secret pals. And when Harry and Song Lee make green slime Harry asks Song Lee for the ingredients and she gives him them. Sincerely, Eli

FIG. 7–3 Eli plans for his three sections, jotting keywords at the top of each page, before writing.

Supporting Writers in Paragraphing

YOUR WRITERS WILL FIND BOOKLETS INCREDIBLY HELPFUL when attempting to elaborate on their ideas and create sections for their letters. There is nothing like the turn of a page to say to a reader (and a writer!) "I'm on to a new idea." You may find that some students are ready to graduate from writing across pages, however, and you'll want to pull these children into a small group to teach them how to compose expository paragraphs.

Noah, Petra, and Levi had all written one section of their letters and were about to begin a second section, on the second page of their booklets. I seized this opportunity to teach each of them how to paragraph. "Noah, Petra, Levi—I pulled you together because I think it is time you graduated from booklets to something more grown-up. How would you feel if I taught you a bit about something called paragraphing?" They each smiled, pleased that they had done strong work and were ready to move onto bigger things.

I put Noah's piece of writing between the three of them (see Figure 7–4), using it to begin my teaching. "Noah, will you tell Petra, Levi, and me a bit about what you were planning to do next?"

"I wrote about how Mr. and Mrs. Twit are mean people. Next," and at this he turned to the second page of his booklet, "I am going to write about my favorite part, when Mrs. Twit puts her glass eyeball in Mr. Twit's drink."

"Gross!" The other children and I looked at each other in disgust. "Wow, those sound like some interesting characters, Noah!" I stopped teasing, taking on a more serious tone. "What I want to teach the three of you is that grown-up writers don't turn to a new page every time they have a new idea. Instead, they fill a whole page with their writing, using paragraphs to tell their reader when one section is done and a new one is beginning. So, Noah, you can start writing about your favorite part of the book right here, on this sheet of paper." I tapped the sheet where he'd written his first body paragraph. The children looked at me, nodding their heads, but clearly not quite grasping what I was saying yet.

"Let me show you what I mean." I took out a piece of paper on which I'd already written one paragraph. "I wrote one paragraph here, about how Pinky is a different kind of kid. I'm ready to go onto my next section, which will be about Kevin the bully. But," I emphasized the *but*, making sure Noah, Petra, and Levi were with me, "I don't need to use a second piece of paper! Instead, I can make a new paragraph and start writing about Kevin right here, on this page. Let me show you."

I modeled skipping to the next blank line and making a small indent with my finger. "I'm going to skip to a new line and make a big space, called an indent. This way my

MID-WORKSHOP TEACHING

Jotting Notes at the Top of Each Page to Hold Your Idea

"Writers, find a good place to pause for a moment. I want to give you a tip." I waited for a moment while pens stopped and eyes met mine. "Now that we are writing longer letters and planning for more parts, you may find that you are forgetting your plans. Put a thumb up if that has happened to you." A few thumbs went up, along with some nervous giggles. "Well, Eli just figured out a quick and easy way to fix that. Remember earlier when you made your plan and touched each page, telling where each part would go? Well, instead of just *saying* what each section will be, you can write it. You can jot a few words at the top of your page to help you remember what each section will be about. This is quick, and when your plan is written down, you can't forget it! Take a moment now and say your plan again, but this time jot a few words on each page to remind you what you will write in each part."

writer will know that I finished talking about Pinky and am moving onto a new topic." Then, I began writing the first line of my new section in the next paragraph.

"Why don't you three give this a try? Instead of starting a second page of writing, see if you can make a new paragraph and write your next section right under the first." I coached them as they skipped a line, made a small indent and then began writing their second paragraph.

Once I was sure they had gotten the swing of it, I wrapped up my teaching. "Noah, Petra, Levi." I looked at them each in turn. "What do you think you'll do when you are ready to write about your *third* section?"

"Start a new paragraph!" said Petra. I reiterated the teaching. "That's right. You'll skip to the next line, make a little indent so your reader knows a new part is starting, and then begin writing. You'll only need a second piece of paper when you fill up this first one!" I sent the children off with a new paper choice: plain, lined paper.

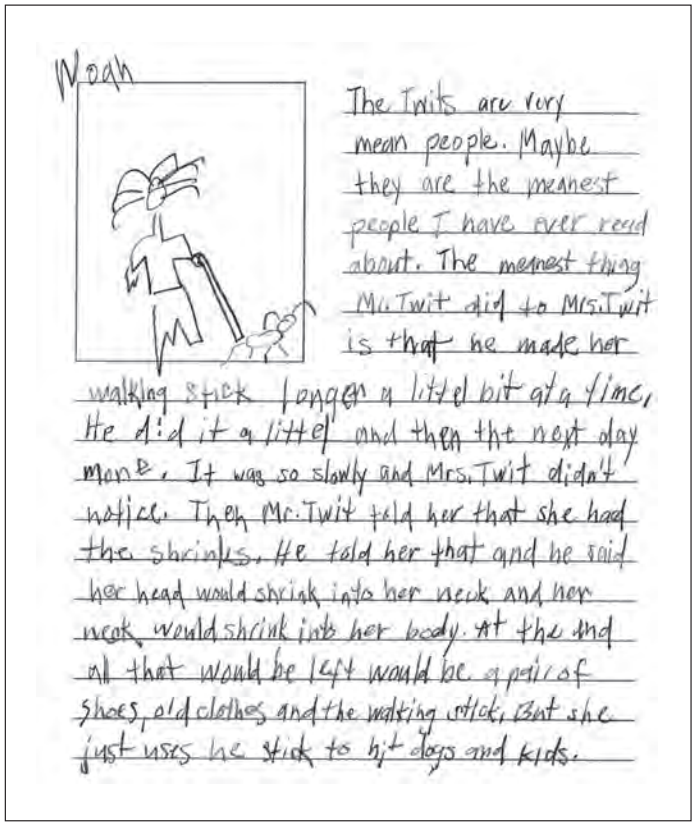


FIG. 7–4 An excerpt from Noah's letter that shows he is ready to learn about paragraphing.

SHARE

Using Literary Language

Work with students to create a chart listing domain-specific words for writing about books. Encourage them to incorporate these words into their letters.

"Writers, will you join me on the rug with your writing folders, pens, and a clipboard?" As the children gathered, I started a quick chart. I titled it "JUICY Story Words." Many children read the title as I wrote it and started to chat. We already had a chart titled "JUICY Words" in the classroom. The "JUICY Words" chart was overflowing with words children collected from read-aloud and independent reading that they thought were especially interesting and that they wanted to use in conversation and writing. The children were clearly curious about this new "juicy" chart.

"Writers, this whole school year we have been collecting words we like and want to use and putting them on our juicy word wall. How many of you think that when you use the words from that wall you sound smarter and more grown-up?" Lots of hand went up. "We also have some words that we have collected that go with our science work, right? That's sort of like a juicy science words chart." The children agreed, and a few pointed to the force and motion words that were still up from our last science unit. "How do you feel when you use those words?" The children said they felt smarter and more grown-up using those words too.

"Well, today I want to teach you that books and stories have special words, too. These are the words that experts use when they talk and write about books. And when we use these special words, not only do we sound smart and grown-up, but we also make it easier for our readers to understand our ideas! What kind of words do you think belong on this chart?" I waited a moment to see if any of the children would start the list right away. When they didn't, I started to write a few words on the chart to get their thoughts flowing. "Juicy Story Words: Character, Setting."

After just these two words children started calling out other words we had used to talk about our books. Soon the list included more.

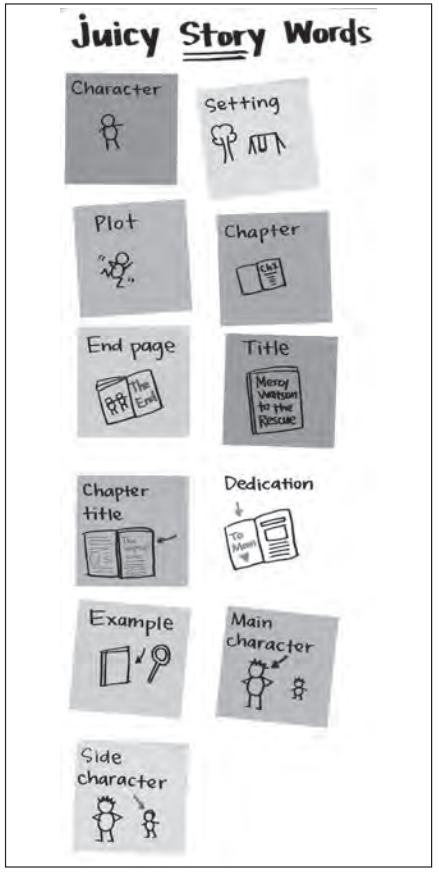


FIG. 7–5

"Wow, we know a lot of juicy story words. Using these words will help make your writing sound clearer and fancier! Right now, pick up your writing and reread it. Where can you take out an ordinary word and put in one of these juicy story words? Your writing will sound so grown-up when readers see these words in there!"

As children worked, I added today's new strategies to the chart we began in the minilesson.

After a few minutes I stopped the revisions. "Writers, isn't it cool how changing just a few words in your writing can make it sound so much smarter?" The children agreed. "I am going to hang our new 'Juicy Story Words' chart right next to our juicy words chart so you can use it every day to make your writing stronger."

FIG. 7–6

Depending on what you've taught children, this list may look a bit different. If children offer little to no words for the list, you might use this opportunity to introduce them to a few new words, broadening their vocabulary and then making sure to incorporate those words into book conversations in the weeks ahead.

We use the term juicy *because it is one that our children are familiar with. You'll want to adapt the language of this lesson to fit the work your children have already done. Perhaps you simply have a word wall and explain to the students that you will soon be adding a story word wall to the bulletin board. Perhaps you refer to domain-specific language as "expert" language or "technical" vocabulary. Some teachers use the adjective* sparkling *for literacy language. The wording itself does not matter; it's the notion that writers use specific, expert language.*

Session 11

Studying Structure

IN THIS SESSION, you'll teach students that poets experiment with different structures. In this case, students will study two mentor poems with different structures (a conversation poem and a list poem) and add these structures to their repertoire.

GETTING READY

- ✔ Chart from Bend I, "Strategies Poets Use to Write Poems" (see Connection)
- ✔ Tiny Topics notepads (see Connection)
- ✔ "Maples in October" by Amy Ludwig VanDerwater, written on chart paper (see Teaching and Active Engagement)
- ✔ "Destiny" by Kristine O'Connell George, written on chart paper and one copy for each student in their poetry folders (see Teaching and Active Engagement)
- ✔ Bags of assorted items (rocks, spoons, clay, and so on) from which children will make various things (see Share)
- ✔ You may also want to stock folders with poems (which you have permission to copy) written in a variety of structures that you hope students will notice and emulate. See the online resources for sample poems by Amy Ludwig VanDerwater and Zoë Ryder White. See also Amy's blog, http://www.poem-farm.amylv.com/, an excellent resource of both poems and poetry ideas.

AS STUDENTS VENTURE INTO THE THIRD BEND of this unit, you will help them focus on structure—sometimes also referred to as form, organization, or design—and on the ways structure relates to the sounds and the meaning of poetry. In a poem, structure is especially visible. The words stand on one page, and even just a look at that page reveals something about a poem's structure. The lines of one poem alternate between two voices. The lines of another are jagged and short, until the poem's end when the words cascade, one after another after another, a long single line.

Of course, your children won't be very skilled at talking about the structures of poetry. They are not apt to come to this unit knowing the domain-specific vocabulary for talking about poems (or, in fact, for *thinking* about poems), so you will want to provide them with some of that language and some of the accompanying concepts. Children can learn that just as there are prose genres—mysteries, fables, historical fiction, personal narrative—so, too, are there kinds of poems. More than this, they will learn that poets can "try on" those different kinds of poems. Just as a sculptor molds a piece of clay this way and that, manipulating it until it takes on a form that seems right, so, too, a writer plays with the words and sentences on a page until she finds a form that best fits what she hopes to say.

Poets make a design, a structure, with words, information, and ideas. Today's session will teach children that as poets, they can take a topic, and they can think about that topic one way and then another way. By exploring a variety of structures, youngsters can learn that the palette a writer draws upon contains not just ideas, experiences, and language; it also contains structures. They'll learn this, above all, from being invited to explore poetic structures. They will emulate their favorite authors and mimic poetic forms. Tomorrow you will teach into this work more explicitly, guiding children through an inquiry in which they'll name the component parts of various poetic forms. Today, simply draw your children's attention to the idea of different structures, and let them play.

MINILESSON

Studying Structure

CONNECTION

Rally children's energy for this final and most sophisticated bend in the road. Remind them of all they know about choosing a topic for a poem, and ask them to choose one.

"Poets, will you join me in the meeting area?" I asked, and once they were settled, I began. "Today begins the final bend in our poetry unit. You've learned so much about writing poetry already, and now I think you are ready to dive into even more sophisticated ideas. How many of you have ever been on a roller coaster?" The children signaled, and most had. "You know that feeling when you're poised at the top of the hill, and you can see the land all around you? And then the car slowly starts to creep toward the edge, and suddenly, you're flying! Writing poetry can feel like that. We're all together on a roller coaster, ready to start this next bend, and before we do, we must climb up, up, up, and that will take some work. Ready?

"So, you've already been watching the world with poets' eyes, and you are probably already brimming with ideas for new poems. You can always use our chart to help you get started, too, if you're stuck."

Strategies Poets Use to Write Poems

- Poets find a big topic that gives them a big feeling.
- Poets find a small moment, detail, or object that holds the big feeling.
- Poets look with poets' eyes and see this ordinary thing in a new way.
- Poets write about it, experimenting with line breaks.

"Before we dig into today's new work, right this second, think of a topic you really know and care about so you can write a poem about that topic today. You can flip through your Tiny Topics notepads or just think of a poem idea that's been on your mind lately." I gave the children a minute to think and then asked them to signal with a thumbs-up when they had decided on an idea. "Once you have your idea, turn and tell your partner what you'll write a poem about today." The room erupted, and I listened in as children shared their new ideas.

◆ COACHING

You'll be instilling a bit of drama, hyping the upcoming bend in the unit, and meanwhile continuing the theme in this series of valuing the opportunity to work hard. Strong writing grows in the soil of hard work.

Because we want students to be able to really focus on the new ideas, it helps for them to already have a topic in mind before we launch into the next part of the lesson. But keep this quick. The meat of the lesson is to come.

Explain to children that one thing (whether an object or an idea for a poem) can take on many different structures.

Gathering the class, I said, "Keep your idea in mind. I promise we'll get back to it. So, one of my favorite things to do is take long walks on the beach collecting shells. I walk until my bucket is practically overflowing and then head home. Then I take out my shells, one by one, and lay them on the floor. When they are all there, I always ask myself, 'What should I do with these shells this time? What will they become?'

"One year I decided to string them together. I used colorful yarn and made necklaces and bracelets out of those shells, lots of them, for all my friends. Another year I turned the shells into little creatures. I would choose small shells that could become heads and glued them onto bigger shells, for bodies, and glued on feet, too. I made turtles and crabs and a mother cat with little kittens around her, all from shells. One year, I filled a glass lamp with my shells.

"Now, here's where your poem idea comes back in: just as shells can become many things—a necklace, a turtle, the filled in lamp—the topic you've chosen can be shaped in different ways. And each of those different shapes can still be a poem. I'm sure you've realized that poems do *not* all look or sound the same. Poems are built in different shapes—or as poets would say, they have different structures."

These questions—What do I have? What can I make?—are questions that poets ask themselves over and over. By sharing this shell story, you help children understand that like shells, lines for poems lie everywhere. Throughout this unit, you might notice such lines across the day. "Look! A poem line!"

When you are teaching a concept to kids, it is important to come up with a very short list of the terms that you'll treat as synonyms. In this instance, we're using "shapes" and "structures" as synonyms. We could also use the term forms, *but it is probably best to not throw around too many terms until kids grasp the primary ones we are using.*

Name the teaching point.

"Today I want to teach you that when a poet writes a poem, the poet experiments with different structures. To do this, the poet studies what other authors have done and then tries those different structures on for size."

TEACHING AND ACTIVE ENGAGEMENT

Teach by guided practice. You'll be walking kids step by step through the process of thinking of a topic, then considering several structures, then trying them on.

"So, first, the poet has something to say. Right now, will you hold your topic in your hands?" I cupped my hands to show that I was holding my topic. "I'm holding my topic now. It's about cooking chili with my brother.

"Now, in your own mind, think of some words you might put into a poem about *your* topic. Get some jottings going in your mind, jottings that could become a poem later."

I looked intently at the invisible topic in my own hands and started whispering some words about it. "Cans of beans, spices, smooshed tomatoes." The children were doing the same with their own topics.

Notice this is both teaching and engagement—we'll cycle through these twice.

When you model getting lost in your own work in this way, students have an opportunity to observe and learn from your writing process, to see that you are not distracted by their side conversations, so interested are you in writing. As teachers of writing, we are always modeling process and work habits as well as specific writing strategies.

Reveal a poem with a very distinct text structure, and ask children to annotate it with their observations. Set two kids up to do so at the easel while others work at their rugs spots.

"Now that you've got your minds around your ideas, think about possible structures in which your poem might be written. (Structure just means the specific way a poem is put together). Let's just look at a few possibilities for now. Let's look at one kind of structure first and notice what the poet, Amy, has done to organize, to put together, her poem."

I read the first poem, which was written on chart paper, accentuating the alternating lines representing alternating voices.

Maples in October
by Amy Ludwig VanDerwater

They rustle to each other—

I think today's the day.
Wind is getting colder.
Geese are on their way.
Oak is throwing acorns.
It's time to go ahead.
I think today's the day.
Let's change our leaves to red.

"If you could jot what you notice about how that poem goes, what would you jot?" I added, "In the air, jot what you notice as though you are writing right there in the margins of the poem. That's what poets do. It's called *annotating* the poem. We'll *actually* annotate the one on chart paper up here." I signaled to Silas and Claire to come to the easel and gave them each a marker. I took one as well, and while they annotated the poem, I added a label to the whole project: "Annotating the poem." While they worked at the easel, the other children wrote-in-the-air at their rug spots. Silas jotted, "This guy is talking to that guy," with arrows to the alternating lines. Claire recorded that this was a conversation, and they were talking about fall.

After a quick survey of the kids working on the rug, I continued. "So, here is the important thing. Poets think about their topic and think about a structure. Shall we call this one a conversation poem? Hmm. Might this structure be right for your topic? Let me think, too, might a conversation poem be right for my poem about making chili with my brother? Don't decide yet! Just keep it in your mind!"

You may wonder about using a term like annotate *with second-graders, but the truth is, this word has a very concrete and clear meaning, and it is something you are asking kids to do. They'll relish being given the technical term and will feel very grown-up. You won't just be teaching them the specific term; you'll be teaching them that experts on a topic learn the lingo of that topic.*

You might decide to have children come up with their own names for the structures you introduce.

Channel children to annotate a second poem, one with a contrasting and distinct structure, again thinking of this structure as a possibility for their intended poems.

"Let's look at a second poem." I displayed the second poem on the easel, next to the first.

Destiny
by Kristine O'Connell George

Some trees will become
  Grandfather Clocks
  Carousel Horses
  Grand Pianos
  Podiums or Front Porches
  Totem Poles
  or Cathedral Doors with Intricate Latches.

Others, pencils, toothpicks, or ordinary kitchen matches.

"This one is in your folder. Quick, take it out and annotate it. Jot your observations in the margins, and I'll be doing the same." I began annotating the poem on the easel and gestured for Claire and Silas to continue as well. As the children worked on their poems, I voiced over, "Notice the structure, the way the whole thing is organized. That's the part we are thinking about right now. Is this a conversation poem too? If not, how would you describe it?"

On the chart, Silas jotted, "It's all the things trees become."

I quietly said to him, "Yes, it's like a list of all the things trees become." Then I looked at his note and added, "You better put in that it is a *list* of the things trees become, right?" He nodded and inserted that into his note.

I called the children back together. "Poets, I can see that many of you are saying that this poem is not a conversation. It's a list. Kristine doesn't list the things she wants for her birthday or the things she will buy at the grocery store. She lists all the things that trees become, listing one after the other after the other. Hmm, a list poem. That's another structure poets sometimes use."

Remind students that poets experiment with alternative structures. Recruit the class to help you imagine your topic in one of these structures.

"Poets, you looked at only two poems today, but already you noticed that sometimes poets write conversation poems—where one person or object talks to another—and sometimes they write list poems. When poets write, they make decisions about what structure their poems will take. Will you help me try it out with my chili poem, right now? Let's see. This would probably work in either structure, but let's try a conversation poem first.

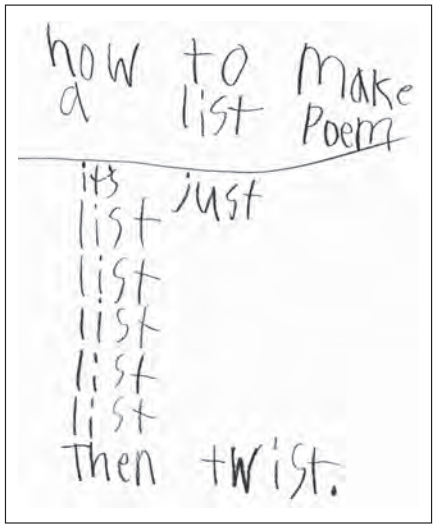


FIG. 11–1 West's "How to Make a List" poem

Be on the lookout for list poems to share with your class; you will find many. It is one of the most common structures for poems and one of the easiest for children to try. Both of the structures you introduce today are ones your students will recognize if they peruse anthologies of poems. You might invite them to "treasure hunt" for the new structures you study and share their findings with the class.

Later, West wrote a how-to list poem (see Figure 11–1) linked to today's teaching. It is easy to find procedural poems such as this one in children's anthologies, and your students may choose to add a category of "how-to poems" to your class poetry wall. "How to Talk to Your Snowman" by Beverly McLoughland and Eve Merriam's "How to Eat a Poem" are two such examples.

"What could I do to start a conversation poem about making chili with my brother? Talk to each other. How could I start? Who's talking?"

I listened in and asked students to share ideas. Culling from what I'd heard, I'd soon written the beginnings of a conversation poem on chart paper.

I'll read the recipe.
I'll open the cans.
Don't forget the garlic.

"Let's stop for now. You've given me a great start! Later, I'll finish this poem, or maybe I'll try making a list poem."

Debrief to point out the replicable steps you just helped the class to do.

"Writers, the work you are doing is work that poets do all the time. Poets often start with a topic, with something to say, and then they try putting that topic into one structure and then another. Sometimes, they don't just try one way that a conversation poem could go, or a list poem. They try a bunch of ways. This is how poets find the structure that seems to be the best fit for what they want to say."

LINK

With their chosen topic in mind, channel students to consider different ways to build a poem around that topic, using different structures. Once you see a child writing, send that child off to work at his or her seat.

"Will you, again, hold your poem idea in your hands. Now, without thinking about structure, say some words, some images, that might go in your poem. Say these to yourself, in a whisper or silently." I waited for children to do that and coached into what a few of them were doing.

"Now the hard part. As you keep thinking about and saying words and images that could go into your poem, think, 'So what ideas am I beginning to get for how I could turn this into a list poem or a conversation poem or some other structure that we haven't talked about yet?'" I again left time for children to do this alone.

"Today when you go off to write, first open your folders and read through your mentor poems, jotting what you notice about how the poems are structured. Is one poem a list? Can you find a poem that goes back and forth or repeats certain lines or images? What new things will you notice about how poets organize, or structure, their poems? Begin your writing work today by reading, annotating the poems in your folder, and allowing them to give you new ideas for structuring your own poems. Then, let your reading lead you right into writing poems of your own. You might try writing the same idea in two different structures! Poets do that all the time."

I don't want to take too much time with this now, so I make a mental note to come back and finish the poem later.

Poems Have Structures

- **Conversation poems** include two voices—"Maples in October"
- **List poems** are lists—"Destiny"

We suggest getting students started this way because it can be easier to think about structure when there has already been a bit of language generated around a topic.

You are coaching the children to do some ambitious work. They won't all be able to do this, just now in the minilesson. That's okay. You'll be able to help them during the workshop itself.

CONFERRING AND SMALL-GROUP WORK

Help Students Read Poems Attentively

TODAY'S WRITING TIME will progress from reading and annotating poems to writing poems. As your students pick up poems to read on their own, you'll want to use every possible opportunity to mentor them in this work. This may surprise you. You may think, "Early on in today's workshop, they won't be writing yet. Does reading a poem really take so much mentorship?" But the truth is that your demonstrations can make it vastly more likely that your children actually engage in close reading. If you listen attentively to their conversations and to the poems they are responding to, you can show a level of attentiveness to and respect for the text that will quickly rub off on your students. Let the poems give you goose bumps, let them make you gasp and laugh and marvel and peer more closely at the page. Be astonished. And bring the youngsters in on your responsive, wide-awake reading.

After you help children read well, responding deeply to the poems, then it will be a natural extension for you to help children turn around in their tracks and ask, "How did the author do that?" "How did she make me laugh aloud?" "What did she do to make me stop at this part and read it again and marvel?" World-class standards ask you to nudge students to go a step further and also ask, "Why might she have done this? How do the decisions she made about craft reflect the themes she's putting forward in the poem?"

By helping students think about the decisions that an author has made, you will be continuing a long-standing effort to help your children understand that there are real people behind texts, and those real people have made choices between this structure and that one, this word and that one, this ending and that one. As you engage with children's work, use poets' names. Help them be on a first-name basis with poets. Ask questions such as, "What do you see that Joyce did in this poem? How did Kristine decide to structure her stanzas?" Then help them turn this observation into possibilities for their own work by asking, "What are you learning from Patrick that you plan to try in your own poem today?"

MID-WORKSHOP TEACHING **New Goals for Writing**

"Poets, can I stop you?" I said. "You've done some really nice work. Right now, if you are wearing green, will you stand up?" Around the room, children stood up, giggling a little at this strange command. "Those of you wearing green, will you show the kids who are near you what you wrote today? I'm guessing that lots of you tried out writing your poem using one, or maybe even both, of the structures we studied. Go!"

After the children talked and shared for a bit, I said, "Now, those of you who aren't wearing green today, stand up. What did you just learn that could help your poetry? If your mind was turned on full force while you were helping Mr. or Miss Green, I'm very sure *you* learned something even while you were helping. I'm very sure you can come up with some idea for how you can make your poems better—the one you worked on today and others. So right now, think of what ideas you have for how your poems could be improved." I gave them a long moment of silence—one that felt especially long because they were still standing. "Thumbs up if you thought of a way to improve your poems." They all gestured so.

"So we just have fifteen more minutes, and you have a lot of work to do. I bet you'll be revising your poems. And also, don't forget, in addition to looking at the structure of the poems in your folder, try annotating one with a few different cool things that you notice. Then take the same poem idea, and try writing it in the structure that you have just studied."

SHARE

Using Manipulatives to Think about Structure

Distribute bags full of assorted items, and channel tables of kids to make something out of the stuff. Then channel them to use the same stuff to make something different and, finally, to discuss how that work relates to the teaching point of the day.

"Poets, get to your seats. We're not going to come together for today's share." The children moved to their seats. Then I distributed a bag of stuff to each table, with the strictest instructions *not* to open the bag until I gave the word. The bags contained items that could be combined to make creatures, castles, tea parties: rocks, shells, clay, feathers, a few spoons. I'd collected the items with thoughts in mind for several alternative things that these could easily become. "Poets, you have three minutes. Work together to make the contents of your bag into something that you care about. Go!"

After a minute and a half, I said, "One more minute," and then, shortly thereafter, I stopped the children and asked them to stand back so they could see each other's creations. There were a lot of arched necks, and then I said, "Here is the hard part. You have two minutes to make something altogether different. Go!" After a flurry of energy, I stopped them, and this time said, "Here is the important question. What does this activity have to do with poetry? Talk together about that."

I listened in as children climbed onto their knees in excitement, trying to put into words the teaching point of the day.

Debrief, leaving students with the take-away that you hope they will remember as they continue writing and revising their poems.

"Poets, I can see that each table group has made such a different thing from your treasure bag. Table 1 has made a chicken picture from their items and table 2 has made a bicycle. From the same materials, you have imagined so many possibilities. This is just what poets do; they shape their ideas into all kinds of structures, over and over again, all through their lives."

This kinetic activity will get the attention of students who learn best that way. In addition to illustrating your teaching point about structure, the activity itself is a kind of metaphor. You will want to listen carefully to what students say as they ponder the ways this activity relates to writing poetry, and of course, you may decide to seed the conversation if you feel they are not grasping your point.

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Judith.Chin@readingandwritingproject.com
Phone: (212) 678-3327

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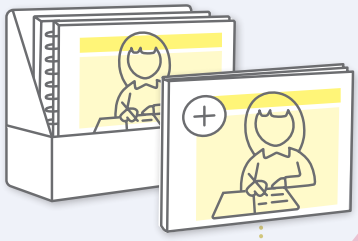

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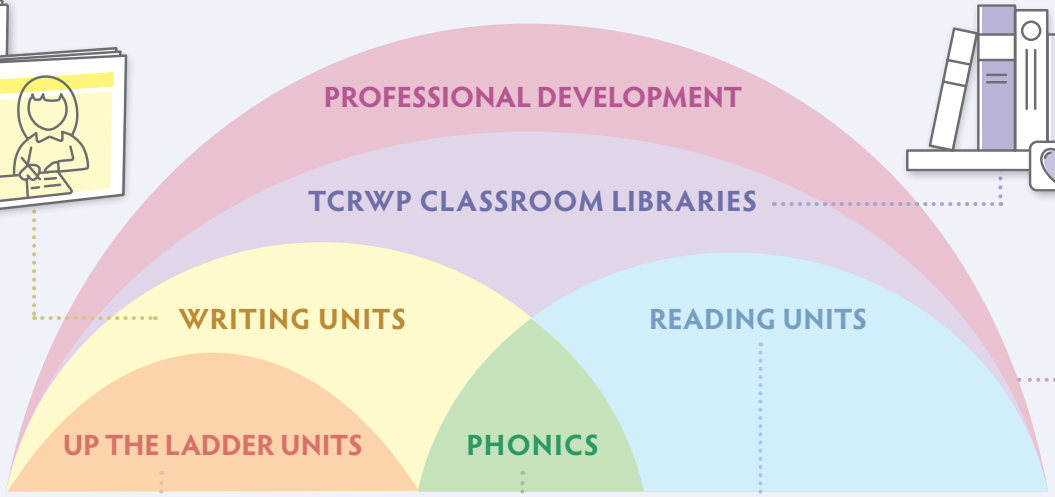

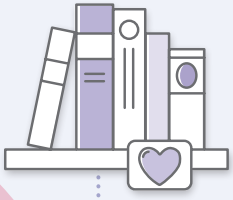

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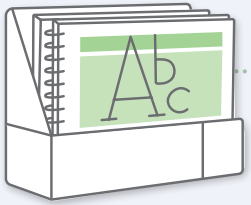
Each of the TCRWP Classroom Libraries is a miniature version of a great bookstore—if you can imagine a bookstore run by the country's greatest readers and the country's greatest teachers—and where every collection has been carefully and thoughtfully designed to lure kids into reading and to move them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

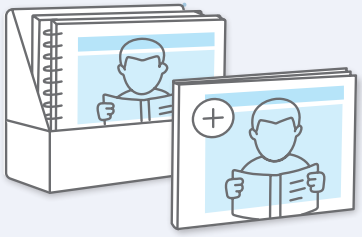
Up the Ladder Units

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



Units of Study in Phonics

These lean, engaging phonics units are deeply grounded in best-practice research—and are also kid-friendly and fun. Lessons synchronize instruction across the reading and writing Units of Study, allowing opportunities to revisit high-leverage phonics skills across the day in ways that help students become stronger readers and writers.



Reading Units

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

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

Professional Development & Professional Books

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

In addition, Lucy and her TCRWP colleagues have written many professional books to support study groups and individual learning. For a complete list of titles, visit **UnitsofStudy.com**.

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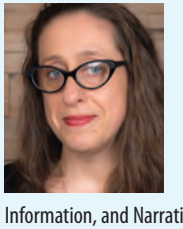
ABOUT THE AUTHORS

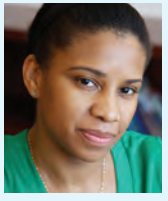
Lucy Calkins is the Founding Director of the Teachers College Reading and Writing Project. In that role, Lucy's greatest accomplishment has been to develop a learning community of teacher educators whose brilliance and dedication shine through in the Units of Study books, which have become an essential part of classroom life in tens of thousands of schools around the world. Take in the sheer excellence of their work, and you will understand why Lucy tells everyone that the Project is as dear to her as her own two sons, Miles and Evan Skorpen.

Lucy is the Robinson Professor of Children's Literature at Teachers College, Columbia University, where she co-directs the Literacy Specialist Program. She is the author, coauthor, or series editor of the Units of Study in Opinion/Argument, Information, and Narrative Writing, Grades K–8; Up the Ladder: Accessing Grades 3–6 Writing Units of Study; Units of Study for Teaching Reading, Grades K–8 series; and Units of Study in Phonics, Grades K–2; as well the lead curator of the TCRWP Classroom Libraries, Grades K–8 (all published by Heinemann); and has authored scores of other professional books and articles.

Elizabeth Franco is a Staff Developer, Researcher, and Writer-in-Residence at the Teachers College Reading and Writing Project, Columbia University. Her passion is for finding ways to make reading and writing both playful and rigorous. Liz is an author or coauthor, as well as illustrator, of five books in the Units of Study for Teaching Reading series, including *Word Detectives: Strategies for Using High-Frequency Words and for Decoding* (which she coauthored with Havilah Jespersen), and three books in the Units of Study in Opinion/Argument, Information, and Narrative Writing series (all published by Heinemann). Liz is known especially for her state-of-the-art work making tools that help youngsters work with more independence. She supports lead teachers in their own professional development work and teaches advanced sections at TCRWP summer institutes.



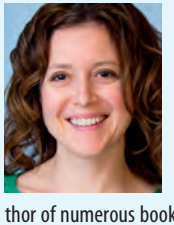
Amanda Hartman, Deputy Director for Primary Literacy at the Teachers College Reading and Writing Project at Columbia University, heads up TCRWP's K–2 reading, writing, and coaching institutes, and presents at conferences around the world. Amanda is the author or coauthor of four books in the Units of Study for Teaching Reading series, as well as two books in the Units of Study in Opinion/Argument, Information, and Narrative Writing series. She has also authored the video, *Up Close: Teaching English Language Learners in Writing Workshops* and is the coauthor of *One-to-One: The Art of Conferring with Young Writers* (all published by Heinemann).



Monique Knight was a Staff Developer at the Teachers College Reading and Writing Project where she worked in schools as diverse as the Promise Academy in Harlem, international schools in France, the Westminster Charter School in Buffalo, suburban schools in Westchester County and on Long Island, and public schools across New York City. Monique has a special interest in integrating literacy and science education. She led summer institutes across the nation and teacher-research projects with the TCRWP.

Lauren Kolbeck was a Staff Developer at the Teachers College Reading and Writing Project, where she pioneered work in content literacy. She participated in a think tank on the intersection of science and literacy, and helped to pilot new methods and materials in content literacy. Lauren also has a special interest in reading–writing connections in the K–2 grades. She works with schools across the US and internationally and has spoken at national conferences. Before joining the Project, Lauren taught Pre-K through Grade 3 at PS 29 in Brooklyn.

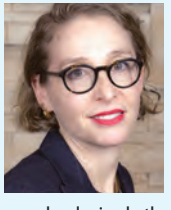
Amy Ludwig VanDerwater is a former classroom teacher and author of children's books including *Forest Has a Song*, *Every Day Birds*, and *Read! Read! Read!* She is a graduate of Teachers College and co-author of *Poetry: Big Thoughts in Small Packages*, a part of the Calkins Units of Study in Opinion, Information, and Narrative Writing series.



Alexandra Marron was a Staff Developer, Researcher, and Writer-in-Residence at the Teachers College Reading and Writing Project. Her responsibilities included leading a yearlong study group for master teachers, presenting at conferences, teaching at summer institutes, and above all, helping teachers and principals in dozens of schools lead state-of-the-art reading and writing workshops. She is coauthor of numerous books in the Reading and Writing Units of Study series including *Writing About Reading*; *The Literary Essay*; *Narrative Craft, Shaping Texts*; *Interpretation Book Clubs*; and *Reading Pathways*. Ali has played a leadership role in developing learning progressions in argument writing, and participates in a study group on the subject, sponsored by the Council of Chief School Officers, involving Educational Testing Service and TCRWP. Prior to this work, she taught at PS 6, and while there, contributed to the book *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* (Heinemann 2008).

Julia Mooney was Writer-in-Residence at the Teachers College Reading and Writing Project, where she collaborated with Lucy Calkins and a team of writers on K–8 literacy curricula, learning progressions, performance assessments, and other major projects. She holds a BA in English from Stanford University. At Teachers College, Julia helped organize and TA courses by children's book authors James Howe and Sarah Weeks. Julia is coauthor of *Constructing Curriculum: Alternate Units of Study for Teaching Reading, Grades 3-5* (Heinemann 2010) and other books in the Units of Study series.

Stephanie Parsons is a literacy consultant, a former Staff Developer with Lucy Calkins and the Teachers College Reading and Writing Project, and a former teacher. She loves working alongside teachers and children to discover new ways of teaching. She hopes you will feel the power of transformative teaching along with your students. After attending Yale University and Teachers College at Columbia University, she became a first grade teacher at P.S. 321 in Brooklyn. She is now a reading and writing staff developer working with elementary schools in New York City and across the country.



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 and *Second-Grade Reading Growth Spurt* in the Reading Units of Study Series.

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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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