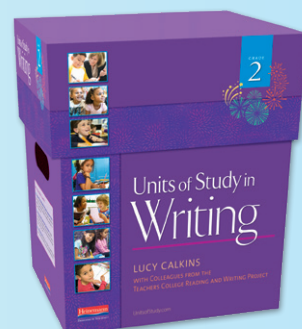
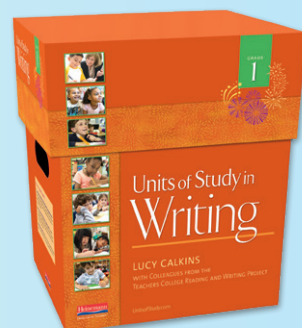
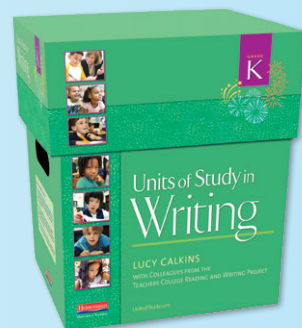
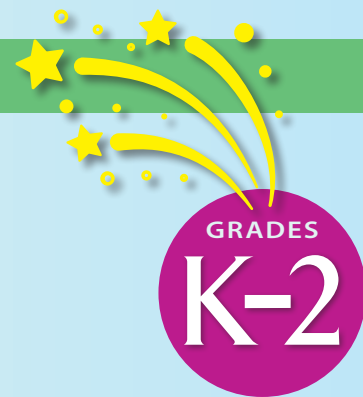


SAMPLER

Units of Study in Writing

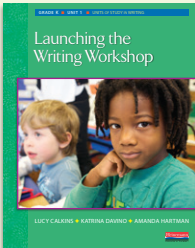
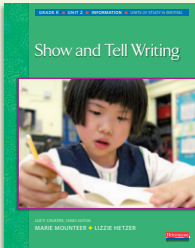
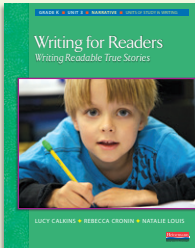
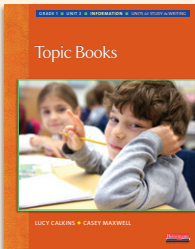

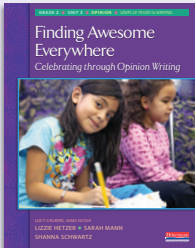
by Lucy Calkins and Colleagues from the
Teachers College Reading and Writing Project



Units of Study in Writing, K-2 Series Components

The **Units of Study in Writing series** is designed to support students' abilities to be strategic, metacognitive writers. Within and across grades, units fit tongue-and-groove alongside each other. Together, they help students consolidate and use what they have learned to meet world-class standards for each grade.

Grade-by-Grade Units

GRADE	UNIT 1	UNIT 2	UNIT 3	UNIT 4
K	Launching the Writing Workshop 	Show and Tell Writing 	Writing for Readers: Writing Readable True Stories* 	Persuasive Writing of All Kinds: Using Words to Make a Change 
1	Small Moments 	Topic Books 	Writing Reviews* 	From Scenes to Series: Writing Fiction 
2	Making Small Moments Big 	Chapter Books: Writing Nonfiction from the Heart 	Finding Awesome Everywhere: Celebrating through Opinion Writing 	Writing Research-Based Nonfiction* 

Each unit is organized into two or three “bends.” Typically, the first bend introduces skills and concepts, the second bend goes deeper, and the third bend offers new ways to apply the learning. Skills and concepts introduced in one unit are revisited and strengthened, both within and across grade levels.

* Sample sessions included in this Sampler.

A Guide to the Writing Workshop, K-2

A Guide to the Writing Workshop, K-2 provides an overview of the essentials of a writing workshop, helps teachers with all-important methods, introduces practical management tips, and guides teachers to lead powerful writing workshops.

Supporting All Writers: High-Leverage Small Groups and Conferences, K-2

The *Supporting All Writers* book supplements the units, providing teachers with easy access to ready-to-teach small groups and conferences around major writing goals. It includes work-time teaching that especially supports children who are either below or above benchmark, ensuring that all children progress along trajectories of growth.

Writing Pathways: Performance Assessments and Learning Progressions, K-2

Writing Pathways contains the assessment system for the K-2 writing units. In it, teachers will find a chapter overviewing writing development, plus assessments, checklists, exemplar texts, and annotated benchmark pieces of writing, at each level for all three genres.

Online Resources

Online Resources provide digital access to all the printed books in the core units of study set (Units, Guide, etc.), along with a rich array of resources to support each unit. These resources include downloadable versions of charts, handouts, book lists, exemplar texts, supports for Spanish-speaking students, and more, all arranged session by session to streamline each day's preparation.

Anchor Chart Sticky Notes

The Anchor Chart Sticky Notes feature each day's teaching point to help teachers create and evolve anchor charts across the units.

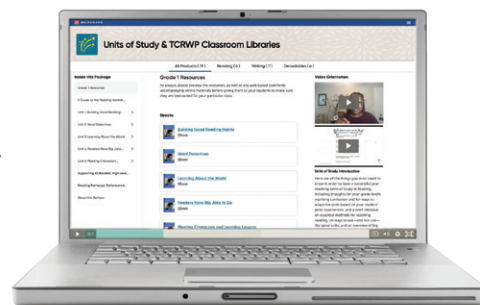
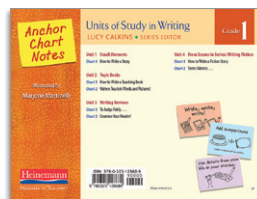
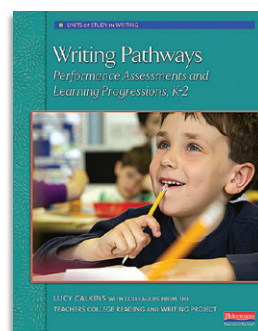
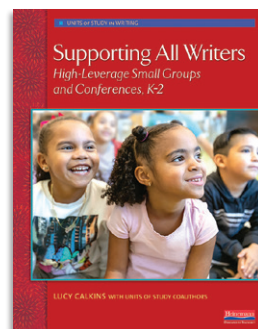
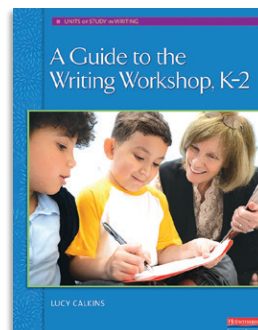
Trade Book Pack

Each Trade Book Pack includes grade-level appropriate books that teachers use as demonstration texts to model the skills and strategies they want students to try. *Coming: Spanish-language Trade Book Packs.*

Premium Digital Content—Annual Subscriptions

The minilesson videos in the Premium Digital Subscriptions for grades K-2 are designed to serve as valuable exemplars for effective, concise, and engaging minilessons, exemplars that can help teachers lift the level of their teaching. Each minilesson is modeled by a TCRWP staff developer and can serve as powerful professional learning for individual teachers and for teams as they plan instruction.

Visit Hein.pub/UOS-subscriptions for details.



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For complete details, please visit UnitsofStudy.com

Session 4

To make sure that the work happening across each session is really clear, every lesson starts with a section that says, “Today you will...” and “Today students will...”. This information is detailed, specific, and aligned to standards to orient educators to the most important work that will happen on that day and the roles both they and their students can expect to play.



Putting It All Together Telling, Drawing, and Writing True Stories




In This Session

TODAY YOU will teach lightly, because the writing students do will be used as evidence of what they can accomplish on their own. Today’s writing will be used as the on-demand writing that you later assess as part of your effort to track your students’ growth in narrative writing. You teach, simply, that writers think of a story idea, story-tell it, draw the pictures, then write the words, all in one day. You’ll then channel kids to write a new book from start to finish. This assessment is designed to give you a snapshot of what students can do independently, so your conferring and small-group work will be light. Make sure to collect the writing at the end.

TODAY YOUR STUDENTS will work with you during the minilesson to plan and write a story from start to finish. They will then choose their own story to write in entirety during work time, constituting their narrative on-demand assessment for this unit. Use the mid-workshop to keep students writing.

Getting Ready

YOU WILL NEED . . .

- a blank booklet to plan out and write a shared class story. We tell the story of going to the cafeteria for lunch. This demonstration text, “Class Cafeteria,” is available in the online resources. 
- an enlarged copy of the lyrics to the “We Are Storytellers” song. 
- to add a new sticky note to the “We Are Storytellers” chart (see Share). 

STUDENTS WILL NEED . . .

- a stack of blank booklets at each table.
- a battery-powered tea light for each rug club to use. You’ll need one tea light for every four children (see Share).

Ensuring Access

YOUR ULTIMATE GOAL TODAY is to teach students that they can add words to their stories, and that they can do all of this work in one day rather than across days.

- Prior to giving the on-demand assessment, review your students’ IEPs for testing accommodations. Those same accommodations apply here. It’s important to establish consistent testing routines with these students to help them learn how to use their accommodations well.
- The voiceovers from the mid-workshop teaching can be used to provide access to all kinds of learners at any point when they are doing this work. They act as prompts for student thinking. Consider adding demonstrations for some students or thinking aloud.
- Encourage writers to use their entire linguistic repertoire to get their ideas down, which may mean that parts of stories are in another language. As they grow as writers, they’ll use their multilingual super powers to purposefully include other languages in their writing.

We’ve designed the new units to be especially accessible to and inclusive of all learners in several ways, starting with the Ensuring Access sections that are written into every lesson. These sections aim to make each day’s teaching as inclusive as possible by first making sure educators are crystal clear on the main goal for each session. In a brief sentence or two, we highlight the most important work for the day so that teachers can know what to especially prioritize. Then, these sections go on to highlight the specific features within the session that support accessibility, and then provide additional tips for how a session might be further adapted for specific learners.

Minilesson 

BEND 1

Putting It All Together

Telling, Drawing, and Writing True Stories

CONNECTION

Rally kids around the idea that today they will speed up and write an entire story, beginning to end, in just one day.

"Writers, this week you spent a day telling stories, a day drawing those stories, and a day writing the sentences that tell those stories. We took itsy-bitsy steps to learn to write stories, kind of like the itsy-bitsy spider. Now you're ready to put it all together and speed up!"

♦ Name the teaching point.

"Today I want to teach you that writers put it all together. They think of a story and story-tell it, then draw the pictures and write the words. You can think, story-tell, draw, and write all in one day!" I gestured to the class anchor chart, "We Are Storytellers."

TEACHING AND ACTIVE ENGAGEMENT

Guide the class to move through each step of the writing process as you rehearse, sketch, and write a class story using shared writing.

"Let's work together to move through *all* the steps to make a whole book right now. Ready to speed things up?"

I touched the first sticky note on the chart. "Step 1: We think it. Okay, we need to think of something that happened. Maybe something we do or somewhere we go . . . Have you got a story in mind? Thumbs up? Yes! I do, too. I'm thinking we could tell a story about going to the cafeteria for lunch-time. Okay, next step." I looked back at the anchor chart. "We need to story-tell it, and then touch and tell it across the pages. How could it start?"

I held up a blank booklet. Then, touching the first page, I said, "Partner 1, turn and story-tell how the first page might go. Remember you might start by saying, 'One day . . . ' or 'Once . . .'"

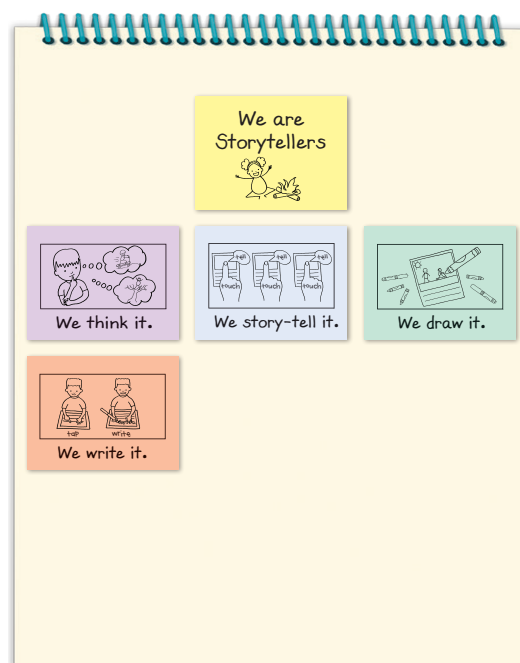
After listening in for a few minutes, I called the group back to share possibilities before choosing one. Then, I turned to the second page of the booklet and prompted Partner 2 to story-tell the next two pages. Once again, I called the group back to share bits of what I had heard. Soon we had crafted this story aloud:

One day we went to the cafeteria for lunch.

We sat at the table.

Then we talked and ate our food.

Whenever you see a way to add gestures to your minilesson, do so. When you talk about how writers have been taking itsy-bitsy steps, you might stand up and take those steps, or you might make your hands move like the itsy-bitsy spider.



The anchor charts are super clear, and kids use them to self-assess and set goals, rather than a checklist that would feel unfamiliar. Since they have come to know the content on the anchor charts really well, they can use those charts to learn from mentor texts and to see ways they have and have not yet applied those moves.

"Should we wait until tomorrow to draw the pictures? No way! Let's get to work. Hold up your magic pens and draw the first part of the story in the air. I'll sketch a picture on the first page." As I sketched, I voiced over the details I was adding. "We'll need to draw the class going into the cafeteria. Here's the cafeteria. Here are all of you. Here I am. I'll label that one, *me*." I recorded this word then moved on to sketch the next two pages quickly, as kids drew in the air.

"I think I'll take a break now, and get some water . . ." I smiled, teasing the class. "Of course not! We have to keep going." I turned back to the anchor chart. "We thought of something that happened. We story-told it. We drew the pictures. Now we're ready to . . ."

"Write the words!" the class filled in.

I flipped back to the first page. "Let's say again how this first page will go. Then, we can tap it out." We rehearsed the sentence a few times, "One day we went to the cafeteria for lunch," as I moved my finger across the blank line, tapping once for each word.

"Oh, I'm getting faster at writing *One day* because I'm using those words so much when I write stories. They're not on our word wall yet but I can find them in the room." I pointed to the printed words in the room. Then, I wrote the words quickly, before rereading. "One day . . . we! That's a word we know in a snap!" I filled in the next word. "One day we . . . went . . . to . . . the. We know all these words! Let me write them quickly. Check if I've spelled them right." I filled in the next three words.

"Reread it with me. 'One day we went to the . . . ' yes, *cafeteria* is the next word! Oh, I can't write that in a snap. I'll need to slow down. Say *cafeteria* as slowly as you can, and listen for the sounds. Slide your finger across the rug as you stretch the word. What do you hear? What letters do I need?" I modeled stretching the word, isolating the sounds as kids called out the letters they heard. I recorded a letter for every sound in the word and spelled the word phonetically. I did the same process with the next two words.

"Let's reread our story like a special treasure." I led the class in a shared-reading, as their voices joined in to read each page with fluency.

LINK

Marvel at how the class worked through all the steps in the writing process in just one day. Introduce a song to celebrate.

"Phew! We did it! We thought of something that happened. Then, we story-told it, touching and telling it across all the pages of the booklet. Then we drew the pictures and even wrote the words, all in one day! I know all of those steps can be hard to remember, so I'm going to teach you a song to help."

I sang to the tune of "The Itsy-Bitsy Spider" and then invited the class to join in as I sang the song again.

"Today, in one writing workshop time you'll tell, draw, and write a true story about something that happened in your life. And when you're done, instead of putting that story in your writing folder, I'll collect them so I can admire how much you've already grown as writers, and how much you can already do as storytellers! There's a stack of new booklets in the middle of each table. Don't forget to stamp the date and write your name at the top. Then, get to work."

I sang the song once more as I sent the students back to their spots to start writing.



Drawing the "Class Cafeteria" story



Writing the "Class Cafeteria" story

At this age, most children won't be drafting digitally. Even if you have one-to-one devices, you might decide to reserve those for another time in the day, and focus on pen and paper during writing workshop.



As we planned the new Units of Study, we thought carefully about how skills and strategies grow and build across grade-levels. We wanted there to be a clear progression so the work builds naturally in complexity, so students can transfer what they know from the previous year and then simply lift the level of the work, without it always feeling like what we're asking is brand new.

Example:
How narrative structure is developed across grade levels

- ▮ **Kindergarten:** Kids write "One time . . ." stories across pages.
- ▮ **Grade 1:** Kids learn to begin and end their story close to a main event and telling it bit-by-bit.
- ▮ **Grade 2:** Kids learn to write stories that give them a big feeling, starting with the big feeling and ending with the feeling change.

"The new units are absolutely fantastic, and it is evident that teacher feedback was considered to make revisions to improve usability, student engagement, and overall purposeful writing/reading."

—Shelley
Elementary Literacy Instructional
Leader, Springfield, IL

Work Time

ASSESSMENT TOOL ♦ Seeing More While Kids Write Narratives

Today is meant as an assessment of writing. We suggest you observe and collect data on your students, using a data collection grid like the one below.

Level of Mastery	Concepts of Print	Getting Started	Drawing	Writing Stamina	Letter Formation	Revision and Editing
★	Writer is unsure how to hold the paper or where to place pictures and words.	Writer has difficulty getting started.	Writer either does not yet draw in representational ways or doesn't draw at all.	Writer sustains writing and drawing for less than ten minutes.	Writer uses inefficient pathways to form letters. Writer relies heavily on classroom supports to form letters.	Writer does not reread or return to writing.
STUDENTS	_____	_____	_____	_____	_____	_____
★★	Writer knows how to hold the paper and shows understanding of pictures versus words.	Writer takes time to get into writing but eventually begins, working with independence.	Writer draws using stick figures or bare-bones representational drawings. Drawings do not yet include a setting and/or action. Writer may (or may not) draw across all the pages in the booklet.	Writer sustains writing and drawing for ten to twenty minutes.	Writer makes some letters efficiently, while using inefficient pathways for other letters. Writer occasionally uses classroom supports, such as alphabet charts, to form letters.	Writer returns to writing and drawing to make small changes.
STUDENTS	_____	_____	_____	_____	_____	_____
★★★	Writer shows evidence of understanding the concept of word and directionality of print, through his/her writing.	Writer gets started right away—either writing, or telling a story orally.	Writer makes elaborate drawings that show both setting and characters. Drawings may include actions or feelings. Writer draws across all the pages of the booklet.	Writer sustains writing and drawing the entire time, elaborating on pictures and words.	Writer uses efficient pathways for letter formation. Writer forms letters with automaticity, rarely relying on alphabet charts for support.	Writer returns to writing to reread and makes attempts to make writing readable/conventional.
STUDENTS	_____	_____	_____	_____	_____	_____

MID-WORKSHOP TEACHING ♦ Using Voiceovers that Keep the Writing Energy High

Use voiceovers as needed to keep the class writing and not asking for your help, since the writing produced today will be used for assessment purposes.

- "Do the best you can and keep going."
- "Use the chart if you're not sure what to do next. Follow all the steps."
- "If you need help spelling a word, say it slowly. Write the sounds you hear!"
- "Check the word wall!"
- "If your story feels finished, I'll collect it. Then, you can grab a new booklet and start another!"
- "If you're not sure how to say a word in English, you can leave it for later, or label it in Spanish (or your language)!"

STUDENT WORK ♦ Assessing Narrative On-Demands

Carmen created an elaborate drawing with many labels. She includes a smile to show her emotion and incorporates setting into the picture.

Carmen's labels show an awareness of beginning, middle, and ending sounds. She is able to spell high-frequency words such as *the* and *my*.



BEND I FIG. 4-1 Carmen's writing 

Rally Carmen to transition from writing labels to sentences. Coach her to read her labels and use her knowledge of high-frequency words to compose a sentence.

You might say, "Read me the labels you wrote. Can you tell me what happened on this page using your labels? What do you want to say about this page? Put it all together to make a sentence."

"The phonemic awareness, phonics, and editing portions of each lesson really help the transfer of phonics skills from phonics workshop into writing workshop."

—Christine, Grade K Teacher

BEND I

Lucy wrote a patterned sentence.

Lucy is able to hear and record multiple sounds, like in the word *house*. The *O* on the end of the word *house* may be a sign that she is adding an extra schwa sound to the ends of words. She is able to spell high-frequency words correctly such as *look* and *at*.



BEND I FIG. 4-2 Lucy's writing

Teach Lucy to transition from writing pattern sentences to authentic sentences. Coach her to tell her story orally, prompting her to tell who, where, and what. Rally her to rehearse each sentence repeatedly, internalizing the words she wants to write in a systematic way.

You might say, "Tell me your story. What happened? Who was there? Where were you? Now put that all together and tell that part again. Practice it one more time. What's the first word you will write? Write it. Read it back. What comes next?"

 Adding a Step

Writers Read Their Stories!

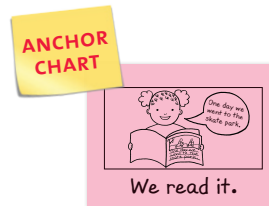
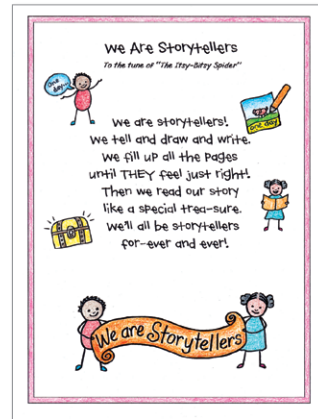
Gather students back in their campfire circles so they can read their stories.

I gathered the class back in the meeting area, asking each child to bring along the story they had written. As the students found their rug spots, we sang "We Are Storytellers."

"Bravo, storytellers! You moved through all of these steps in one writing workshop! But you know what? I just realized there's a step missing from our chart!" I sang the final verse, with the focus on "reading" once more.

"We read our stories!" I added a new sticky note to the "We Are Storytellers" anchor chart.

"Make a campfire circle with your rug club and take turns reading your stories, just like it is today's read-aloud." I placed a tea light in the middle of each circle and moved around the meeting area strategically, making sure to listen in on students whose stories I'd need to transcribe.



PHONOLOGICAL AWARENESS EXTENSION ♦

For this extension, show a phonological awareness video. 

In this video, your students will first count the words in another one of Mabel's true stories. The rhyme recognition game has a new challenge: One of the word choices is a rhyme, while the other has a matching initial sound. Students will listen and think carefully to figure out which one rhymes. The rest of the video continues with the familiar games, including isolating initial sounds, putting words together, and segmenting onset and rime. While manipulating words today, students will add phonemes to words that all have the -ad word part, delete phonemes, and then swap sounds while the -it word part remains constant. The video ends with another random letter-keyword-sound reading of the alphabet chart.

The new units weave crafty and cute ways to target key skills across each unit to make the work especially accessible to young writers and set them up to do so with increased independence. In the 'Writing for Readers' unit we wanted to build in more oral rehearsal. We know that kids aren't always apt to slow down to plan out their stories before picking up a pen, but we also know this is so important! To encourage this work, we set kids up to tell fireside stories with one another.

"The campfire concept! Gathering together that way to tell stories made the actual writing SO MUCH BETTER! It was the perfect addition to get away from scripted sounding pattern writing and into real STORIES!"

—Katie, Grade K Teacher
North Tonawanda, NY

Session 5

"Give your students the freedom to explore and try! You may think it's crazy to have kindergartners write a story across three pages or more but let them try and you will be amazed at the work you see from your writers!"

—Whitney, Grade K Teacher
Springfield, IL



Be Brave!

Drawing (and Writing) the Hard Parts of Your Stories!

In This Session




TODAY YOU will teach students that writers draw on all they have learned as they write new stories and work on specific challenges. The challenge you address today is that of drawing exact pictures, but implicit in this whole session is the message that kids write with exact pictures and words. To help them plan and draw, you'll use a bit of drama to reenact a scene from your own life, showing students how re-creating exact actions helps you be brave enough to draw something hard. You'll remind students of helpful charts to help you tackle the tricky drawings in your story. For the mid-workshop teaching, you'll bring actions into drawings as you teach students to use lines and arrows to show exact movement. Today ends with you helping kids generate ideas for the story they'll write in the next session.

TODAY YOUR STUDENTS will be brave as they rise to the challenge of starting and writing another story—thinking of the topic, touching the pages as they say it, drawing it, then tapping out the words and writing them. The specific part of this process that you spotlight today is the work of drawing the hard parts of stories.

During work time, they'll practice positive self-talk, reminding themselves of how they can tackle all the hard parts of their writing and drawings. The workshop will end with partnerships exploring an envelope full of "story sparks" to generate more story ideas.

Getting Ready

YOU WILL NEED . . .

- a blank booklet and marker to create a new class story. We use a story of exercising at home. The demonstration text, "Exercise," is in the online resources. 
- the "Draw with Shapes!" chart that was introduced in Unit 1. 
- to prepare envelopes containing pictures of people and places to spark story ideas. These story spark envelopes can be stored in the writing center (see Share). 

STUDENTS WILL NEED . . .

- whiteboards and dry erase markers.
- one story sparks envelope per partnership (see Share).

Ensuring Access

YOUR ULTIMATE GOAL TODAY is for your students to continue thinking up ideas for stories, planning their stories, and writing them across pages, while your teaching focuses on just one aspect of that process—drawing.

- Your teaching explicitly channels students to match their illustrations to the part of the story that they will write. This involves using fine motor skills so students who are still early on in their development may need more support. Extra practice and drawing on whiteboards are two ways you might provide that support.
- You'll encourage students to use positive self-talk when drawing is hard. Have students say the phrases and act out a superhero or muscle pose—universal poses can stick with students who are tempted to give up. You can also use poses as nonverbal confidence boosters from across the room. When you see students looking dejected, show them how to sit up tall with arms raised like superheroes.
- Keep in mind that persistence is an absolutely essential part of learning a new language, and so it should be something you encourage and celebrate in your classroom all the time.
- Provide a variety of paper options with a varied number of lines, helping to give access to all your learners. Students who can write more words can be channeled to paper with more lines. If complete sentences feel daunting to some students, they could work on paper that has one line.

Minilesson 

BEND 1

The minilessons in the new units are much shorter, often spanning only two pages. We've leaned on the standards to emphasize what's most important and made sure that each lesson teaches one thing explicitly. That allowed us to streamline the teaching to enable teachers to keep minilessons short, so they have lots of time to target specific next steps inside of small groups and conferences.

Be Brave!

Drawing (and Writing) the Hard Parts of Your Stories!

CONNECTION

Tell a story of something that happened to you, and then explain that you have a problem: how to draw it! Rally the kids to remind you to be brave.

"Writers, last night I was exercising in my living room. I was doing squats, like this . . ." I quickly stood and demonstrated. "Then something *really* funny happened and I thought I should 'stop and story-tell' right then." I told the story as I turned the pages of a blank booklet.

I was doing squats in my living room.

My dog licked my face and I fell.

He jumped on me.

The class laughed. "Isn't that a funny story? I thought you'd like it." Then, I grimaced and said, "But I have a problem." I let out a sigh. "How will I ever draw myself doing a squat? That's hard! Maybe I shouldn't write this story at all. I'm just going to give up." The kids protested. "You're right. I can be brave! I can do it!"

♦ Name the teaching point.

"Today I want to teach you that writers not only work hard to spell their exact story words, they also work hard to draw the exact pictures. They don't say 'I don't know how to draw that so . . . um . . . I'll just draw a flower instead.' *No way!* Writers have a story in their minds and they work hard to put that story onto the page."

TEACHING

Demonstrate how you go about drawing: envisioning, thinking about shapes.

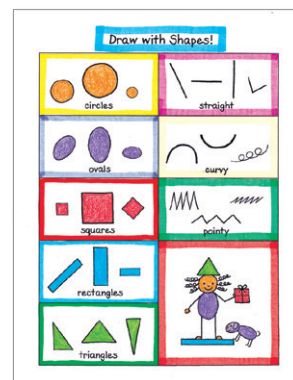
"Okay, so if I want to draw myself doing a squat, I'll need to picture it. I can even act it out a little." I stood up at the front of the meeting area. "My legs were spread out like this . . ." I demonstrated the move. "And my arms were bent like triangles with my hands on my hips . . ." I picked up a marker and looked at the page, stymied. I said, "The squat is too hard, I think I better just draw a flower." Students shook their heads.

"No? You think I should be brave and not give up?" I leaned close to the children. "Writers, have any of you ever felt a little scared to do some work—to write, or to read—because you weren't sure if you'd do it just right? Here's a tip. The way to give yourself courage is to talk to yourself, saying things like, 'You can do it!' and 'Don't give up!' and 'You've done it before, you can do it again.'"

"So let me try to draw myself. Yes! I can do it! I can think about how to draw my body, part by part. Let's see, my legs were bent and my knees were sticking out like triangles . . ." I started to sketch in my booklet using shapes and lines to draw. I referred briefly to the "Draw with Shapes!" chart. "And when it feels hard, I can tell myself . . ."

This session begs to be acted out and hammed up.

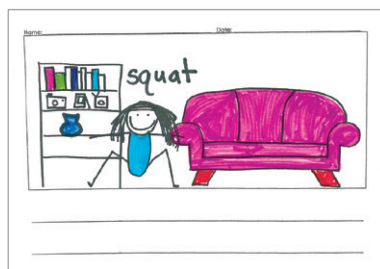
Your kids will have been taught to draw things that aren't easy. Revisit this teaching. Your students have learned to break objects into parts, then draw each part separately. They have also been guided to look at each part and think about the shape of it.



Kids filled in, “You can do it!” “Don’t give up!”

“Yes! Don’t let me give up! Now I’ll need to be a brave speller, too! *Squat* sounds like it might be tricky to write. Maybe I should just label something else instead, like the *rug*.” Students shouted, “No!”

“You’re right! I won’t give up.” I quickly modeled stretching and labeling the word *squat* in my picture.



ACTIVE ENGAGEMENT

Recruit the kids to use whiteboards to help.

I turned to the next page in my booklet. “This is when my dog licked me and I fell! I need to show what happened next. Will you help me?”

“I’ll explain how it went, and you try to draw it. I got onto the floor in a squat position, and when he came over and licked me, I fell over like this.” I lay on my back. “Can you picture it? Take your whiteboard and do your best to draw me on the floor, flat on my back.” I moved around the rug, voicing over to remind kids of the drawing strategies they had learned. “I love that some of you are thinking, ‘What shape is she?’ I see some of you starting with my head, dividing me up into parts. Nice going. And some of you are using the ‘Draw with Shapes!’ chart to help you draw my dog!”

LINK

Recap how you tackled hard parts with a can-do spirit.

“Thanks for helping me with my story. Do you see how I did it? I pictured what happened first, and even though it felt hard, I drew it part by part. I even slowed down to spell hard words. I almost gave up, but I kept myself going. I cheered myself on, saying things like, ‘You can do it! Don’t give up!’

“Will you remember to cheer yourself on as you work today? What will you tell yourself when something feels hard? When it’s your turn to speak, stand up and shout out what you’ll tell yourself so you won’t give up. Then head to your spot to start writing. You’ll be writing another book today, and putting in exactly the right actions and words.” I pointed to the table captains first, then one child, then another, as kids shouted their phrases of encouragement.

Possible Coaching Moves:

- ▶ “What part are you working on now?”
- ▶ “What shape does that part remind you of?”
- ▶ “Don’t give up! Do your best!”
- ▶ “See if you can add some labels, too.”
- ▶ “Don’t let those hard words get in your way. Spell the best you can!”


Work Time

BEND 1

Every session includes at least three grab-and-go worktimes. Teachers can sit down next to kids and be ready to use this powerful instruction with little or no advance preparation. The units offer many different types of worktime supports including:

- If/then charts for easy conferring
- Ways to mark up and use exemplar texts and mentor texts
- Small groups with printable materials
- Quick tips and Q and A sections to provide relevant information for teachers
- Support for analysis of student writing through different lenses

SMALL GROUP ♦ Practicing Self-Talk to Encourage Growth Mindset

For this small group, you'll need a set of "Predictable Problem" picture cards for each partnership. You'll also need a sample of Gerty's writing. 

RALLY

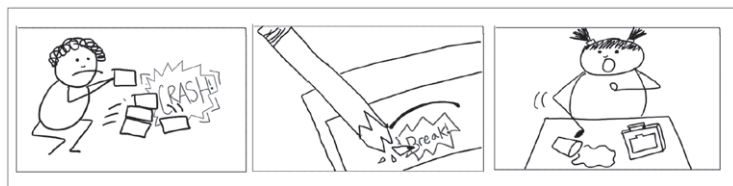
Teach students that self-talk can help them navigate difficulties they encounter in life and in writing.

"Friends, the other day I was watching Tyler tie his shoes. I noticed that he was saying little things to himself as he tied his shoe. I heard him say, 'Okay, now I gotta make a loop like this . . . ' and 'then swoop this other one around . . . ' I bet you've said little things to yourself like that before, too, things that will help you tackle whatever your trouble or challenge is. You can do this when things get tricky in your writing, too! Writers say little things to themselves to help them get through tricky parts in their writing."

ACTIVATE

Show students pictures of common classroom problems. Recruit them to share how they'd talk themselves through these problems.

"Let's practice this work of saying little tips to ourselves to get through tricky parts. These cards have pictures of problems that happen a lot in our classroom. With your partner, pretend you're the person on each card and that this little problem is happening to you. What things could you say to yourself to help you with these little problems?"



"Great work! I heard you say things like 'Whoops! That's okay,' and 'Uh-oh, pencil broke, gotta go to the pencil bin.' You imagined little things you could say to yourself to help with these problems."

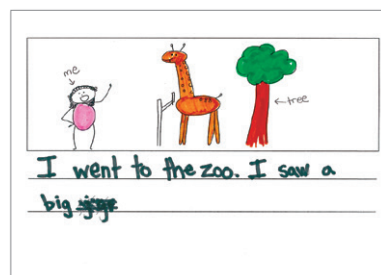
TRY IT #1

Guide students to give self-talk tips to Gerty, as she doubts her ability to write a challenging word.

"My neighbor Gerty brought me this piece of writing that she's been working on. She started it but then she ran into a tricky part and got stuck. Let me show you where she got stuck, and will you think of little tips you could say to her to get her unstuck?"

"This is a story about Gerty's trip to the zoo where she saw a giraffe. She got stuck because she said she doesn't know how to spell the word *giraffe*. What little things do you think Gerty should say to get unstuck?"

I invited children to call out tips like "Say the word slowly," "Stretch it down your arm," "Use your alphabet chart," or "Try your best."



Gerty's "Zoo" story

"Writers, this is great! The next time this happens to Gerty, she can say little things to herself like 'Okay, let me picture it in my brain,' and 'Just try your best.' That will really help her get unstuck!"

■ TRY IT #2

Channel students back to their own writing, sharing a tricky place with their partner to come up with helpful self-talk tips together to tackle their challenge.

"Are you ready to try this in your own writing? Take out a piece of writing and tell your partner about a place that felt tricky. Partners, help each other think of little things you could say to yourselves when you get to tricky places in your writing."

"Writers, as you are writing, you will run into tricky parts. You can say little things to yourself—little tips—to help you get unstuck and keep on going."

Possible Coaching Moves:

- ▶ "Reread your writing—what felt tricky?"
- ▶ "What's something that can feel tricky for you in writing?"
- ▶ "What's something you could say to yourself to help?"
- ▶ "You could say to yourself 'you can ...' or 'you should ...'"

CONFERRING SUPPORTS ♦ Make Drawings that Add to Your Story

If you see . . .	Then you might say . . .
Writers making tiny drawings	"Writers look at their page and make a plan for how big each thing will be. They think about what should be the biggest thing in their picture and the smallest. Writers try to make their drawings big enough to fill the page."
Writers making floating drawings	"Make sure you show <i>where</i> this story happened. After you show the 'where,' check to make sure that the people and things are on the ground and not floating in the air!"
Writers with a lot of blank space on the page	"Writers work hard to fill up their picture space. Make sure you show who, what, and where, and make sure that your drawings are big enough to fill the space."
Writers who have not included themselves in their drawing	"Where are you? Make sure you show yourself in your pictures—this is a true story from your life!"
Writers who are not yet drawing representationally	"Think about what you want to draw. Now picture it in your mind. What parts does it have? What shapes are those parts? Draw the shapes on your paper. Use the 'Draw with Shapes!' chart to help you."
Writers who make the same picture across all the pages in their booklet	"Can you tell me your story? Touch each page as you tell that part. Now, tell it again, but this time check to make sure your words match the pictures on each page. If they don't match, revise your picture so it tells one part of the story—the part you want to tell on that page."
Writers who draw what they know, rather than drawings that match the story they want to tell	"I see you drew some hearts and flowers. Is your story about hearts and flowers? What is your story about? Draw <i>that</i> on the paper—writers make sure their pictures tell their story. If it feels tricky to draw, be brave and give it your best try!"

MID-WORKSHOP TEACHING ♦ Showing Movement Using Action Lines and Arrows

"Writers, drawing what people are doing can feel really hard sometimes. When you want to show the actions in your story, it helps to *do* that action and pay attention to what your whole body looks like when you move.

"If I want to draw myself doing jumping jacks, I can think, 'What does that look like? What does my whole body do?' I am going to do a jumping jack right now. Watch to see what my body does so you can help me draw and write it." I jumped my feet out and stretched my arms above my head. "What did my body do? What did my feet do?"

"They went out to the sides."


"And my arms?"

"They went over your head!"

"So, I can draw myself jumping my feet out to the side," I said as I started to draw their suggestions. "I can even make some action lines around my feet! I can draw my arms up above my head. I can even add an arrow to show the direction they moved. I can also write, 'I reached my arms over my head!'"

"Sometimes acting out your story helps you find the action to write and draw. See if you and your partner can help each other put actions on the pages. Go!"



BEND I FIG. 5-1 Aleysha added action lines to show movement. 

TOOLKIT ♦ Using Storytelling in Partnerships or Small Groups

1 Build a Story

Invite students to collaborate to build a shared story. After coming up with a story idea, have everyone pretend to hold an opened book. Invite one student to tell the beginning, then prompt everyone to pretend to turn the page as they say a transition word. Then have another child tell the next part and turn the page and so on.

Once a story comes to an end, you can retell the story with more detail or tell a new story.

2 Storytelling with Story Sparks

Gather a group of students and place a story sparks envelope in the center. (These should already be in your writing center.) Invite one child to select a photo and then that child tells that story. Invite the other students to ask the storyteller questions. Then have another child choose a picture and tell a story. Send kids off with the reminder to take the photos back to their seat to write the stories.

3 Telling Stories across Your Fingers

Suggest that telling stories across your fingers can help. If they are writing three-page stories, they could tell three-finger stories. Model holding out a finger as you tell each part of a story.

If a story needs to continue to a fourth or fifth finger, suggest adding more pages to write that story.

4 Story Helpers

Begin a storytelling circle by telling partners that they can help each other to tell better stories. One partner can tell a story, and the other partner can ask questions.

Prompt them to retell the story to include those new details.

We know the importance of phonemic awareness for both developing writers and readers. Writing workshop is one of the best places to develop these skills. We intentionally highlight this work in minilessons in K–2, but also included phonological awareness extensions in K, 1, and the first unit of 2nd grade, so teachers can ensure their students are developing these important skills.

Looking at Photographs to Spark Story Ideas

Introduce students to a new storytelling tool, called story sparks, that will help them generate new stories to tell.

"Storytellers, so many of you finished stories today and you will be ready to start new stories tomorrow. Do you have even more stories to tell? You aren't sure? I have an envelope that is full of story sparks. In this envelope there are pictures—and when you look at most of these pictures, you'll probably think, 'This reminds me of . . .' and then that will help you think of another story.

"When you get your envelope, you and your partner should reach in and take out one photo. That photo can help you remember things that have happened to you. Say, 'This reminds me of when . . .' and then tell the true story from your life."

After a few minutes, I said, "Writers, if you're ever stuck, those story spark envelopes will be in the writing center so you can use them whenever you need help."



©MBI/Alamy/HIP

Examples of story spark images



©Hero Images/Getty Images/HIP

PHONOLOGICAL AWARENESS EXTENSION ♦ "Think of a Word Chant"

For this extension, you'll need a whiteboard and marker to write words that students generate.

Engage students in "Think of a Word Chant" to help them practice generating rhymes using common phonograms that have been previously introduced as high-frequency words.

"Friends, I want to teach you a fun new chant that can help us come up with new rhyming words. Here's how it goes. When you think you know it, chant along with me." I began chanting while miming tapping my head to show thinking.

Think of a Word Chant

Think, think, think of a word
Think of a word that rhymes with *at*.

I paused, giving students a moment to process, and then wrote the snap word on the board. Then I gestured for students to turn and share their words with their partner. While they were talking, I listed several of their words on the board.

"I heard you say lots of words that rhyme with *at*. Let's read some of the ones you came up with." I used my pointer to lead my students in a reading of the words.

"Wow, I'm noticing that in all these words I see the little word *at* at the end. *Cat, bat, flat, sat*, all these words end in *at*. Let's try this chant again with another word."

We repeated the game twice more using the words *an* and *it*.

Session 2

In the new editions, we've made sure to include more work with spelling and conventions across every unit. You won't only find conventions lessons attached to editing at the tail end of a bend or unit. You'll find these lessons are integrated across every bend of every unit. We also have found that lots of kids benefit from the in-the-moment coaching when it comes to using conventions, as opposed to rereading and fixing later. You'll find both kinds of lessons across units so that all kids can get repeated practice with learning and applying conventions.



Finding the Letters You Need

In This Session



TODAY YOU will validate for your students that the work of matching letters to sounds is not easy, especially since they are still developing their understanding of how letters work. You'll expect approximation, but also give them a process for when they are feeling stuck. Your students will learn that when they can't identify a sound, they need to say it, feel it, hear it, and then ask, "What does this sound like?" You will demonstrate this by recruiting kids to help you add sentences to a story, showing them how to make connections between letter sounds and student names, word wall words, word parts taught in phonics, and the alphabet chart. The mid-workshop reminds students how important it is to check the spelling of words they "just know" as they write. In the share, you'll reinforce a phonics concept, asking children to try spelling words with familiar word parts such as *an*, *it*, *in*, and *at*.

TODAY YOUR STUDENTS will start new stories that are easy to read while attempting to record letters for every sound they hear. But today, they'll also learn a process to help them identify the sounds that stump them. This process requires them to say a word multiple times before trying to make a connection to a word they already know, such as a name, a label in the classroom, a word wall word, or an image on an alphabet chart. During

the share, they'll also be reminded to transfer what they have learned in phonics, listening closely for word parts to help them spell a word.

Getting Ready

YOU WILL NEED . . .

- to add two new sticky notes to the "Make Your Writing Easy to Read!" chart. 
- a three-page booklet with completed illustrations, but no words. The demonstration text, "Biking to the Ice Cream Shop," is available in the online resources. 
- to refer to various resources around the classroom, such as the alphabet chart, name chart, environmental print, and so on.

- to create cards with the following word parts: *at*, *an*, *in*, or *it*, and be ready to display them in a pocket chart. You may want to collect some of these words from your students' writing.

STUDENTS WILL NEED . . .

- the alphabet chart from their writing folder.
- whiteboard and dry erase markers.

Ensuring Access

YOUR ULTIMATE GOAL TODAY is to provide your students with different tools to support them when they do not know what letters represent the sounds they hear.

- In addition to supporting writers to hear more sounds in words, you will also want to scaffold this work by providing them with tools, such as student name cards or charts, word wall words, word parts taught in phonics, and the alphabet chart.
- Whenever you focus on spelling strategies and phonological awareness skills, you can also teach MLLs useful vocabulary words by using them in context with visual support.
- You will probably have a child or two who finds it difficult to say a word slowly, isolating the first sound. The important thing is for you to recognize that the child who finds this difficult actually needs to be doing the work of stretching and segmenting words a lot, and to be doing that without worrying about matching letters to sounds and recording those sounds. Suggest the youngster take a trip around the classroom, touching items and clapping out the syllables, or play a game during snack, talking like a robot about everything in her lunch.

Minilesson

"The first year of workshop teaching is the hardest and most time consuming, and every year after that gets better and better. You'll become more expert in your teaching and your children will be excited to write and share with the world everything they have to say!"

—Shannon, Grade K Teacher,
North Tonawanda, NY

BEND II

Finding the Letters You Need

CONNECTION

Celebrate the work students were doing yesterday. Then mention that some writers had difficulty identifying the letters they needed.

"Writers, yesterday during writing workshop I saw so many writers saying words slowly, stretching them out like a slug, and trying to figure out what letters you needed for not just the beginning or end of the word, but for *every* sound you heard. I saw people reading and saying words like *baaaaby*, and *ssskaaateboarrrrd*," I said, pretending to use an imaginary pen to help stretch out the words.

"But I also saw something else. I saw some writers doing this." Dropping my hands to my side, I muttered "*skateboard* . . . hmm, . . ." and stared up at the ceiling vacantly.

"At first I thought, what's up there?" I said, looking at the ceiling. "Are there some magic letters that will fly down to help us? But then I realized that some writers were having a hard time. They just couldn't find the right letters. Has this ever happened to you? Here's a tip to help."

♦ Name the teaching point.

"Today I want to teach you that when you're trying to figure out what letters you need to write a sound, you can say it, feel it, and hear it. Then ask, 'What does it sound like?'"

I added a new sticky note to the "Make Your Writing Easy to Read!" anchor chart.

TEACHING

Demonstrate how to spell by saying a word slowly, feeling the shape in your mouth, and hearing it. Connect to a known word.

"Let me show you what I mean." I picked up a stapled booklet with a simple picture already sketched on each page. "I started to write a story in a new book. I drew all my pictures but I didn't write the words yet. The story goes like this . . ." I flipped through each page as I voiced over the story I wanted to write:

I rode to the ice cream shop after dinner.

Then a big bus zoomed through a puddle.

Splat! I got mud on my pants!

"On this first page I want to write: *I rode to the ice cream shop after dinner*. Let's point to where the words will go." I tapped my finger along the blank lines as we rehearsed the sentence together. I then quickly recorded the first four words, noting the words *I*, *to*, and *the* that I know in a snap.

Flipping my pen, I reread from the beginning of the sentence and added the words *ice cream*. I then recruited the class to help me reread again before stalling on the word *shop*. "Shop . . . I wonder how to write those sounds . . ." I let my eyes wander up to the ceiling.

ANCHOR CHART

Find the letters you need.



The class story "Biking to the Ice Cream Shop"

"Oops!" I said, catching myself. "There are no letters on the ceiling! I'm going to have to work hard to figure this out." I pointed to the sticky note that I added earlier to the anchor chart. "First I need to *say it* again."

"Shöööp," we said slowly.

I pointed to the second step on the sticky note. "Let's *feel it*! Say the first sound—/sh/ and feel the shape of your mouth." I paused, allowing children to articulate the sound. "And now let's really pay attention and *hear it*," I said, pointing to the third step on the sticky note. "Listen carefully. Shöööp . . . /sh/. What word has that sound?"

"When I say /sh/, it makes me think of Shannaya!" I said, pointing to our name chart. I recorded the first two letters.

Flipping my pen, I ran it under the first two letters. Children once again slowly said the word *shop* with me. "Shöööp. The next sound I hear is /o/." We repeated the same process, this time using *dog* to help us with the vowel. I added the *P* more quickly.

ACTIVE ENGAGEMENT

Recruit students to help you write the words for the last page of your story.

"Now it's your turn to try this. Will you help me write some of the sentences in my ending?" I flipped to the last page. "This part needs to say: 'Splat! I got mud on my pants!' Will you work with your partner to write this on your whiteboard?"

"Remember, if you get stuck and don't know what letters you need, say it again! Feel the sound in your mouth and hear it with your ears. Think, 'Do I know any words with that sound?' Use the tools in our room to help you."

As children began writing on their whiteboards, I circulated among the group, coaching as needed.

LINK

Admire kids' work.

"Writers," I said, calling the group back together, "hold your boards up so I can admire your work." Children held up their boards as I scanned the group.

"Wow! I didn't see a single partnership staring up at the ceiling hoping for some letters to pop out. No way! I saw you all working hard to say it, feel it, and hear it," I said, pointing to each item on today's sticky note.

"As you go back to your spots to keep working on your story, put your alphabet chart right in front of you and don't forget about all the other tools we have in our classroom. Use everything you know to find the letters you need. Off you go!"

Here, we purposely chose a word with a phonics feature (digraph sh) that students have not yet learned. The reality is that as children try to spell words in their stories, they'll encounter many features they have not yet been explicitly taught. Your goal today is to help children find links between what they know and what they are trying to write. They can use words from their alphabet chart, words they know in a snap, friends' names, word parts from phonics, or environmental print as a source to draw from when stuck.

Some languages MLLs already know may not use certain phonemes, in which case you could choose to do more explicit pronunciation practice during the feel-it part. Explain the shape of your mouth, where your tongue goes, and whether the sound is voiced or not (by feeling your vocal chords in your neck as you say it).


If you have a class with many MLLs, plan to repeat the sentence orally a few times with them. If that support is not sufficient, you may need to guide them through the sentence one word at a time while they write. Make sure they are doing the heavy lifting of the steps on the chart, since the goal is for them to do this independently during work time.

Every day across every unit in every grade level, the minilesson, mid-workshop teaching, and/or the share include specific teaching to help students—and teachers—reflect on how the work students are doing that day fits into the writing process.

BEND II

Work Time

TOOLKIT ♦ Using the “Let’s Write Longer Stories!” Chart across the Workshop

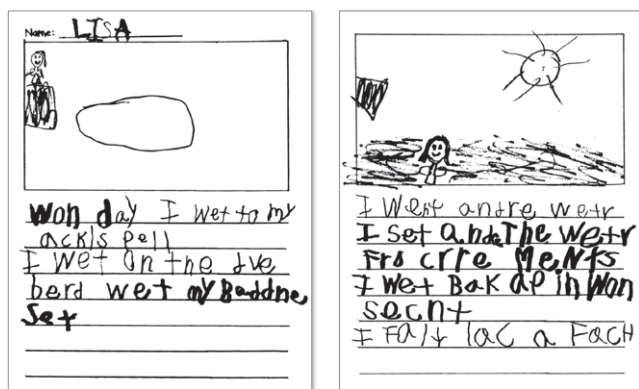
The “Let’s Write Longer Stories!” chart is available in the online resources. 

During this part of the workshop . . .	You might . . .
Minilesson send-off	Conduct quick table conferences to get writers started quickly. Carry this tool with you as you conduct quick table conferences, reminding students of the writing process and asking them to quickly identify where they are in the process and what they plan to do next.
Work time	Conduct conferences and small groups to help writers keep track of their process. Teach individuals and small groups to use this chart to keep track of their own writing process. Give writers a clothespin or dry erase marker to keep track of the parts of the writing process they have completed. This will help them become more aware of the writing process and move more easily from step to step.
As partners are working together	Lead partnership conferences to support the writing process and/or elaboration. Lead conferences in which you set partnerships up to coach each other’s storytelling using this process chart. Partners can prompt each other through the steps of the writing process or remind each other to elaborate by including who, where, what, using the visuals on the chart as a guide. This is a great way to engage even quieter, more passive writing partners.
After the workshop	Conduct shared writing with an emphasis on the writing process. Use this chart alongside your whole-class shared writing session. Emphasize the process that the class takes to co-construct a shared piece, using language that is transferable to students’ own writing process.



CONFERRING SUPPORTS ♦ Building on Phonics Patterns

Before a conference, you might choose to study a student's work through the lens of phonics, noticing patterns that illuminate which concepts a student grasps and which he or she is approximating, but still need teaching to shore up. Make a similar chart to the one we've made below to analyze Lisa's story.



BEND II FIG. 2-1 Lisa's story

What has Lisa done that writers can try?	
WHAT YOU NOTICE	PHONICS CONCEPTS TO TEACH OR PRACTICE
<div>ackls (uncle's)</div> <div>dve (diving)</div>	<div>The writer uses approximated spelling that does not yet include sounds for each part of the word.</div> <div>Practice segmenting and hearing all the sounds in each part. (Notice that in <i>uncle</i>, the <i>N</i> is hard to hear. In <i>dive</i>, the writer has missed the long vowel and may not know the part <i>-ing</i>.)</div>
<div>crre (three)</div> <div>fach (fish)</div>	<div>The writer records one letter or the incorrect letters for digraphs.</div> <div>Teach digraphs and provide a tool as an anchor to support the writer. You might use friends or family members' names as anchors, or provide them with a digraph chart.</div>
<div>ackls (uncle's)</div> <div>set (sat)</div> <div>ments (minutes)</div> <div>falt (felt)</div> <div>fach (fish)</div>	<div>The writer records the wrong letter for short-vowel sounds.</div> <div>Practice hearing and identifying short vowels. Provide students with a short-vowel chart and teach them to use it to check their vowels.</div>
<div>won (one)</div> <div>wet (went)</div> <div>wet (with)</div>	<div>The writer uses consistent developmental spellings for words that appear frequently in English.</div> <div>Teach key high-frequency words that the writer uses often—i.e., <i>one</i>, <i>went</i>, and <i>with</i>. Be sure to do some orthographic mapping as part of that teaching.</div>

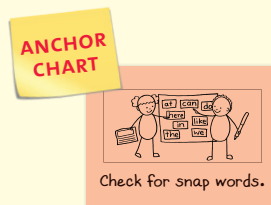
In kindergarten, every unit has a strong focus on phonemic awareness and spelling. Even from unit 1, we get kids to say words 'slug slow', listening for each sound in words, even before they are representing those sounds with letters. There are lessons in every bend of every unit that support your kindergarteners in listening for and representing sounds in words so make their reading more and more readable.

BEND II

MID-WORKSHOP TEACHING ♦ Words You "Just Know" versus Stretch Words

"Writers, I noticed that some of you are stopping to check how you spelled words like *and* in your writing. That's because *and* is a word you know in a snap. It's not a word you need to stretch and say slooowly like a slug to figure out. Don't forget, you also know *all* of these other words on our word wall." I began pointing to some of the words as children called them out.

"Whenever you are writing a sentence and you hear yourself say one of these words, try to write it in a snap. Then check that you have spelled it correctly. This will also make your writing *much* easier to read. In fact, I think this reminder is so important that we should add it to our chart of ways to make our writing easy to read." I added the new sticky note to our "Make Your Writing Easy to Read!" anchor chart.



TOOLKIT ♦ Using Snap Cubes to Make Writing Easy to Read

1 Support Segmentation

Give students a few snap cubes and ask them to place a cube down for each sound they hear in a word. You can start with larger sounds, then move to smaller units of sound. The easiest will be segmenting the words in compound words (*snowman/snow-man*). You might then ask students to segment words by syllable (*bitty/bit-ty, tomorrow/to-mor-row*), then move to individual phonemes (*cat, /k/-ă/-t/*).

2 Emphasize Spacing

Give students a handful of snap cubes to segment the words in a sentence. Dictate a sentence and ask them to put down a snap cube for every word you say. Then have the students "read" back the sentence pointing under each word.

3 Support Word Knowledge

Use your assessments or observations to determine a previously taught high-frequency word a writer or group of writers are not yet spelling correctly. Give them snap cubes (with letters written on them) to first study and then build the word. It can help children to learn words to actually make the words. Introduce the targeted word and write it on a dry erase board, naming the letters as you write. Then have children build the word. Encourage children to say the letters out loud as they build these words. Then ask them to check the spelling in their own writing of words they know in a snap.

4 Teach Irregular High-Frequency Words

Start by having children segment and count the sounds of the targeted word. Then build the word with snap cubes (with letters written on them) and name the parts that are tricky. If you were teaching the word *said*, you might say, "The first sound, /s/, is spelled with S. The middle sound /e/ is usually spelled with an E but in this word is spelled with an *ai*. You are going to have to remember that tricky part. The last sound is /d/; it is spelled with a D." Then invite students to take turns pulling down the snap cubes while you say the sounds. "The first sound, /s/, is spelled with an S. Someone slide down the letter that goes with /s/. . ." and so on. Repeat this several times. Then have the children break and build the word several times.



Listening for Word Parts in the Words You Write

Remind students that the word parts they know can help them when writing unfamiliar words. Dictate words as students attempt to spell them on whiteboards.

"Writers, do you remember these words that you learned about in phonics workshop?" I placed the word cards *at*, *an*, *in*, and *it* in the pocket chart. "These words are also word parts that can be helpful anytime you write. When you are trying to stretch out and write a new word, listen carefully as you say the word slowly, and you might hear a word part you know."

"Let's try this right now. We can play a game called 'What's That Sound?' I'll tell you a word, and you work together with your partner to write it on your whiteboard, writing a letter for every sound you hear. Listen carefully in case you hear a word part you know."

"Let's imagine someone was writing a story about a car with a flat tire. Can you spell the word *flat*? Say it slowly and listen for a word part that might help you." I gave students a moment to work, reminding them to say the word multiple times, feeling each sound and listening to it carefully. I then called the group together.

"Which word part helped you to spell the word *flat*?"

"At!" the class called out.

"Yes! Listening for a word part made that word so much easier to spell. Let's try another one!" We continued practicing writing words with word parts, using words collected from students' writing such as *wind*, *sit*, *plan*, and *hat*.

We know the importance of phonemic awareness for both developing writers and readers. Writing workshop is one of the best places to develop these skills. We intentionally popped this work out in minilessons in K–2, but also included phonological awareness extensions in K, 1, and the first unit of 2nd grade, so teachers can ensure their students are developing these important skills.

PHONOLOGICAL AWARENESS EXTENSION ♦

For this extension, show a phonological awareness video. 

In this video, your students will take on several new challenges. The first activity, rhyme recognition, now includes words with digraphs. Manipulation comes next, with some new variations. When adding sounds, students will now work with different word endings. Sound deletion now includes words with digraphs. Students will work with different word parts in today's substitution activity. When isolating initial sounds, they'll hear two words with the same initial sound and then figure out the initial sound in those two words. Some of those initial sounds will be digraphs. Students will then move on to blending and segmenting, and end with counting the words in Mabel's sentences, some of which are now multisyllabic.

Session 5

To make sure that the work happening across each session is really clear, every lesson starts with a section that says, “Today you will...” and “Today students will...”. This information is detailed, specific, and aligned to standards to orient educators to the most important work that will happen on that day and the roles both they and their students can expect to play.



Writing Catchy Introductions and Conclusions





In This Session

TODAY YOU will teach students that just like stories have beginnings and endings, reviews do too. You'll let writers know that the best reviews catch the readers' attention at the start and end with a call to action, or something they can do. Kids will help you revise one of your reviews, making the lead catchy and crafting an ending that wraps up by restating the opinion, and providing the reader with a next step. In the mid-workshop teaching, you'll channel students to test out their lead on their partner, ensuring that it does, in fact, capture their attention. In the share, you'll lead students in singing a song to remind them that when we listen to the opinions of others, it helps us to learn about them.

TODAY YOUR STUDENTS will likely revise the leads and endings of the reviews they've drafted in this bend. They'll first help you revise the lead and ending of your demonstration text before they turn to revising their own reviews. During the mid-workshop teaching, students will test out their revisions to make sure they catch the attention of readers. In the share, students will continue to learn about their partner by listening to their opinion and considering what that teaches about them.

Getting Ready

YOU WILL NEED . . .

- the “Grab Your Reader’s Attention” chart. 
- the demonstration review you rehearsed in Session 2 written in a booklet. You’ll add an introduction (on flaps) and conclusion (on a new page) during the minilesson. We use the review, “Mama’s Pies.” 
- the “Make It Stick!” chart. 
- to display the lyrics for the “Sharing Our Opinions” song (see Share). 

STUDENTS WILL NEED . . .

- the writing center stocked with flaps, single sheets of paper, and staplers.

Ensuring Access

YOUR ULTIMATE GOAL TODAY is for students to revise their reviews to include leads and endings. While you’ll suggest a few ways leads and endings could go, these are just suggestions, not requirements.

- You may have students who are still working to understand the structure of a review. For these students, you might coach them to plan a new review, supporting them to understand each part—the lead, a few reasons, an ending—rather than revising an existing review that is not well structured.
- There may be instances where, as kids revise, their review becomes repetitive. They may state their opinion a few times at the start. Do not worry! Embrace the approximation of their revisions, for as first-graders add, it can be tricky for some to hold onto what is already on the page.
- You might support MLLs who are newer speakers of English by coaching them as they orally rehearse leads and endings for their reviews. This can be as simple as adding a sentence that states their opinion if they don’t have one already, or coaching them as they attempt to craft questions to hook the reader. Either way, this oral practice will provide support for MLLs before they revise.

Minilesson

The minilessons in the new units are much shorter, often spanning only two pages. We've leaned on the standards to emphasize what's most important and made sure that each lesson teaches one thing explicitly. That allowed us to streamline the teaching to enable teachers to keep minilessons short, so they have lots of time to target specific next steps inside of small groups and conferences.

BEND II

Writing Catchy Introductions and Conclusions

CONNECTION

Reflect on the typical school day, pointing out how strange it would be if it started without the welcome routine of morning meeting or ended without a good-bye.

"Can you imagine what it would be like if we skipped our morning meeting and went straight to math workshop? Or what if, at the end of the day, we didn't say good-bye, but instead just went bolting out of the classroom to buses and cars?"

"Or what if the sun didn't come up in the morning or go down at night? Would it be afternoon all day long? Things just wouldn't feel right, would they? Our days need a beginning and an end. So does our writing."

♦ Name the teaching point.

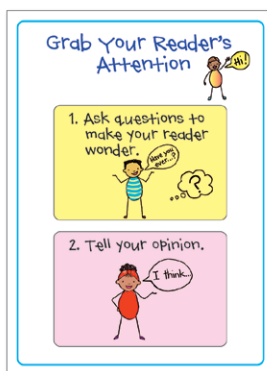
"Today I want to teach you that beginnings and endings matter. Review writers grab readers' attention right from the start. Then, they end in ways that make their opinion stick."

TEACHING AND ACTIVE ENGAGEMENT

Show students a chart you made that lists the steps to writing a catchy introduction.

"One possible way to grab your readers' attention at the start of a review is to ask questions and get them wondering. You did that to start your topic books, and guess what—review writers do that too. Then, you can tell your opinion so readers know what the review is about and what you think right from the start."

I shared a chart with these steps, "Grab Your Reader's Attention."



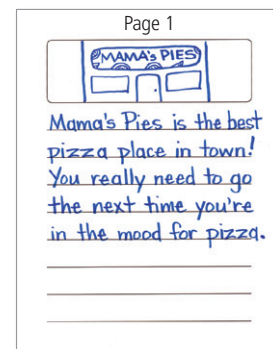
Remind children of the strategy, and prompt students to plan possible introductions with a partner. Coach with lean prompts, then compose the introduction together.

"Will you help me with the review, 'Mama's Pies'? We can work together to write a catchy introduction, one that will really make people want to read on." I displayed the review, and read the first page aloud.

"Let's work together to make the introduction grab readers' attention. We know one way to do that is to start with questions that get readers wondering. What questions could we ask

This work focusing on beginnings and endings spans all genres of writing and grade levels. Plan to say the words beginning and ending regularly throughout the lesson and unit and refer back to prior knowledge about these key parts of writing whenever possible throughout the year. Many of the best strategies will work in multiple genres.

When we began reviewing on-demand opinion writing from hundreds of classrooms, it became clear that there were a few characteristics of opinion writing that we'd neglected to teach, and one was the introduction. Many of our students had grown accustomed to starting a piece by diving right into the claim. We saw this trend throughout the grades. So this minilesson became an especially important one to us.



at the beginning to introduce Mama's Pies? Hmm, . . . you might start, 'Have you ever . . . ?' or 'Did you know . . . ?'" I offered, allowing my voice to trail off.

"Put a thumb on your knee when you have some ideas." After another moment I prompted partners to exchange ideas as I collected a few possibilities to share.

"Wow! These questions are definitely grabbing my attention! Listen to a few of the beginnings I heard: 'Do you love eating pizza?' 'Have you ever eaten a whole entire pizza?' 'Did you know that pizza comes from Italy?' You know, I think I'll put two questions at the start of the review so I'm double-sure to get readers' attention." I stapled a flap to the top of the page. Then, I quickly recorded as I voiced over:

Do you love pizza? Have you ever eaten a whole pie?

"Next, say what you think! Is this a 'Try it!' review or a 'Stay away!' review? Make sure your opinion is clear." I instructed, pointing to the second step on the chart. I listened in before coaching kids to clarify their statements.

"I heard you say things like, 'We think it's so good. It's the best!' Those are strong opinions, but let's make sure they are clear and really grab the readers' attention. 'It's the best . . . ' What is? Oh yes, Mama's Pies. 'Mama's Pies is the best.' Let's all say that opinion together: 'Mama's Pies is the best.' Wait, the best what?" I feigned confusion.

"Pizza place!"

"Okay, now our opinion is getting clearer. Practice it with me again: 'Mama's Pies is the best pizza place.' Hmm, . . . is there an even better word we can use? Can you think of a sparkly word instead of *best*?"

"Greatest! Yummiest! Most delicious in the world!" kids suggested.

Soon, we had a new introduction written:

Do you love pizza?
Have you ever eaten
a whole entire pie?

I think Mama's Pies
is the yummiest pizza
place in the world.
You won't want to
share a bite.

Shift to crafting a conclusion that makes your opinion stick.

"But wait! You can't have a beginning without an ending! You need to make your opinion stick at the end of your review so readers remember what you think. You can even tell them what to do next." I revealed a second chart, "Make It Stick!," outlining the steps for crafting a conclusion.

Do you love pizza?
Have you ever eaten
a whole entire pie?

Mama's Pies is the best
pizza place in town!
You really need to go
the next time you're
in the mood for pizza.

Make It Stick!

1. Repeat your opinion.



2. Say what to do next.



"This revision of the writing units is exactly what we needed. My students are all identifying themselves as writers—even the struggling ones!"

—Marnie
Grade 1 Teacher, Depew, NY

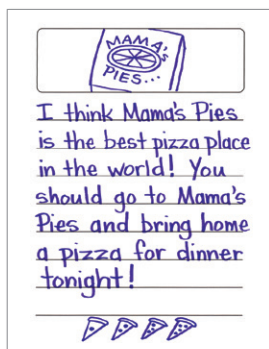
BEND II

I quickly flipped to the end of my "Mama's Pies" review. "Wait! This last page has another reason. I think instead of a flap, I'll need a whole new page for an ending!" I stapled a new page to the end of the review and turned the class's attention back to the chart. "When I add an ending to my review, I want to make sure that readers remember exactly what I think. I'll repeat the opinion. What do we think about Mama's Pies? Tell your partner." I listened in. Then, I recorded a line, as I voiced over:

I think Mama's Pies is the best pizza place in the world!

I pointed to the final step on the chart. "So what should readers go do next? What would you tell them? Practice the words aloud with your partner."

Soon my conclusion read:



LINK

Restate the teaching point in a way that makes this process transferable to students' independent work.

"Today you've learned to write a beginning that grabs readers' attention. Remember that whenever you want to write an introduction, one possible way to do this is to ask a question, and then of course tell your opinion.

"Then, you can end your review by repeating your opinion and telling the reader to go do something.

"I bet many of you are itching to go off and get started. You might want to look back at every review you've written so far and see if you can add a catchy introduction and a sticky ending. You might need flaps to add a few lines or some of you might even need whole pages! You can find flaps, single sheets of paper, and the stapler in the writing center if you need them.


"Of course, I'm sure you won't spend all day on beginnings and endings. No way! I bet many of you will start new reviews today too."

Providing a sense of closure is one of the major standards held for first-grade writers. You might again remind writers of the work they did in the topic books unit, this time for conclusions, to help students transfer those skills to opinion writing.

To make today's teaching stick, you might use sticky notes to mark up the parts of your piece that match the steps on the charts, or even to highlight key sentence stems. Leave this model displayed as students approximate similar work in their own pieces.

If any students will be writing digitally on a regular basis, you'd be wise to make a quick, easy-to-find video or screencast that is a how-to guide. Students and their families can watch it as often as needed, and you can reduce the amount of time you spend repeating directions.

SMALL GROUP ♦ Studying a Mentor Text for Advanced Introduction Moves

If you have writers who are regularly using one technique to grab readers' attention, you might show them another way to do that. For this small group, you'll need a copy of the "Rush Hour Traffic Jam" review from Session 1 of this bend and your "Mama's Pies" review. 

RALLY

Show students a mentor introduction from the "Rush Hour Traffic Jam" review.

"Writers, earlier today, we talked about how starting your review with a question can grab readers' attention. But questions aren't the only way review writers can grab their readers. Let's go back to the review about the game 'Rush Hour Traffic Jam.' Let's see what this writer did that we could try."

TRY IT #1

Display the mentor review, and read the introduction. Ask pairs to think together about replicable writing moves.

"As I read the introduction, think, what did this writer do that I could try?"

Beep! Beep! Vrooom! It's a traffic jam and the little red car can't move. It's your job to get the little red car moving! I think "Rush Hour Traffic Jam" is the best puzzle game. It is like a maze, but much more fun because you can choose from different levels to keep you thinking. There are four levels of difficulty.

"Wow, that sure grabbed my attention, how about you? Talk to your neighbor about what this writer did." Give students a few moments to share ideas. "Writers, I hear some of you noticing the sound words. Yes! 'Beep! Beep! Vrooom!' Then, the writer says that it's a traffic jam, the red car can't move and it's your job to help. Those sound words and that little story make me feel like I'm right in the game. So this is another kind of introduction you could try—listing sound words or telling a little story to put your reader in the action."

TRY IT #2

Ask students to help you write a new introduction for the "Mama's Pies" review.

"Let's look at our review about Mama's Pies. Could you help me try an introduction like the one for 'Rush Hour Traffic Jam'? Work with your partner to write in the air how it might go.

"Your ideas are bringing me right into the action! I heard introductions like, 'Sizzle. Munch. Yum! Your tummy is rumbling and you're hungry for pizza. Mama's Pies is the best pizza place in the world!'"

LINK

Encourage students to try writing their own introductions in different ways.

"Today we studied two different ways reviewers can make great introductions, asking questions, or putting readers right in the action. I bet you could invent other ways as well! You might choose to write two introductions, trying out different ways it might go. Read it aloud to decide which version you like best, then tape it to the top of your review."

MID-WORKSHOP TEACHING ♦ Grab Your Reader! Or Make a Revision

"Writers, let's put those introductions to the test. See if you can grab your partner's attention right from the beginning. If not, you can work together to add another question or make the opinion clearer with sparklier words. Then, switch! You can jump to the end of your review to test out your conclusion too."

Every day across every unit in every grade level, the minilesson, mid-workshop teaching, and/or the share include specific teaching to help students—and teachers—reflect on how the work students are doing that day fits into the writing process.

"I have been teaching for 17 years and have always taught Lucy Calkins' writing workshops. I have always enjoyed Units of Study—and just when you think they can't get any better . . . they become even better!"

—Kristen, Grade 1 Teacher,
North Tonawanda, NY

TABLE CONFERENCES ♦ Drawing on Friends for Ideas for Beginnings and Endings


"Check out what Jack did in his review of the show *Bakugan Battle Brawlers*®. First, he started with a catchy little phrase to get the reader right in the action—Bakugan brawl!

"And then, he explains that it's a show, and also a toy. All of that can help his reader to understand his opinion."

[illegible]

BEND II FIG. 5-1 Jack's introduction 

brides



Go to Mr cup cakes, because it will be your
NEW favourite place to go for a cupcake treat.
Mr cup cakes is easy to get to because
you can walk there after school.
It is so good that chocolate
and different colours and different flavours. Some
cupcakes are with frosting and some
are with ^{only} frosting. There are flowers.


BEND II FIG. 5-2 Jordan's introduction 

"Can I have your eyes at this table? Jordan added something to his introduction I want to share. He named his opinion—his recommendation that people should go to Mr. Cupcakes®. Then, right after that, he told readers how to get there. When you have a chance, see if you can help readers know how they can get to your place, or buy your item."

I think Rumburk is the
best choice for
us to
move our car
here.

BEND II FIG. 5-3 Chloe's conclusion 

"Writers, can I have your eyes for a moment? I want to share something that Chloe tried at the ending of her review. She told her opinion again, and told her reasons again too. If you think that would help your reader to be convinced, give it a try!"

Florida! 

go to Florida!!! it has nice
rock, hotels, beaches and candies
it ~~is~~ you are not a
rain person! ~~it~~ Florida
has NO rain!

BEND II FIG. 5-4 Jack's conclusion 

"Friends, Jack tried some really cool things in the conclusion of his review. First he told his readers exactly what he wanted them to do—go to Florida! He also reminded the reader of the reasons he likes Florida so much. Then, at the end, he told us about the type of person that Florida is great for.

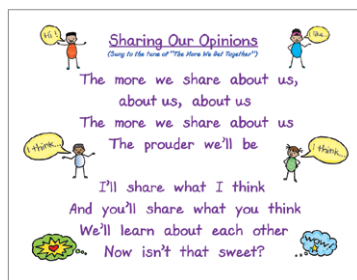
"Maybe you'll try some of those things. You could tell readers exactly what to do, remind them of your reasons, and even say the type of person who would like the place or thing you are reviewing."



Sharing Opinions to Learn about Partners

Remind students that their collections, and now their reviews, will help their readers get to know them, their likes and dislikes.

"Writers, when you shared your collections, you shared a little piece of you—the things that matter to you and the reasons why those collections were so special. When you share your reviews, you can teach others about the things and places that are special to you, too, the things that make you one of a kind. Let's sing our song again." I displayed the lyrics as I sang, inviting the class to join in.



"So this time, partners, when you listen to your friend's review, listen for things you are learning. The places they like to go or things they like to watch or play with. You might learn ways you are the same and ways you are different. Then, you can talk about those similarities and differences. Partner 2, you start."

PHONOLOGICAL AWARENESS AND PHONICS EXTENSION ♦

For this extension, show a phonological awareness video. 

In this video, the instructor will begin with a set of words, with the vowel teams *ou* and *ow*. Some words are spelled correctly, and others are not. Students will work with the instructor to determine which vowel team represents the correct spelling. Next, the lesson moves on to reading vowel-team cards *oa*, *ou*, *ew*, and *ue* in isolation. The instructor will then say a word and prompt students to isolate the vowel sound, and students will decide which vowel team represents that sound. Finally, the lesson ends with dictation, listening to a word and writing with the correct vowel team.

The lesson moves on to a round of making words, writing a word, then manipulating the initial or medial sounds to create a new word. Students will write words with both the *ew* and *ow* vowel team.

We know the importance of phonemic awareness for both developing writers and readers. Writing workshop is one of the best places to develop these skills. We intentionally popped this work out in minilessons in K–2, but also included phonological awareness extensions in K, 1, and the first unit of 2nd grade, so teachers can ensure their students are developing these important skills

Session 6

We've designed the new units to be especially accessible to and inclusive of all learners in several ways, starting with the Ensuring Access sections that are written into every lesson. These sections aim to make each day's teaching as inclusive as possible by first making sure educators are crystal clear on the main goal for each session. In a brief sentence or two, we highlight the most important work for the day so that teachers can know what to especially prioritize. Then, these sections go on to highlight the specific features within the session that support accessibility, and then provide additional tips for how a session might be further adapted for specific learners.



Writers Capitalize



In This Session

TODAY YOU will teach students that, in American Standard English, writers use capital letters at the start of sentences, names, and for the word *I*. You'll first guide students through editing a piece of Gerty's writing for capitalization before turning the piece over to them to continue editing. During the mid-workshop teaching, you'll teach students that dates have capital letters too. You'll then channel them back toward drafting, suggesting that students might finish a review or start a new one.

TODAY YOUR STUDENTS will edit with an eye toward capitalization. They'll first practice on a piece of Gerty's writing, making sure to use capital letters to start sentences, names, and the word *I*. Then, they'll work on editing their own reviews for correct usage of capital letters. In the mid-workshop teaching, students will learn to edit dates by including capital letters at the start of months and days of the week. Students will then choose to either finish a review they've started or begin drafting a new one, paying attention to correct capitalization from the start. During the share, students will work with a partner to edit for correct spacing, punctuation, and spelling of word-wall words.

Getting Ready


YOU WILL NEED . . .

- a copy of the mentor review and a highlighter. We use a board game review for “Rush Hour Traffic Jam.” 
- the “Use a Capital Letter . . .” chart. The first three bullets are introduced in the minilesson, with one more added in the mid-workshop teaching. 

- Gerty’s review about Jennings Beach. 

- a revision pen.

STUDENTS WILL NEED . . .

- a copy of Gerty’s review for each partnership and revision pens. 

Ensuring Access

YOUR ULTIMATE GOAL TODAY is for students to edit their writing with a lens on capitalization.

- Students will be at very different stages in terms of editing. While some students will edit for all of the items on the list provided during the minilesson, some students might need to edit for one item at a time. For example, some students might begin by just editing for capital letters at the beginning of sentences.
- Editing requires students to have some mastery over the convention, which is why it can be challenging. If rereading to edit for capitalization feels too challenging for some students, you might coach them to draft, adding capital letters to the beginning of sentences as they go. This will allow students to practice a convention that is new to them before they reread and search for improper use or places where they forgot altogether.
- Students who are not including capital letters at the beginning of sentences may also not be including ending punctuation. If this is the case, you might want to gather these students and lead a small group in which you remind students of these conventions and coach them through a sentence-writing process such as: Say a sentence. Write. Punctuate. Reread and check.

Minilesson 

Writers Capitalize

CONNECTION

Channel students to study the mentor review, noticing when and where the writer used capital letters.

"Writers, when we first studied this review it taught us lots of ways we can make our reviews really convincing. I thought we should take another look at just the first part of this review, and this time, see if we can learn ways writers use capitals in English. First let's hunt for all of the capital letters. I'll slide my highlighter under each word, and when you spot a capital letter, reach your arm up tall, so I can stop and highlight it."

We proceeded through the first paragraph, highlighting every capital letter on the page. Soon our review looked like this:

Beep! Beep! Vrooom! It's a traffic jam and the little red car can't move. It's your job to get the little red car moving! I think "Rush Hour Traffic Jam" is the best puzzle game. It is like a maze, but much more fun because you can choose from different levels to keep you thinking. There are four levels of difficulty.

"Wow, I see capitals scattered all over the place. You think the writer just put them in wherever he felt like it? No, I don't think so either! So then, let's figure out *when* and *where* writers use capitals. Take a closer look at all the places a capital letter is used. Turn and tell your partner what you notice." I gave students a moment to share before calling the group together.

"Capitals don't just go anywhere or everywhere. When writers use capitals in English, they go in a few particular places. Listen to see if what I say matches what you and your partner discovered."

♦ Name the teaching point.

"Today I want to teach you that writers make sure most of their letters are lowercase and use capital letters only where they belong—at the start of a sentence, a name or title, or the word *I*."

I displayed the "Use a Capital Letter . . ." chart and tapped the list of items.

TEACHING

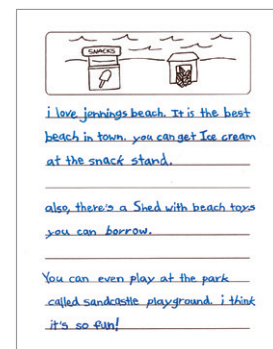
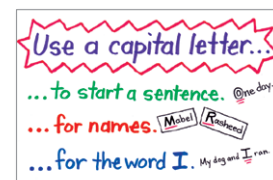
Recruit students to help you use these capitalization rules to help you edit a piece of Gerty's writing.

"Writers . . ." I whispered, placing a piece of writing under the document camera, "Gerty needs some help with capitalization. Take a look . . ."

"Do you think you could help me fix this up so I can give it back to her? Then, she can study our edits and learn how capital letters are used in English." The kids agreed to help. I pulled out a revision pen and began reading the text aloud.

"i love jennings beach." Hmm, . . . I paused, as kids began waving their hands, eager to identify the mistakes. "Thumbs up if you notice the capital letter missing at the beginning of this sentence, and, it's the word *I*—double the reason to make sure it's capitalized. Let me fix that up." I crossed out the lowercase *i* and wrote in a capital letter above it.

Keep in mind that capital letters can function differently in different languages. For instance, in Spanish, *days of the week* are not capitalized, and in titles you typically only capitalize the first letter of the first word. Students who write in multiple languages might appreciate time to study some of these differences.



"So are we done here? Is that all the capitals we need in this first sentence?" The class had mixed feelings. "Hmm, . . . well, in the game review, we noticed that the name of the game was capitalized. It wasn't any old game, it was the 'Rush Hour Traffic Jam' game. So, I'm wondering . . . is Gerty talking about any old beach or a specific beach? That's right. Jennings Beach. It has a name! That means it needs a . . ."

"Capital!" voices called out.

"Watch how I make the first letter of each part of the name a capital letter to show it's an important place." I quickly edited to capitalize the proper noun. We continued on through the next two sentences, acknowledging the correct use of capitals in *It* at the start of the sentence and correcting the missing capital in the word *you*. When we got to the *I* in *Ice*, I said, "What do you think about this capital *I* in *ice cream*? Is it the name of a special ice cream?" Students agreed that no, a capital wasn't needed here, and I changed it to lowercase. I drew students' attention to the final sentence. "What about *snack stand*? Did Gerty include a special name of that snack stand? No, she didn't. So like *ice cream*, this place doesn't get a capital—it doesn't have a special name. I leave it as it is."

ACTIVE ENGAGEMENT

Distribute copies of Gerty's writing to partners and suggest that they edit the rest with a specific lens on capitalization.

"Will you and your partner take an even closer look at the rest of Gerty's writing? I made some copies for each of you. Get out your revision pens and work together to check the capitals in her review. Then, fix up any places a capital is missing or where a capital doesn't belong." I quickly distributed copies of the page and then moved around the rug, observing and coaching kids as they worked to edit the next three sentences.

After a couple minutes, I called the class back. "Let's take another look together. Will you check that your capitals match mine? If not, you can fix them up on your copy." We quickly reviewed the edits, pausing to discuss the distinction between a common and proper noun with words like *shed* and *Sandcastle Playground*.

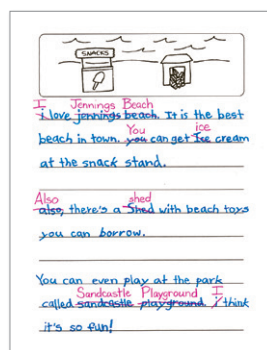
LINK

Send writers off to edit their own writing for capital letters, reminding them to check the beginning of a sentence, names, and the word *I*.

"So writers, I'm wondering if you'll carry these revision pens back to your spots to check and fix up the capital letters in your reviews. You will? Terrific! You can take your copy of Gerty's review back to your seats to remember the places you can use capitals in your own writing. I'll be sure to return this copy to Gerty so she can learn from all of the careful writers in our class.

"Reread and check that your letters are mostly lowercase and use a capital letter . . ." I invited the class to join me as we reread the "Use a Capital Letter . . ." chart.

"Of course, you won't spend the whole writing workshop fixing up capital letters. When you're ready, decide if you'll revise to make a piece you've finished even more convincing or start a new one! Ready? Off you go!"

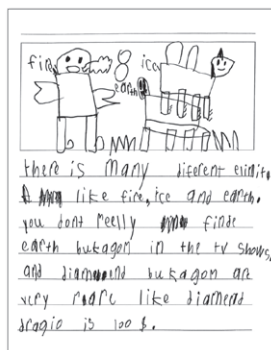
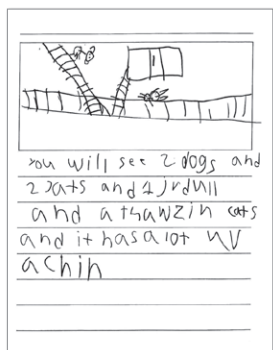


In first and second grade, you'll find one spelling session in each bend of every unit. There are three kinds of spelling sessions in each unit:

- One kind of session explicitly teaches a high-leverage phonics principle.
- A second kind of session you'll find is one teaching a spelling strategy such as slide across sounds, write the words part by part, try it a few ways, etc.
- The last is a repertoire spelling lesson that says to kids—you know a lot about spelling! You know a bunch of stuff about words and how they work, you have spelling strategies, you have snap words. You can use all your tools to spell.

Work Time

PARTNER CONFERENCE ♦ Editing Using All You Know about Capitalization

BEND II FIG. 6-1 Page 3 of
Pierce's reviewBEND II FIG. 6-2 Page 2 of
Matthew's review

BEND II

Every session includes at least three grab-and-go worktimes. Teachers can sit down next to kids and be ready to use this powerful instruction with little or no advance preparation. The units offer many different types of worktime supports including:

- If/then charts for easy conferring
- Ways to mark up and use exemplar texts and mentor texts
- Small groups with printable materials
- Quick tips and Q and A sections to provide relevant information for teachers
- Support for analysis of student writing through different lenses

RESEARCH

Notice a writer who has not yet begun editing and could use some additional support.

I noticed that Pierce was rereading his piece on *Bakugan* but was not yet editing. When I asked if he would like some help getting started, he nodded. "Pierce, I'm happy to help you, but there's actually another important person who could really help when it comes to editing. Do you know who?" Pierce looked at his partner, Matthew. "Yes! Exactly, partners can be so helpful. Will you ask Matthew if he has a moment to edit with you? Then you can help him out too."

TEACH/COACH

Set partners up to remember all they know about capitalization, then bring that knowledge into their own pieces.

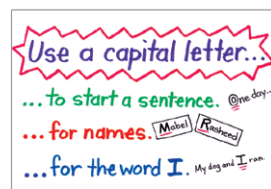
After Matthew joined us, I continued. "When you edit with a partner it can help to make a plan for what you're looking for. Take a look at our chart from earlier to remind yourself of the times when it's important to use a capital letter.

"Now that you've remembered what to look for, will you work together to check your own pieces for the same things? Perhaps you'll check for one of these places to use a capital, then reread, checking for another and then another."

LINK

Invite partners to continue working, underscoring the importance of editing.

Once Matthew and Pierce had checked a few pages of Pierce's piece, I coached them to switch to Matthew's piece. "Once you've done a bit more editing together, perhaps you'll go off to continue this work on some of your other reviews. Remember, sometimes a second set of eyes from a partner can help you to find and fix up your writing to make it easy for everyone to read."



Possible Coaching Moves:

- "Earlier we talked about how Gerty capitalized Jennings Beach since it's the name of a specific beach. Do you have any names of specific things you could capitalize?"
- "Check your piece again and see if you capitalized the beginning of each sentence."
- "If you find a start of a sentence that is missing a capital, check to see that the end of the last sentence has an ending mark."

STUDENT WORK ♦ Possible Compliments and Next Steps for Marco

Possible Compliments

"Marco, you talk directly to the reader here in the beginning of your review. What a great way to grab your readers' attention! Guess what, we are going to talk about doing that in the *next* bend of our unit, and you are doing it already!

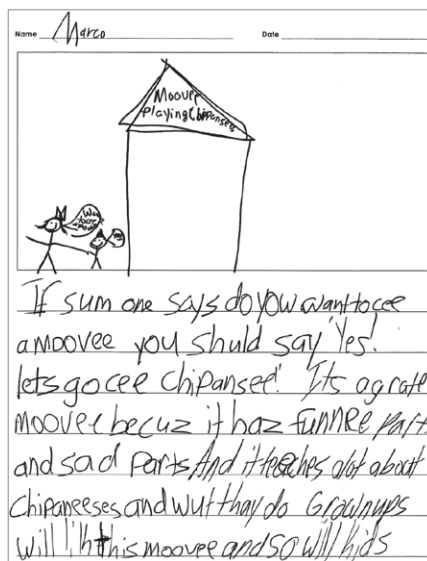
"Also, look at your reasons, these are so helpful: it has funny parts and sad parts. Whoa, that really helps me understand why I should see that movie."

"Marco, you are working hard to fix up your writing so it's ready to share. I see a capital letter at the beginning of every sentence.

"You're also thinking about end punctuation that tells readers how they should read your writing. You use exclamation marks for "'Yes! Let's go see *Chimpanzee!*'" And hooray to you for adding quotation marks around those words!"

Possible Next Steps

"You are ready for a next step, and this is a big deal because not all first-grade writers are ready for this. You are ready to *say more* about each reason. Could you tell a little about some of the funny parts? Or some of the sad parts? It seems you are out of space on this page, so go to the writing center and grab a new piece of paper, so you can say more about your reasons. Nice going!"



BEND II FIG. 6-3 Marco's review

"Keep in mind that names of special things, like names of movies, get a capital letter too. Be sure to check the 'Use a Capital Letter . . .' chart as you write.

"Also, you might double-check that you have periods at the ends of all your sentences. That way, readers know when to pause."

I pointed to the "Our Tools for Spelling" chart and said, "I can see that you always remember this really important spelling tool, 'Don't forget the vowels.' You're even spelling with some vowel teams, like ee. That's really sophisticated spelling work!"

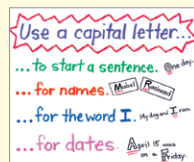
"There's another spelling tool on our chart that I think could really help—"Use words you know in a snap." I see some words like *see*, *has*, and *they* that you could check and fix. Correctly spelling words you know in a snap is an important way to make sure everyone can read your writing!"

MID-WORKSHOP TEACHING ♦ Recording Dates Using a Capital

"Writers, I just realized, there are capital letters all over our classroom. Can you spot them? Point to words with capital letters." I gave the students a moment to scan the walls and point at examples.

"A bunch of you are pointing at our calendar. I'm realizing we are missing something on our list. Writers also use a capital letter for dates! See how the months and days of the week start with a capital?" I pointed at the class calendar.

"It helps to include a date on your review so readers know when you wrote it. Go ahead and add the date to your review. And remember, when you write the month, use a capital." I added to the chart.

**Q&A ♦ Keeping Student Energy and Writing Volume High at the End of a Bend**

Q How can I help students who want to work on a piece until it is "perfect"?

A While it's important for writers to take pride in their work, when children exhibit perfectionism in writing workshop, it can make it challenging for them to enjoy writing and can reduce writing volume. We gathered these tips from school psychologist Ellen Kely, MA, NCSP, to help you support students who are overly concerned about errors.

- Model predictable mistakes in your own writing and think aloud about them. For example, "Oh no! I'm not sure how to spell this word. That's frustrating! I'm going to take a deep breath and try again, then keep writing."
- Teach into self-regulatory strategies for dealing with big feelings as part of your social-emotional learning curriculum. For example, regularly remind children that frustration and worry are common emotions. And we can move through these feelings without allowing them to take over.
- Highlight "imperfect" work on bulletin boards and when sharing student work to emphasize that excellent and error-free are not the same thing.

Q How can I set up writers to complete unfinished reviews before the end of the bend?

A You might convene these writers and say, "Friends, I noticed you have a bunch of reviews that you're still working on, and I can't wait to read the rest of what you have to say. We'll be sharing our reviews with each other soon, so today I want to help you make a plan to finish ones you've started. Will you each take out your reviews that aren't quite done yet? Now, will you stack your reviews in the order you want to finish them? You could even number each one with a sticky note to remember your plan. Got it? Great! Let's see you all get started finishing your first one. I'll stick around to help out for a few minutes if you need it."

Q A child told me, "I already reviewed all the things I can think of." How can I help?

A You might return to the generating strategies you taught at the beginning of this bend, prompting, "Do you have a special club or afterschool class? Or does your family play a game, or eat some food, or watch a show, that is sort of 'yours'?" Engage the child in a few moments of conversation around these things, guiding her to generate two or three ideas before selecting one to review.




Editing with Partners

Set partners up to act as editors, choosing a particular convention to check and help fix.

"Partners, bring your editing pens and your writing folders back to your rug spot." I gathered the class back in the meeting area. "Thumbs up if you found places to fix up the capital letters in your writing. Fantastic work, editors!"

"I have an important reminder for you. Editors aren't just responsible for checking and fixing up capital letters. Editors also check to make sure there are finger spaces between every word and punctuation at the end of every sentence, and that word-wall words are spelled correctly. Partner 1, choose one of those things to check for—spaces, punctuation, or word-wall words. Then work with your partner to reread one of your reviews, and find places to fix it up. Then, switch."

PHONOLOGICAL AWARENESS AND PHONICS EXTENSION ♦ Writing Words with Vowel Teams

For this extension, each student will need a whiteboard and a marker. You'll need the "Vowel Teams" chart on display. 

Rally children to play a game to remember the vowel teams and sounds they've learned.

"Let's play a game to help you remember all the vowel teams and sounds you've learned so far. Meet me on the rug with a whiteboard and a marker.

"I am going to say a word. You'll repeat the word to your partner. When you repeat it, try to stretch the word out and listen for the vowel sound in the middle or at the end. Once you hear the vowel sound, look at the chart and think, 'Which vowel team makes that sound?' Then point to the vowel team you think you'll see in that word. Finally, write the word on your whiteboard. Once I see most of you have written the word on your board, I'll show you the word. You and your partner can do a slow check across the word to see if yours matches, and then fix it up if need be.

"Let's hold a practice round. The first word is *spout*. Say the word and remember to stretch it, listening for the vowel sound," I prompted as partners worked together to hear the sound /ou/. Many partnerships pointed to the box containing *OU* on the chart, while some pointed to the box containing *OW*.

"Now, write the word *spout* on your whiteboard. If you write it, and it doesn't look right to you, try it again with a different vowel team that makes the same sound," I prompted as partners worked together to try it another way as needed.

"It's time to do a slow check across the word. Remember to look closely at all the parts, making sure they match," I prompted, as I placed the word *spout* under the document camera so it would be large enough for partnerships to check together.

We continued playing the game with the following words: *house, wait, spray, sound, town, snow, beep, seems, teal, beak, coat, road, books, rain, slow*.

We know the importance of phonemic awareness for both developing writers and readers. Writing workshop is one of the best places to develop these skills. We intentionally popped this work out in minilessons in K–2, but also included phonological awareness extensions in K, 1, and the first unit of 2nd grade, so teachers can ensure their students are developing these important skills.

Session 4

To make sure that the work happening across each session is really clear, every lesson starts with a section that says, “Today you will...” and “Today students will...”. This information is detailed, specific, and aligned to standards to orient educators to the most important work that will happen on that day and the roles both they and their students can expect to play.



Using Research Notes to Plan a Chapter Book

In This Session




TODAY YOU will drum up excitement about writing nonfiction chapter books about an insect. You'll set children up to use their notes to plan for the chapters in their books, demonstrating first with your topic, dragonflies, before asking students to plan their own chapters. Be mindful that many of your students will probably plan their chapters and then begin frantically writing across pages. You'll use your mid-workshop teaching to slow them down by reminding them that writers plan how each individual chapter goes, too. It's likely that your students will not want to stop writing today. In the share, you'll channel students to self-assess their writing from today alongside the familiar Information Writing Checklist and to set goals as they continue to write their books.

TODAY YOUR STUDENTS will begin writing a chapter book about their topic. Expect that they will move with excitement between their notes and the insect chapter books they are writing. Today your children will probably sketch and write across one or two chapters of their books, generating lots of energy for writing yet more chapters tomorrow. There will be a buzz in the room as you remind writing partners to rehearse their chapters before they write them. As you move around the room, encourage children to continue rehearsing and planning



as they move to the next chapter in their books. Prior to tomorrow's workshop, ensure that the writing center is stocked with single sheets of writing paper so that your students may add introduction and conclusion pages to their books.

Getting Ready

YOU WILL NEED . . .

- your research notes about dragonflies. You'll want to have updated them to include key details and vocabulary words, such as *ocelli* and *antennae*, that you discussed in the share of Session 3. 
- to display the "How to Write a Nonfiction Chapter Book" chart from Unit 2 for reference. 
- a blank booklet in which you plan and display title and chapter headings for your nonfiction topic. We use the topic *dragonflies*. An example of the demonstration writing for this session can be found in the online resources. 

STUDENTS WILL NEED . . .

- blank booklets including a table of contents page to begin writing their chapter books in. 
- their research notebooks.
- copies of the Grade 2 Information Writing Checklist from unit 2 (see Share). 

Ensuring Access

YOUR ULTIMATE GOAL TODAY is to help students transition from taking notes to beginning to write chapter books about the insects they've been studying. The process of planning and writing chapters is already familiar, so you will leverage your teaching today to remind students of all they already know.

- Bring back a familiar anchor chart from your earlier information writing unit and display it during the minilesson. Some students may benefit from having a small version of this chart to store in their writing folder.
- Today is the first time that students will be referencing their notes as they write. Be on the lookout for those who copy directly from their notebook and set them up to do some additional oral rehearsal with a partner. MLLs, in particular, may benefit from additional opportunities for oral rehearsal, and you might invite two students to partner up to cowrite one book, providing a natural scaffold for more oral-language work.
- You might seize today as an opportunity to rally students to apply all of the phonics and spelling content they have learned. If students are drafting quickly with little attention to spelling, channel them to keep phonics tools alongside their work. The vowel teams chart and the *R*-controlled vowels chart may help.
- Remember that all learners, and MLLs especially, benefit from social interactions that help them elaborate. When children explain a topic to each other, they internalize the need to be clear and to anticipate questions.

Minilesson



BEND 1

The minilessons in the new units are much shorter, often spanning only two pages. We've leaned on the standards to emphasize what's most important and made sure that each lesson teaches one thing explicitly. That allowed us to streamline the teaching to enable teachers to keep minilessons short so they have lots of time to target specific next steps inside of small groups and conferences.

Using Research Notes to Plan a Chapter Book

CONNECTION

Rally students' excitement and tell kids they will use their research notebooks to begin drafting chapter books.

"Today's the day! Today's the day! Come quickly to the rug. Today we take all this research we have been doing and use it to help us write chapter books about our topics!"

I pointed to the different research clubs, naming exciting book titles I envisioned them creating. "Just think of all of the chapter books you will write on your topics. Buzzing Flies! Awesome Ladybugs! Beautiful Butterflies! Today you will begin to fill the pages of these booklets with exciting information from your research." I held up a blank booklet.

"The best part is, you already sort of know how to do this. The exciting part will be that this time, you get to use your notes to help you get started and then teach lots of information across the pages."

There aren't words enough to stress the importance of your total trust that your kids will be dying to write today. Share your optimism and generate enthusiasm.

♦ Name the teaching point.

"Writers, today I want to remind you that when you go to write a nonfiction chapter book, whether it's about a topic you've been researching or a topic you already knew a ton about, it's important to make a plan before you begin writing. Once you have a plan, you can jump right into writing, using all you already know as a writer of information books."

I displayed the familiar "How to Write a Nonfiction Chapter Book" anchor chart from Unit 2.

TEACHING

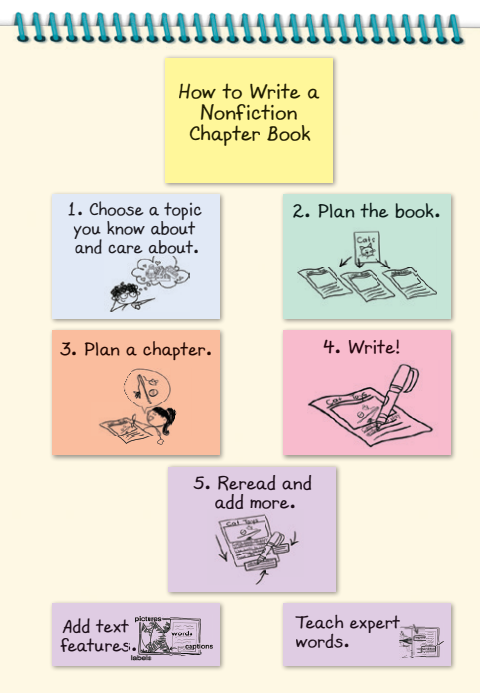
Model breaking the topic for your demonstration text into smaller parts, writing a table of contents that outlines your subtopics.

"You've done this before with topics that were close to your heart. You can do the same kind of thinking, even when you are writing about topics you have researched. So before you start writing your books, will you help plan a book on dragonflies with me?"

I held up a blank booklet and wrote *Dragonflies* across the cover and turned to the table of contents page. "Alright, so to write a *chapter* book about the topic *dragonflies*, we have to think about some different things we could teach—different subtopics that go with the topic. Hmm, . . . let's look back at our notes, because those can give ideas for chapters we can write." I flipped through my notes and showed the kids. Some students called out topics or raised their hands.

I continued to think aloud, scooping up a subtopic I'd heard a child call. "Hmm, . . . well, we could teach all about adult dragonflies' bodies, like the head, the abdomen, the thorax. The legs. The wings! Okay, there could be a whole chapter about the bodies." I added *Bodies* to my table of contents.

Ideally you've continued your notes, just as your students have, adding a few new notes pages that could serve as great subtopics in your chapter book.



"Oh! Look at these notes about their habitat, like how they like to live near lakes. We could teach about how dragonflies like to live near lakes so they can lay their eggs nearby." I added a new chapter, *Habitats*, to the table of contents.

"What else could we teach about dragonflies? What are some other subtopics? Hmm, . . ." I paused for a moment, as if to think, and looked at the notes again. "Well, maybe we could teach about how they hunt. Oh! And also all about nymphs—about baby dragonflies." I quickly jotted those two chapter titles before turning back to the class.

"Now, we're ready to write our chapters."

ACTIVE ENGAGEMENT

Channel students to plan out the chapters of their book.

"We can keep working on our class book later. Right now, it's your turn to take your topic and think about the different parts, different chapters, that you could teach. Look at your notes to think about the parts or subtopics of your topics that you could teach a lot about. Since you don't have a booklet with you, list your chapters in your mind or across your fingers. You might name one subtopic you could teach about, then another, then another. Rehearse to yourself for a few minutes and then you'll share with your partner." I made my way around to coach a few students.

"Writers, share your plan with your partners. Tell them your topic and then tell them what each chapter will teach. As you listen to your partner's plan, see if you can help! Maybe you can even suggest a chapter your partner could write. Turn and share."

LINK

Send students off to begin writing their chapter books, reminding them to set up their workspace and start by writing chapter titles across pages.

"When you go back to your spot today, you'll see a surprise. Yesterday after school, I was so excited that you would begin writing your books today that I placed a blank booklet inside each of your folders so that you could get started right away. Your first job will be to jot down those chapter titles on your table of contents page and at the tops of pages, and then begin sketching and writing across on one of the pages. Remember to keep your research notebook handy so that you can return to your notes when you need to. I can't wait to see what you write! People are going to learn such interesting information about your insects from your books!"

All About Dragonflies!	
Table of Contents	
1	Bodies
2	Habitats
3	Nymphs
4	How They Hunt

Notice that the subtopics in your book can also be subtopics in your children's books.

Possible Coaching Moves:

- ▶ "It helps to say, 'One thing about ____ is ____.'"
- ▶ "Name one thing you could teach and then another. Put each thing on a different finger."
- ▶ "Maybe some of your books could have the same chapters as mine. Could you have a chapter on the body? The life cycle? The habitat?"

Tactile experiences make a big difference. Even if students are drafting digitally, encourage them to touch and talk across a booklet or to sketch across the pages in order to rehearse their books with a felt sense of the shape.

Every session includes at least three grab-and-go worktimes. Teachers can sit down next to kids and be ready to use this powerful instruction with little or no advance preparation. The units offer many different types of worktime supports including:

- ▶ If/then charts for easy conferring
- ▶ Ways to mark up and use exemplar texts and mentor texts
- ▶ Small groups with printable materials
- ▶ Quick tips and Q and A sections to provide relevant information for teachers
- ▶ Support for analysis of student writing through different lenses

BEND 1

Work Time

SMALL GROUP ♦ Amping Up Oral Rehearsal

For this small group, pull two of these partnerships from different clubs, so that they can practice teaching each other about their topics. That is a potent way to rehearse for writing.

■ RALLY

Drum up excitement about students beginning to write their chapter books.

"Writers, today is a big day! You will begin using your notes to write chapter books about your topics. Let's spend time getting ready to teach lots of information in the books you will write!"

■ TRY IT #1

Set up same-topic partners to rehearse a page of their notes together.

"One way you can get ready is by rehearsing what you will say, just like you have with other kinds of writing! The only difference is this time you will want to use your notes. You can start by touching just one page of your notes and teaching your partner all about that subtopic. Of course, it's your particular topic, too, but pretend it isn't. As you teach, draw not only on your notes but also on all the thinking you have done about your topic, all that you know. Be ready to explain things to your partner. And partners, ask questions so you're clear. Ready? Go!"

■ TRY IT #2/LINK

Set up different-topic partners to re-rehearse the same page of their notes, setting them up to teach even more.

"This time, teach that same page to a new partner—and this will be a partner who doesn't know anything about your topic! As you teach, remember to introduce your partner to your subtopic and then teach as much as you can. It will help to move your finger around the page, saying as much as you can about each part of the page. Especially try to use some of the special vocabulary that is specific to your topic. Listening partners, if you have questions, ask your partner! This will help them teach even more.

"This is the kind of work you can do today, and across the rest of our unit. You can rehearse pages of your notes, trying to teach more each time. And partners, you can ask questions to help your partner teach! It will be especially helpful as you get ready to write the pages of your chapter books."

STUDENT WORK ♦ Taylor's Piece about Wasp Bodies

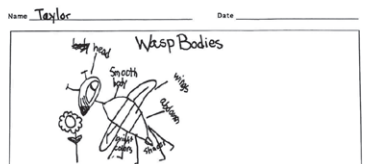
Possible Compliments

"In a couple of places, you wrote a few sentences to really describe wasps. Like when you not only said their bodies are smooth and shiny, which they are, but you added that they have a pinch waist! What a detail. It's lovely that you slowed down in that part and said more, using precise descriptive words."

Possible Teaching Points

"One thing to work on when you write about a subject is this: try to tell a variety of information. You have told a lot about what the wasp looks like, so you can think, 'Yes I described its looks.' Then you could push yourself to think, 'What other kind of information could I add?' For example, maybe you could describe how wasps act, how they move."

"Taylor, look at the way you've begun to teach some key vocabulary in your writing. You taught your readers about the word *venom* by adding a twin sentence, naming what venom really is. You even added a third sentence to say why knowing what the word means is important."



A wasp has very bright colors. it has a smooth body.
 a wasp has six legs. A wasp body is also called a abdomen.
 a wasp has two antennae and wings. wasps are small insects.
 most wasps are one quarter to one inch long. wasps have black
 and yellow stripes. wasps look smooth and shiny. they have thin
 bodies with a pinch waist. wasps have a stinger. wasp stingers
 are called the ovipositor. Wasp stingers have venom. venom is a
 liquid that the wasp uses to sting. that is why getting stung
 hurts.

BEND 1 FIG. 4-1

"I bet there are more places in your writing where you could explain even more about the information you are teaching. Will you reread this page and see where you could add a twin sentence to explain what a word means or why the information matters? You could even do both of those things!"

"You've mastered the most important punctuation: periods. You write a thought, then put a period at the end. Then usually you start the next sentence with a capital. (You might check that, because sometimes you forgot to do that.) Then you again write a thought and put a period at the end."

"It would be fantastic if you tried to make your writing into something that would sound really terrific as a read-aloud. Right now, it's a little bit too fact, fact, fact, fact—all said in the same tone of voice. Why don't you read this over and think about how you could make it into a better read-aloud? Maybe there are some important words that could be bolded, so you will read them with a stronger voice. Maybe you could add a question and then put in an answer, for variety. Maybe you need some transition words, such as *also* or *more importantly*, to smooth it out."

Every day across every unit in every grade level, the minilesson, mid-workshop teaching, and/or the share include specific teaching to help students—and teachers—reflect on how the work students are doing that day fits into the writing process.

BEND 1

MID-WORKSHOP TEACHING ♦ Remember to Plan Out Your Chapters Too

"Writers, eyes up for a moment. I'm so excited to see you writing with such energy and excitement. I want to remind you of something very important that will help make your insect books, and any information writing books, even better. Writers plan each part of the book, as well as the whole book. So, since you are writing chapters, you can practice how the chapter will go before you write it, using your notes to help you teach. This will help you organize the chapter a bit better and make sure you teach all that you can.

"Right now, before you go any further, take out the page you are working on and take out your notes about that subtopic. Turn and tell your partner what you will write in that chapter. Listening partner, really try to learn about what your partner is teaching you. When something is confusing, ask questions like, 'Can you say more about that?' or 'What does that mean?' or 'Why is that important?' Listeners, you can also give some tips like, 'Don't forget to use your topic vocabulary,' or 'Maybe you could add a description of how that looks.' When one partner is done, don't forget to switch and then get back to writing!"

TOOLKIT ♦ Four Ways to Leverage a Familiar Anchor Chart in a New Unit

Print several small copies of the familiar anchor chart "How to Write a Nonfiction Chapter Book" to use with individual students and partners. 

1 Set Up Writers to Use The Chart to Organize Their Work Time.

"You already know a lot about moving through the writing process to write a nonfiction chapter book. Here's a chart to remind you of the steps you've learned. One way to plan what to do next is to move a token, like this counter, between each step, so you make the counter show what you are working on, moving it when you finish one thing and are ready to work on the next."

2 Channel Partners to Use The Chart to Give Each Other Tips and Reminders.

"Paolo, Mia, sometimes it helps to meet with a partner if you come to a tricky part of the writing process. Paolo, you might say, 'Mia, could you help me with _____?' and then Mia, listen to Paolo's question and his problem. Then maybe you could study the chart and see if it helps you give Paolo a tip for the thing he's stuck on."

3 Use The Chart as a Teacher Tool to Quickly Form Small Groups.

As you circulate between tables today, supporting students, keep a copy of the anchor chart handy and record kids' names next to parts of the writing chart that are going particularly well for them and parts where they could use extra support. Use these notes to form small groups for the next few days.

4 Invite Partners to Play "Prove It!" to Channel Them Toward Familiar Revision Strategies.

Cut out the parts of the chart under the heading "Revise! Reread to Add More" and put them in a plastic baggie. Channel partners to take turns selecting a strategy from the bag and checking to see if they've used it. If not, have them try it out and then show their partner to *prove it*.



Setting Goals Right from the Start

"Writers, come to the meeting space with the chapter book you started writing today and a pen. When you get here, you'll see I put a copy of an old friend at your seat—our Information Writing Checklist! As you sit down, take a look at it." I gave students a couple of minutes to gather and look at the checklist.

"I know you've only written for a short time today, but I wanted to tell you that writers remember all that they've learned right from the start! Let's take the next few minutes to self-assess. Place the chapter book you started today beside the checklist in front of you. Start at the beginning. Look closely at your writing and the checklist. What have you definitely remembered to do? Did you remember to get readers ready to learn about your topic? Did you interest your readers? If you have, give yourself a check! If you think you've kind of done that or perhaps forgot, that's okay! Circle that goal on your checklist so that you can remember to come back to it later and add it. Keep going until you've worked your way through the checklist. Remember, it's okay if you haven't written an ending yet. Just assess what you have so far; that way you can set some goals for yourself for tomorrow's work time." I gave students some time to self-assess and circulated to support them.

"Now you have a brain full of ways to teach in your nonfiction writing and some goals to work toward tomorrow. You have a little plan! Tell your partner some of the goals you have for your chapter book, and then tuck your checklist into your folder with your chapter book so that you can get started right away tomorrow."

Information Checklist	
Beginning	<p>I used all the languages I know to make my writing beautiful and powerful.</p> <p>I named my topic.</p> <p>I tried to interest readers.</p>
Middle	<p>I organized my writing into different parts. I may have used linking words at the start of a new part.</p> <p>I told information in each of the parts/chapters. I used different kinds of information: facts, details, and examples.</p> <p>I talked about (or explained) some of the information.</p> <p>I taught about the topic using words that are important to the topic. I may have added definitions for some of those words.</p>
End	<p>I wrote a conclusion.</p> <p>I may have reminded readers of something important they learned or given suggestions for how they can learn more.</p>

This will be a brief self-assessment. Of course, you will also want to do your own assessment of your students' writing today. After the session, make copies of the work your students have completed so far. Remember, this need not be a complete piece of writing. You can learn a lot from the beginnings of a draft and use that to plan for small groups. As you study their work, look first at the structure since that is the most foundational. Did they plan and write a non-fiction chapter book? Does it have parts that teach about the topic? An ending? Then look to see how they've elaborated. Finally, study the conventions. Are they transferring what you've been teaching in phonics to help them spell?

Don't feel as if your students must use digital tools for assessing and editing their work. Many students aren't ready for them and they're not necessary. Instead, make them available as an option for those they would be helpful for, but not a must-do.

WORD STUDY EXTENSION ♦ Homophones Day 4: Using Homophones in Sentences

You'll need to display a list of sentences with homophones. Students will need whiteboards and markers.

RALLY/TRY IT #1: Emphasize the importance of choosing the correct homophone.

"The most important thing as an author is to make sure you have the right homophone partner in a sentence so a reader can understand what you mean. I'll say a sentence and name the homophone partners. You give me a thumbs up or down to help me choose.

"*Dragonflies have four wings. F-O-R like a gift for someone? Or F-O-U-R like the number four? Yes, F-O-U-R.*"

"*Insects have tiny eyes called ocelli. E-Y-E like you use to see? Or I like me? Yes, E-Y-E.*"

TRY IT #2: Give kids practice writing homophones.

"Let's look at these sentences I have here. I want you to use your whiteboard to write the homophone that works in the sentence." Display the sentences. Ask kids to hold up their whiteboards when they've written the word.

I love to ride on my (read/red) scooter.

Will you speak louder so that I can hear/here you?

I am knot/not going to forget my lunchbox at school.

In 2nd grade, starting in unit 2, you'll find grammar and word study extensions. These are designed to sweep up the whole class in lean, explicit grammar instruction.

Session 5

"My students really benefitted from the spelling lessons. With missing almost two years of schooling due to the pandemic, these lessons made understanding their writing so much better."

—Tristin, Grade 2 Teacher, Hornell, NY



Drawing on All You Know to Spell Tricky Words as You Write

In This Session




TODAY YOU will remind your writers about the importance of being flexible spellers, no matter which part of their writing they are working on today. You'll remind students about the spelling toolkit they've been building all year and invite them to help you use it to spell a few tricky words in the class book about dragonflies. Then you'll dictate the next few sentences of the book and invite students to use their toolkit to spell a few more words. At the end of the lesson you'll send kids off to work on their writing plan from yesterday, with a personal copy of the spelling toolkit chart close by for support. In the mid-workshop teaching, you'll rally students to keep reaching for the precisely right word they want to use, even if the spelling of the word is tricky. In the share, you'll remind students that their peers are another helpful resource, and you'll all sing a song about spelling (with a little help from our friends) and then students will have some time to help each other spell.

TODAY YOUR STUDENTS will use the spelling-toolkit chart to help spell tricky words in the class book about dragonflies before setting off to work on their writing plan from yesterday's share. Expect your students to move full


steam ahead in their insect chapter books today, some working on the next chapter or two, and some working on their introductions and conclusions. All the while, your students will have the spelling chart out beside them to help them be more flexible spellers.

Getting Ready

YOU WILL NEED . . .

- to display the “Our Tools for Spelling” chart from Unit 3. 
- to continue writing your chapter book and to display pages as you do so. An example of the demonstration writing for this session can be found in the online resources. 
- to display lyrics for the song “I Spell Words with the Kids in My Class” (see Share). 

STUDENTS WILL NEED . . .

- their research notebooks.
- their chapter books.
- individual copies of the “Our Tools for Spelling” chart. 
- whiteboards and markers.

Ensuring Access

YOU’LL HAVE TWO BIG GOALS TODAY. One goal will be to support students with applying the spelling strategies they’ve learned across this year. Rather than correcting their spelling errors, you’ll want to encourage them to strategically draw on their repertoire of strategies. Another major goal will be to support kids as they continue to write. While the focus of the minilesson is spelling, the kids need to decide what writing work to do, so be sure to channel them to return to the writing plan they created during yesterday’s share.

- MLLs are learning in overdrive: working to comprehend the most important English words in minilessons, learning loads of new vocabulary, and trying to bring new vocabulary from their research into their writing. Encourage them to use spelling strategies that fit their stage of language development. While some students may know word parts that could help them spell, others may benefit from encouragement to stretch words out slowly, pronounce the sounds carefully, and record sounds using an alphabet chart.
- Today’s session will channel students to not only use spelling strategies strategically but to also spell with tenacity, trying one strategy, then another as needed. Some students may become frustrated if they are unable to settle on one correct spelling for a word. When this happens, encourage them to either use external resources such as dictionaries or reference books to check the spelling, or invite them to circle the word to return to later. Be wary of instances where concerns over spelling might lead to reduced writing volume.

We’ve designed the new units to be especially accessible to and inclusive of all learners in several ways, starting with the Ensuring Access sections that are written into every lesson. These sections aim to make each day’s teaching as inclusive as possible by first making sure educators are crystal clear on the main goal for each session. In a brief sentence or two, we highlight the most important work for the day so that teachers can know what to especially prioritize. Then, these sections go on to highlight the specific features within the session that support accessibility, and then provide additional tips for how a session might be further adapted for specific learners

Minilesson

BEND 1

In the new editions, we've made sure to include more work with spelling and conventions across every unit. You won't only find conventions lessons attached to editing at the tail end of a bend or unit. You'll find these lessons are integrated across every bend of every unit. We also have found that lots of kids benefit from the in-the-moment coaching when it comes to using conventions, as opposed to rereading and fixing later. You'll find both kinds of lessons across units so that all kids can get repeated practice with learning and applying conventions.

Drawing on All You Know to Spell Tricky Words as You Write

CONNECTION

Remind writers of their writing plans by inviting them to look them over in preparation for today's workshop.

"Writers, yesterday you ended workshop by setting some goals for your writing time today. Right now, will you quickly take out your checklist and remind yourself of the goals you plan to work toward? Whisper your plan out loud." I gave students a moment to do this.

"Writers, you've set some ambitious plans for yourselves, so I want to talk to you about something that will help you no matter what you plan to work on today, and that's flexibility. Now, I don't mean flexibility like touching your toes or licking your elbow. I actually mean being flexible with all you know to help you write the exact words you want to use on your page."

♦ Name the teaching point.

"Today I want to remind you that when you're trying to write a lot, it's important to be a flexible speller by using everything you know to tackle challenging words as you write. When one strategy doesn't work, don't give up—try a different one."

TEACHING

Invite students to help you draft a new chapter, channeling them to use familiar strategies to spell challenging words.

"All year long you've been building your toolkit of different strategies for spelling, but now your job is to not use just the tools you have, but to choose your tools wisely." I displayed the "Our Tools for Spelling" chart. Then I continued, "To do that, it helps to think about the word you want to spell and ask, 'Which strategy will help the most?' then try that strategy. If you're still not sure about the spelling of the word, you can try again using another strategy.

"I've just started the chapter 'How Do Dragonflies Hunt?' in our book. As I write, will you help me decide on which strategy can help me spell out the challenging words?" I put the first part of my chapter under the document camera, reading it aloud.

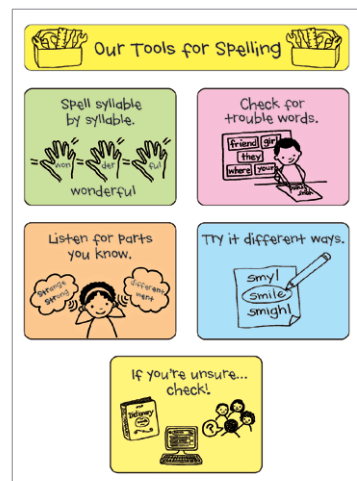
How Do Dragonflies Hunt?

When a dragonfly wants to hunt, it uses its unique body to capture its prey. First, dragonflies spot their prey using their giant eyes.

"Hmm, . . . now I want to write, 'Their eyes are so powerful they can even see a tiny mosquito going by.' Hmm, . . . let me try that." I jotted up to the word *powerful*, then paused. "*Powerful*, that's kind of a long word. Which spelling strategy do you think I could try?" I gave students a moment to look and call out suggestions.

"Yes, that word has a bunch of syllables, so let's try spelling it syllable by syllable. Clap them out with me: /pow/ /ər/ /ful/." I channeled the kids to orally spell each syllable with me. "Yes, that looks right. That strategy seems like it was the right tool for the job. Let's keep going."

If you want kids to remember one day's teaching as they move into the next day, it's helpful for you to refer back during the minilesson.



I continued, pausing again at the word *mosquito*. “Right now, will you turn and tell your partner how you might try to spell this word?” I listened in as many partners decided to repeat the same strategy.

“Hmm, . . . let me try that out.” I clapped the syllables, then jotted down *moskeytoe*, and then looked at the word making a face. “Hmm, . . . that doesn’t seem right. Oh well, guess it’s good enough.” Many kids gestured or called out, saying things like “Try again,” and “Be flexible.”

“Oh, you’re right. Hmm, . . . let me check back in my toolbox and find another strategy to try. Oh, I could try it another way.” I jotted down *moskeetoe* and *moskeatoe*. “Hmm, . . . neither of those looks right either. What should I do now? Oh, this would be a great word to check. I know it’s in my dragonflies book. Let me go back to the chapter on hunting and look there.” I quickly did this, crossing out my attempts and jotting the correct spelling.

Debrief, emphasizing the importance of trying more than one strategy when needed.

“Friends, that was some true spelling flexibility. You helped me decide on one strategy, then another, then another until we felt confident in the spelling.”

ACTIVE ENGAGEMENT

Dictate the remainder of the chapter, setting students up to work with a partner as they continue to flexibly use spelling strategies to write the words on whiteboards.

“Will you and your partner work together to help me write the next part of this chapter on your whiteboards? I’ll say the words out loud and when you get to a tricky word, will you work together to use all your spelling strategies flexibly?” I dictated the next two sentences, one at a time, coaching kids to pause on the words *quickly* and *hear*.

Then the dragonfly beats its wings quickly so it can catch up to the mosquito. It’s so fast, the mosquito doesn’t even hear it coming.

As partners worked, I circulated, observing which strategies different students were gravitating toward and prompting them to use strategies from the toolkit.

I interrupted, “Many of you are having interesting conversations about the word *hear* with your partner. Remember that word is a homophone, so it can be spelled two ways! Think about which kind of *hear* you’ll need to write in this sentence.”

LINK

Coach writers to recall their plan for independent writing and invite them to continue with a small copy of the spelling chart to use as a resource.

“Before you go off to write today, take a look at your writing plan one more time and think about where you will start. Will you start with an introduction? Will you go back to a chapter you need to finish? Will you start a new chapter? What will you do after that? Turn and tell your partner two things you will do during writing time today!”

“I’ve added a copy of the ‘Our Tools for Spelling’ chart to each of your folders. When you get back to your seats, before you begin working on your writing plan, will you take it out and put it right beside you as you write? Then as you come to tricky words, don’t let them trip you up. Go right to your spelling tools, and if one strategy doesn’t work try another.”

Notice that even in the teaching section of your minilesson, you keep kids engaged. We think of this as the “we do” part of a minilesson, with the active engagement as the “you do” part.

Possible Coaching Moves:

- ▶ “When you spell a challenging word, remember to check it. Does it look right?”

Remember, today isn’t about spelling perfectly. You’ll want to consider what phonics your students know well and coach them to use that knowledge as they spell more challenging words.

In first and second grade, you’ll find one spelling session in each bend of every unit. There are three kinds of spelling sessions in each unit:

- ▶ One kind of session explicitly teaches a high-leverage phonics principle.
- ▶ A second kind of session you’ll find is one teaching a spelling strategy such as slide across sounds, write the words part by part, try it a few ways, etc.
- ▶ The last is a repertoire spelling lesson that says to kids— you know a lot about spelling! You know a bunch of stuff about words and how they work, you have spelling strategies, you have snap words. You can use all your tools to spell.

Work Time

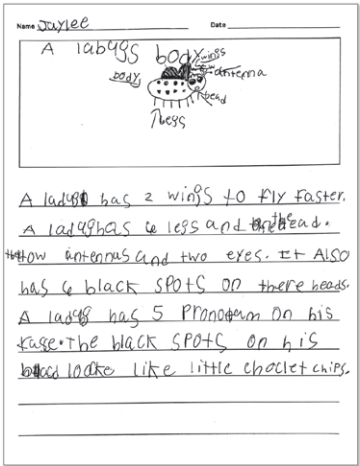


BEND I

“The new unit manuals are much more teacher friendly—much simpler to read and use. The lessons get straight to the point and provide useful resources to use as models and examples.”

—Kim, Grade 2 Teacher, Williamsville, NY

STUDENT WORK ♦ Studying Jaylee’s Work through the Lens of Spelling



BEND I FIG. 5-1

You might analyze . . .	Then you might . . .
<p>Spelling</p> <p>Jaylee spells several kindergarten and first-grade snap words correctly, but demonstrates some difficulty with homophones (<i>there/their, too/two</i>).</p> <p>She is also able to consistently use common initial blends and digraphs such as <i>bl</i>, <i>sp</i>, and <i>ch</i> to spell single-syllable words (<i>black, spots, chips</i>).</p> <p>Jaylee demonstrates some awareness that each syllable must contain a vowel but does not consistently record the correct vowel spelling in multisyllabic words (<i>pronotom/pronotum, choclote, chocolate</i>).</p>	<ul style="list-style-type: none">• Provide Jaylee with additional support remembering and using the correct form of common homophones.• Reteach to support hearing and recording final digraphs.• Provide coaching on using a research text to find the correct spellings of more complex content-specific words such as <i>ladybug</i> and <i>pronotum</i>.
<p>Conventions</p> <p>Jaylee consistently uses periods at the end of her sentences.</p> <p>She consistently uses a capital letter after a period.</p> <p>Jaylee is still solidifying her use of capital letters in other places in her writing. Sometimes she uses a capital letter in the middle of a word or sentence.</p>	<ul style="list-style-type: none">• Invite Jaylee to use a variety of ending punctuation marks based on how she wants her piece to be read.• Remind her that capital letters are used not only at the start of a sentence, but also for proper nouns. Set her up to edit places where they come in the middle of sentences and words.

SMALL GROUP ♦ Paying Close Attention to Homophones

For this small group, you'll need a whiteboard and marker to jot several homophones. You'll also need copies of Gerty's writing, "Termite Jobs." 

RALLY

Invite partners to study a set of words carefully, noticing what is different about it.

"Writers, I have a few words I'd like you to read with your partner. These words will all sound the same when you read them. There will be important differences. With your partner, study the three words and try to think, what makes these words different?" Write the homophones *to*, *too*, and *two* on the whiteboard. Give students a minute to work.

"Some of you noticed that these words are spelled differently and some of you noticed that they even have different meanings! I heard this partnership talking about how *two* is like the number and *too* means 'also.' Remember, words that sound the same but are spelled differently are homophones. When we write, we have to make sure we've used the right spelling and meaning."

TRY IT #1

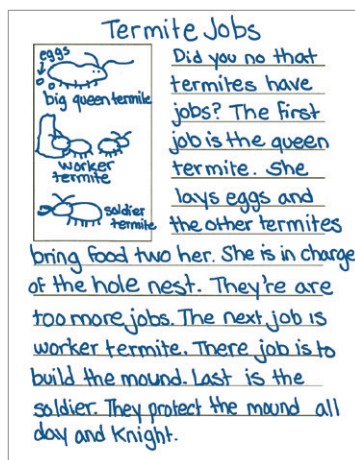
Channel partners to edit Gerty's writing, looking for places she's used homophones and checking to be sure she's used the correct spelling.

"Gerty asked us to help her with her writing. With your partner, read Gerty's writing, 'Termite Jobs,' looking for homophones. When you see one, reread the sentence and check to see if she's used the right spelling for what she is trying to teach about termite jobs. If not, fix it up!"

TRY IT #2/LINK

Challenge writers to check their own writing.

"Now try this with your own writing. Look for places where you may have used a homophone and check to make sure the homophone is spelled correctly. If not, fix it up! Remember, keep an eye out for more homophones as you continue to write more in your books."



Possible Coaching Moves:

- ▶ "Reread that sentence again. Are there any homophones you can check?"
- ▶ "Take a look at the word there. What is she trying to say? Is that the right spelling?"
- ▶ "Remember that *too* means 'also.' Does that fit here?"

MID-WORKSHOP TEACHING ♦ Reaching for the Exact, Right Word Even When the Spelling Is Tricky

"Writers, I have to tell you something really sad. Sometimes, some second-graders go to write a super specific, exactly precise right word and then they think, 'Wait, I'm not sure how to spell it. I might mess up' and—this is the really sad part—they write a simple word that's easier to spell. Instead of describing a bee's stinger like 'a long pointy needle,' they just say 'it's like a stick.' It's just so sad. Writers should never ever do that—they should be brave and work to find the words that match exactly what they want to say! If you have written a word that is tricky to spell, but it is the exact, precise word, will you find it and draw yourself a fireworks show, right there in the margin? If you haven't yet used an exact precise right word, will you reread your writing now and find a place to do so?"

"Now . . . look at how you spelled that exact, precise word. Does it look a little off? What writers do is, they try the word a few times, using their phonics knowledge with flexibility, and they choose the version that looks the best, looks the most like book spelling, and then write on."

"My students were SO EXCITED every day of this new writing unit. They are continuing to write in their free time and at home. I noticed a large increase in volume and even some spelling changes, which was huge for my group."

—Tristin, Grade 2 Teacher, Hornell, NY

BEND 1

TOOLKIT ♦ Four Ways to Coach Students to Spell with R-Controlled Vowels

1 Use the Chart as a Tool

Carry copies of the *R*-controlled vowel chart with you as you confer. Use the chart to coach students in their approximated spelling of *R*-controlled vowels. For example, if the child is trying to write the word *butterfly*, you might first coach her to clap the syllables, then coach her to use the chart to help her with the middle part of the word. Leave a chart for students who are ready to continue working on this skill.

2 Peer Editing

Invite partners to edit one another's writing through an *R*-controlled vowel lens. Set them up to read their partner's writing, listening for words that may contain *R*-controlled vowels, and then channel them to slide their finger under the word, checking the parts and then editing their work.

3 Try It Three Ways

Coach students to try writing the tricky word with an *R*-controlled vowel three ways on a sticky note or right there in their writing. Then, set them up to study the three ways, thinking, "Which one of these looks closest to book spelling?" Of course, you may need to jump in if students aren't sure, but the goal here is to set students up to make wise phonics decisions.

4 Pull a Small Group

You may have a group of students who need more explicit instruction in *R*-controlled vowels. Select a few *R*-controlled vowel patterns to focus on and invite students to warm up by reading the "R-Controlled Vowel Chart" with their partner. Then, call out a few words containing these patterns and invite writers to try these out on whiteboards. Encourage students to be flexible, trying a few different ways, as needed. Finally, have students edit their own writing, paying close attention to words that have *R*-controlled vowels.



In 2nd grade, starting in unit 2, you'll find grammar and word study extensions. These are designed to sweep up the whole class in lean, explicit grammar instruction.



Friends Can Be a Spelling Resource Too

Remind writers that collaborating can help them spell challenging words.

"Writers, bring your book with you to the rug! I have a song for you about how your friends can help you spell those beautiful, tricky words." I displayed the lyrics and began singing, inviting them to chime in.

I Spell Words with the Kids in My Class

(to the tune of "With a Little Help from My Friends" by John Lennon and Paul McCartney of The Beatles)

Sometimes I feel like a word isn't right.
And I'm certain that that happens to you too.
I've tried and I've tried, thought with all of my might
And then I just don't know what to do.


But, I can spell with the kids in my class!
Mmm, look through the word with the kids in my class!
Mmm, check the chart with the kids in my class!

If the word doesn't look right,
we can listen for the parts that we know.
If it still doesn't look right,
Try something else and give it a go.

Oh, I can spell with the kids in my class!

"Find a word in your writing that still doesn't look right and share it with your partner. Use the chart and all you know about words to get closer to the book spelling!"

WORD STUDY EXTENSION ♦ Homophones Day 5: Investigating *Two*, *Too*, and *To*

You'll need a list of words with *two*, *too*, and *to*. 

RALLY/TRY IT #1: Lead an inquiry into the homophones *two*, *too*, and *to*.

"Class, ready for a challenge? Here are three lists of words. See if you can find what each list has in common. I'll give you a hint. Remember when we talked about homophones? Words that sound the same but look different and mean different things? See if you can find the homophone in these lists.

"Whoa, a lot of you noticed *two*, *too*, and *to* right away. Here's the thing: homophones are tricky because sometimes we write one of them when we mean another one. Will you and your partner quickly take each form of *to* and use it in a sentence? Go for it."

TRY IT #2: Invite students to choose the correct homophone for the sentence.

"You all are rock stars! This time, I'm going to say a sentence out loud. I want you to give me a hand signal for which version of the homophone *to* it should be. Put up two fingers for the word *two*. Point your finger in a direction for *to*. Wag your finger back and forth for *too*. Think you've got it? Let's give it a try!" Example sentences to say aloud:

- The students have school from 8:00 A.M. to 3:00 P.M.
- It was too late for snacks in the kitchen.
- The funnel cakes at the town fair were so good, I wanted two!

Numbers	Directions	Adding More
Two	To	Too
Double	Into	Also
Twin	Toward	Too
		As well
		In addition

Heinemann Flight

A Digital Platform to Support Blended Teaching and Learning

Both the Online Resources included with every core set of units and the Premium Digital Subscriptions (available for separate purchase) are hosted on Heinemann Flight, a new platform that organizes digital content, book by book and session by session, all in one convenient place. This online access allows teachers to easily print or display all resources digitally.

Online Resources

(included with the core units sets)

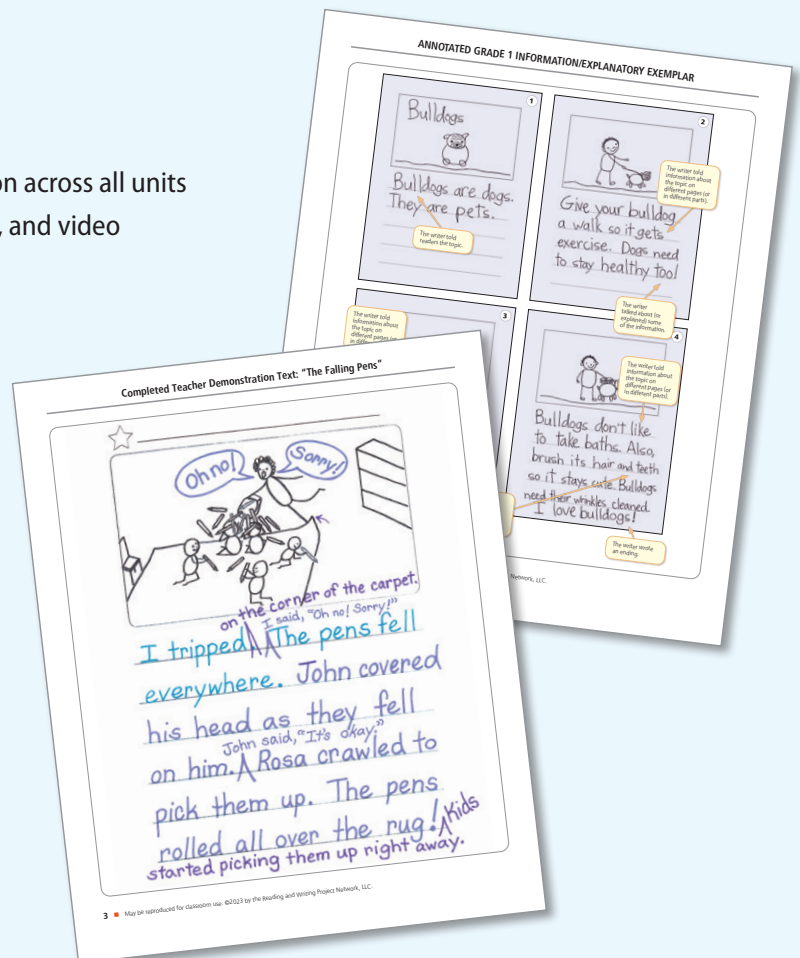
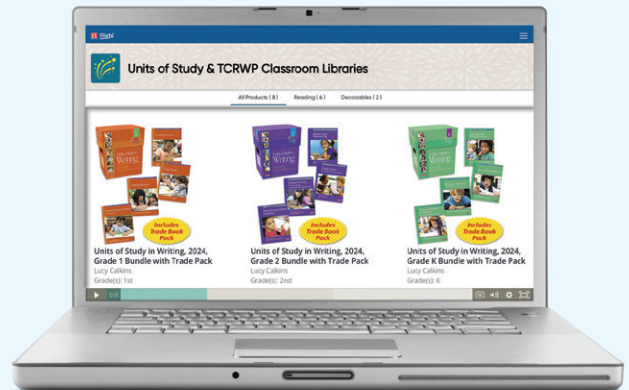
- digital access to all of the books in the core units set
- assessment tools
- demonstration texts
- small group and conferring tools
- instructional videos
- Spanish-language video introductions for every session across all units
- Spanish translations of teaching points, anchor charts, and video introduction scripts

Premium Digital Subscriptions

(available by yearly subscription to users of the core units sets)

To support planning and professional learning, each of the minilessons has been videotaped. Teachers can watch TCRWP staff developers teaching the lesson as a model for their own teaching.

- ideal support for teacher professional learning
- videos of TCRWP staff developers provide expert models for teaching every minilesson from all Units of Study across each grade level
- a helpful support for substitute teachers
- supports real-time synchronous teaching for digital academies





Writing a Narrative Story

Prompt:
Think of a Small Moment story that happened to you. Make this be a story of one time in your life. Write this story across pages using pictures and words.

Think, plan (touch and tell, sketch), write, revise, and edit.

Write in a way that shows all that you know about narrative or story writing.

In your writing, make sure you:

- Make a beginning for your story.
- Show what happened, in order.
- Use details to help readers picture your story.
- Make an ending for your story.

Grades 1 & 2

WUOS Grade K Phonological Awareness Extensions

WUOS Grade K Unit 1: Phonological Awareness Extensions

Unit 1, Bend 1

Session 1

Phonological Awareness Video

For this extension, show: **Phonological Awareness Video: Grade K, Unit 1, Video 1.**

In this introductory video, the instructor will introduce a few "listening games" and songs to your students. They will first warm up by singing, "Twinkle, Twinkle, Little Star." Then they'll go on to practice four phonological awareness skills. They'll repeat rhyming words, catch the first sound in words, blend two words together to make a compound word, and segment compound words into parts. They'll end by singing the alphabet song.

Singing songs that have rhyming words is one of the important ways to practice hearing similarities in the sounds of spoken words. Once your students know a rhyming song well, set children up to sing the rhyming words by dropping your voice and inviting them to fill in the pause with the missing word. If a child sings a word that does rhyme but is not in the song, be sure to smile and point out to all of the children that the word does indeed rhyme. This might be another fun way to sing a song, by replacing the rhyming words with new words that rhyme.

Session 2

Phonological Awareness Video




For this extension, show: **Phonological Awareness Video: Grade K, Unit 1, Video 2.**

In this video, your students will warm up by singing "Twinkle, Twinkle, Little Star." This time they will be invited to join in with some hand motions as they sing. They then go on to play sound games to work on rhyming, initial sound isolation, and segmenting and blending of compound words. Once again, they'll end by singing the alphabet song.

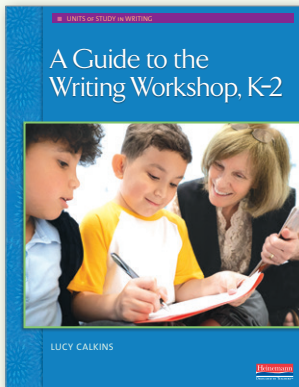
The alphabet song is used in many of the phonological awareness videos because it is one of the best ways to learn letter names. You will want to notice that the alphabet is written on the page in a way that helps kids match the letter name they are singing to the form on the page. When you are singing with your students, be sure to point to the letter name under each letter. As children become more and more familiar with the song, invite them to try to match the letter name to the letter symbol as they sing. A copy of the **Alphabet Chart** is provided at the end of this document (click the chart title to download the chart).

Information Checklist

I used all the languages I know to make my writing beautiful and powerful.

	Beginning	Middle	End
	 <p>▶ I named my topic.</p> <p>▶ I tried to interest readers.</p>	 <p>▶ I organized my writing into different parts. I may have used linking words at the start of a new part.</p> <p>▶ I told information in each of the parts/chapters. I used different kinds of information like facts, details, and examples.</p> <p>▶ I talked about (or explained) some of the information.</p> <p>▶ I taught about the topic using words that are important to the topic. I may have added definitions for some of those words.</p>	 <p>▶ I wrote a conclusion.</p> <p>▶ I may have reminded readers of something important they learned or given suggestions for how they can learn more.</p>

Grade 2



A Guide to the Writing Workshop, K-2

A Guide to the Writing Workshop, K-2 provides an overview of the essentials of a writing workshop, helps teachers with all-important methods, introduces practical management tips, and guides teachers to lead powerful writing workshops.

The first chapter provides an overview of workshop essentials: the time devoted to writing, the direct instruction techniques, the mentor texts, the responsive feedback from a teacher, the collaboration and feedback from peers, and the writing process that will become familiar to your students. Next, teachers will learn to put first things first, establishing the rituals and routines that support students in being engaged and independent writers. The next chapter offer tips for setting up a writing workshop, how to use your classroom space, charts, writing supplies, and mentor texts to support writers. After that, teachers will learn about the origin and purpose of the minilesson, which begins every writing workshop, and how to tailor minilessons to best support students. Then, teachers will learn about conferring, the heart of teaching in a writing workshop, and the specific methods for productively working with students in this way that Lucy Calkins and her coauthors have honed over the decades. Teachers will also learn how best to use small groups to support students in creating a collaborative learning community. Next, teachers will learn how to run a writing workshop where every day, they are affirming and supporting English learners and committed to ensuring access for all learners.

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Units of Study Trade Book Packs

Each Units of Study Trade Book Pack includes grade-level appropriate books that teachers use as demonstration texts to model the skills and strategies they want students to try.

**Coming soon:
Spanish-language
Trade Book Packs**

Kindergarten

Rise Up and Write It by Nandini Ahuja

Saturday by Oge Mora

The Zoo by Rose Lewis



Rise Up and Write It
NANDINI AHUJA

Grade One

Cake by Hareem Atif Khan

Hair Love by Matthew A. Cherry

Ish by Peter H. Reynolds

Now You Know How It Works
by Valorie Fisher

Yasmin The Chef by Saadia Faruqi

Yasmin The Superhero by Saadia Faruqi

Yasmin The Teacher by Saadia Faruqi



Grade Two

A Dragonfly's Life by Ellen Lawrence

Dung Beetles by Martha E. H. Rustad

Eyes That Kiss in the Corners
by Joanna Ho

If You Love Robots, You Could Be...
by May Nakamura

Insects Are Awesome
by Michael Rae-Grant

Ocean Clean-Up Crew
by Elizabeth Franco

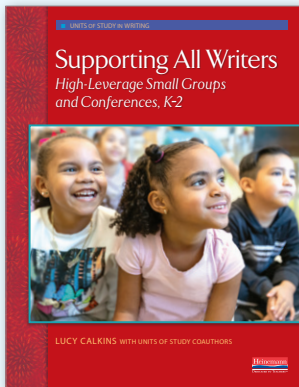
Octopus Stew by Eric Velasquez

Splash! Discover Sea Turtle
by Virginia Loh-Hagan

The Ring Bearer by Floyd Cooper

Those Darn Squirrels! by Adam Rubin





Supporting All Writers

High-Leverage Small-Groups and Conferences, K-2

In addition to the small groups outlined in the units of study books, *Supporting All Writers: High-Leverage Small Groups and Conferences, K-2* will be an important support to help teachers identify next steps for students. Wherever writers are, *Supporting All Writers* will guide teachers to pinpoint powerful next steps to accelerate student's writing development.

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Generating Ideas and Planning across Pages

22. Help Writers Who Seem Stuck on One Topic

RESEARCH/DECIDE/COMPLIMENT

I skimmed Tony's folder, noticing he had filled several pages with drawings of hearts. When I asked him about his topic for today, he proudly said, "I love to make hearts."

"Wow, you've done a lot of writing to teach people about hearts, huh? You must have a really big heart and really love a lot of things." Tony nodded, smiling. "Were you about to think of another topic for today, something different that you could teach?"

Tony indicated that no, today he was going to make a heart in another color.

"Tony, there are two things you are already doing that I want you to realize are super-important. First, when you go to write, you don't just pick up a marker and start making any ol' lines. Instead you take a second to think." I tapped my head. "You think 'What will I make today and how will I make it?' You decided to make a heart again, and this time, to use a new color. And that's the other super-smart thing you did. You also thought, 'What is the new work I can do today? How can I make what I've done before even better?'"

TEACH/COACH

Explicitly teach the writer that it's helpful to try to write about a whole lot of things, not just the same thing over and over. Then help the writer get started.

"One tip I want to give you is this. Writers don't only try to make the same thing in new ways (like the same heart in a new color); writers also push themselves to think of lots and lots of different topics for writing. I bet you have a lot of things in your life that you know about." I looked expectantly at Tony and gave him some long moments of wait time. He continued to look unsure.

"Let's talk a bit to help you think about some of those things. Writers do that whenever they aren't sure what to write about. First, let's talk about the people you could teach people about. . . ." I paused, gesturing for Tony to fill in.

Tony told me about his grandpa who sometimes babysat him and the shopkeeper at the store. I nodded, and said, "So you could write about these people, right?" Then I asked him to tell me about other things he knew about. He talked about the park.

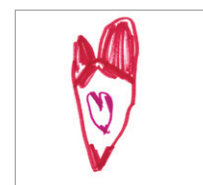
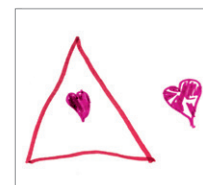
Reveal that each thing the writer told you is actually a topic for a new piece of writing.

"Wow, I've learned so much more about things you know about. You can share all of those topics in your writing. Each topic gets its own page or its own book!"

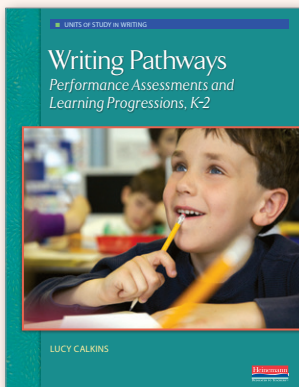
LINK

Coach the writer to touch blank pieces of writing paper to represent where each idea will be recorded.

"You had so many ideas, let's say them all again and count how many pieces of paper you will need to write them all." We counted the topics together and got the pages from the paper tray. I laid them out in front of Tony.



PROG. 4 FIG. 22-1 Tony's work before the conference

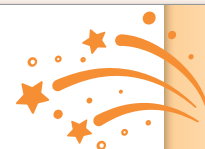


Writing Pathways

Performance Assessments and Learning Progressions, K-2

Writing Pathways contains the assessment system for the K–2 Units of Study in Writing. In it, you'll find a chapter that provides an overview of writing development, plus assessments, checklists, exemplar texts, and annotated benchmark pieces of writing, at each level for all three genres.

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An Orientation to This Book

Part I: About the Assessment System

Let me give you a brief orientation to the chapters in the book, and the assessment system, so that you're able to quickly find the resources you need.

The book begins with an overview of assessing writing. It then examines the ways students' writing develops across time, looking at genre characteristics, primary writing development, and language and conventions. My hope is that these chapters will strengthen your ability to talk about students' writing so that when you and your colleagues gather to study a student's piece, you notice more and you have more shared lenses to guide your conversations and your subsequent instruction.

Chapter 1: Assessing Writing: An Overview gives an overview of what to look for as you assess writing and helps you use your assessment data to support your writers and to reflect on your teaching. This chapter will help you understand the importance of having a strong schoolwide assessment system and provide ideas about how to use one.

Chapter 2: Three Writing Types overviews the three major kinds of writing that are taught in the Units of Study in Writing and assessed as part of our assessment system: narrative, information/explanatory, and opinion/argument writing. This chapter outlines the major characteristics of each genre and also suggests ways you can develop those characteristics across each stage of the writing process. There's a particular emphasis on rehearsal and revision, two critically important writing stages.

Chapter 3: From Labels to Paragraphs: A Progression toward Conventional Writing explores primary writing development, examining how young writers progress from nonrepresentational drawings, which look like random scribbles on a page, to representational drawings, to strings of letters, and then to attempts to record words conventionally. This chapter will help you identify where all of your writers are on the pathway toward conventional writing, and it will help you determine their next steps.

Chapter 4: Supporting and Assessing Language and Conventions examines the ways language and conventions are taught across the Units of Study in Writing. This chapter looks at best practices around language and conventions instruction and explores a few key conventions, including capitalization and verb tense, tracing how these conventions develop for young writers and how they are supported across the Units of Study in Writing.

Then the book shifts to introducing the assessment system, with a particular focus on kindergarten

and the Assessment System

Chapter 5: Gathering and Understanding Data from On-Demand Assessments introduces the on-demand assessment and details some revisions to our thinking about these. Any assessment system works best if it has been adopted throughout an entire school or district. This chapter details a norming meeting you can lead to support cohesion and consistency across teachers at your grade level. It also looks at how your early assessment data might lead you to adapt your instruction to ensure access for all students.

Chapter 6: Self-Assessment: Teaching Kids to Set Goals for Themselves examines the ways you can teach kindergartners through second-graders to self-assess their writing and set goals. It looks at ways you might vary your assessment if you're teaching kindergarten and first-graders compared with older writers. This chapter explores ways kids can keep records of their own self-assessments and goals, and it also looks at systems you can use to track individual and whole-class data.

Chapter 7: Assessment-Informed Teaching to Support Growth and Empowerment looks at how you can use the checklists and learning progressions, as well as data gleaned from on-demand assessments, to teach responsively. This chapter takes you inside classrooms so you can kneel down alongside teachers and listen to conferences and small groups in action.

Part II: Assessment Tools

Following these chapters, in Part II, you'll find all the components of the assessment system. Printable versions of the components are available in the online resources.

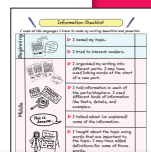
Writing Learning Progressions, PreK to 3

These three charts are at the center of this assessment system. They describe what development can look like from PreK to grade 3 in the categories of:

- Narrative writing.
- Information/explanatory writing.
- Opinion/argument writing.

Checklists of Criteria for Writing

We've also created grade-specific checklists for each of the three kinds of writing. There are teacher-facing checklists for kindergarten through grade 3 and student-facing checklists



Exemplar Pieces of Student Writing at Each Level

For each grade level and each type of writing, we've collected examples of student writing. We've chosen these to illustrate different ways students have exemplified the standards. Reading the writing samples also helps pop out what is essential about each level for teachers and for the students themselves.

Exemplar Pieces of Writing Developed across Levels

While the learning progressions describe writing development in words, to truly and clearly understand developmental progress it is helpful to see how writing develops. For each of the three learning progressions, then, we've developed a corresponding piece of writing as an "illustration" of those standards. In other words, we've written a piece as kindergartners are apt to do as they meet the kindergarten standards and then revised that same piece of writing, on that same topic, to show what it would look like to meet the first-grade standards. Then we've revised the piece again, moving it along until it meets second-grade standards, and so on. Not only does this help in assessing student writing, but it offers an image of how writing can move along, over time, following the pathway of the learning progressions.

Additional Assessment Tools

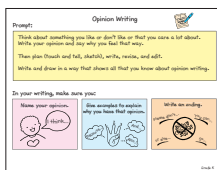
This assessment system does not reflect all aspects of writing development. We have made some supplemental tools that can help you study and celebrate other aspects of writing development, and we invite you to make more of these. We have provided some examples here for inspiration and for classroom and district-wide use.

We have provided additional assessment tools in the online resources including on-demand performance assessment prompts and rubrics for narrative, information/explanatory, and opinion/argument writing. We generally suggest that you embed the on-demand assessment into your units, using the minilesson itself and not an assessment prompt to channel K-2 students to write. We've indicated when and how you might do this in each unit, but we still wanted to provide these prompts in case you decide to administer a stand-alone on-demand assessment at any point.

We tend to think that it will be more helpful to you and your young writers to rely on the checklists only, not the rubrics, and so you'll see the checklists (not the rubrics) are front and center in *Writing Pathways*. Again, however, we know that each district has its own requirements around assessment, and therefore we've included the rubrics in the online resources. These are a reflection of the learning progressions and closely align to the checklists. Of course, this one tool won't account for all the myriad ways in which your children will grow as writers. We haven't included all the possible lenses you can bring to your study of your children's writing, but we have included some supplemental assessment tools in the online resources as well.



Opinion Annotated Writing
Developed through the
Progression



Assessing Writing An Overview

I'd like to take you back to when Don Graves and I were researching how children write, research that occurred over three decades ago and that launched major reforms in the teaching of writing. For two years, Graves and I sat alongside ten children every day as they wrote, noticing when they paused to reread their writing, when they crossed out a word, when they tried rewriting a line. Over and over, we asked the children the same questions: "What do you need to do to be a good writer?" "Is this piece of writing one of your best, or is it so-so? If you were going to make it your best, what would you do?"

I learned deep, lasting lessons during those years as a researcher of children's growth in writing. I remember the first day I went into Pat Howard's classroom, clipboard in hand. The kids were doing math. Actually, they weren't even *solving* math problems, they were simply copying their math onto their paper. Graves and I were there to study the kids' writing. I quickly saw that there was nothing to see, nothing to record, so I went to the back of the classroom, leaned against the radiator, and waited for some data to appear. Graves meanwhile busied himself, moving around among the kids. After waiting for ten minutes, noting that nothing was going on worth studying, I gestured to Graves, saying, "Let's leave."

Before I could let out a weary groan, Graves said, "Zowie, wasn't that incredible!" "Yeah," I answered, pretending to understand. "Wasn't it! What did you notice?"

Graves proceeded to rhapsodize about the kids with little stubs of pencils, or the one with an eraser the size of a golf ball, and the way some kids sat in towering tall chairs with desks around their knees and others had desks at armpit height. Then he reenacted the way one youngster copied his math problems. Pretending to be the child, Graves peered at an imaginary number, then muttered "fifty-six, fifty-six, fifty-six, fifty-six" as he carried the number from the math book to the page, repeating the number to himself over and over until it was securely recorded on the paper. "What a gold mine!" Graves concluded. I have since learned the truth of that saying, "We

INFORMATION/EXPLANATORY ♦ Learning Progression ♦ PreK–3

Learning Progression for Information/Explanatory Writing				
Kindergarten		Grade 1	Grade 2	Grade 3
Beginning	The student named (sketched, told, and/or wrote) a topic.	The student told readers the topic.	The student got readers ready to learn about a topic. The student tried to interest readers.	The student introduced a topic. The student may have told about a personal connection to the topic, described it from far away or close up, asked a question, or given an interesting fact.
	The student sketched, told, and wrote information about the topic.	The student told information about the topic on different pages (or in different parts). The student talked about (or explained) some of the information.	The student organized the writing into different parts. The student told information in each of the parts/chapters. The student used different kinds of information like facts, details, and examples.	The student grouped information into chapters or parts. The student made each part mostly about one thing. The student taught about the topic using a variety of information such as facts, definitions, details, and examples. The student explained some of the information.
Middle	The student gave information about the topic. The student may have said what it looks like or what it does.		The student talked about (or explained) some of the information. The student taught about the topic using words that are important to the topic. The student may have added definitions for some of those words.	When the student thought it would help the audience, he or she included illustrations, such as drawings and diagrams with captions. The student used precise language. The student used vocabulary that is important to the topic. The student used linking words and phrases to connect parts. The student made the piece sound like him or her.
		The student included a last	The student wrote some sentences or a section to end the piece. The student may have reminded readers of something important they learned or given suggestions for how they can learn more.	The student wrote a conclusion in which he or she reminded readers of the topic. The student tried to make it special by: • summing up the most important things he or she taught, • suggesting something readers could do next, OR • speaking readers to keep on thinking about the topic.

PART II ♦ ASSESSMENT TOOLS

Learning Progression
INFORM

Student Checklists are introduced in Grade 2.

STUDENT CHECKLIST

Information Checklist

I used all the languages I know to make my writing beautiful and powerful.

Beginning		▷ I named my topic.	
		▷ I tried to interest readers.	
Middle		▷ I organized my writing into different parts. I may have used linking words at the start of a new part.	
		▷ I told information in each of the parts/chapters. I used different kinds of information like facts, details, and examples.	
		▷ I talked about (or explained) some of the information.	
		▷ I taught about the topic using words that are important to the topic. I may have added definitions for some of those words.	
End		▷ I wrote a conclusion.	
		▷ I may have reminded readers of something important they learned or given suggestions for how they can learn more.	

Grade 2

Checklists

INFORMATION/EXPLANATORY

2

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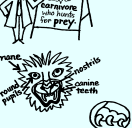
PART II ♦ ASSESSMENT TOOLS

111

STUDENT CHECKLIST

Information Checklist

I used all the languages I know to make my writing beautiful and powerful.

Beginning		▷ I introduced a topic. I may have told about my connection to the topic, described it from far away or close up, asked a question, or given an interesting fact.
Middle		▷ I grouped information into chapters or parts. I made each part be mostly about one thing.
		▷ I taught about the topic using a variety of information such as facts, definitions, details, and examples.
		▷ I explained some of the information.
		▷ When I thought it would help my audience, I included illustrations such as drawings and diagrams with captions.
		▷ I used precise language.
		▷ I used vocabulary that is important to the topic.
End		▷ I used linking words and phrases to connect parts.
		▷ I made my piece sound like me.
		▷ I wrote a conclusion in which I reminded readers of the topic. I tried to make it special by: ~ summing up the most important I'd taught, ~ suggesting something readers do next, OR ~ sparking readers to keep on learning about the topic.




Grade 3

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STUDENT CHECKLIST

Information Checklist

I used all the languages I know to make my writing beautiful and powerful.

Beginning		▷ I named my topic.
Middle		▷ I tried to interest readers.
		▷ I organized my writing into different parts. I may have used linking words at the start of a new part.
		▷ I told information in each of the parts/chapters. I used different kinds of information like facts, details, and examples.
		▷ I talked about (or explained) some of the information.
		▷ I taught about the topic using words that are important to the topic. I may have added definitions for some of those words.
End		▷ I wrote a conclusion.
		▷ I may have reminded readers of something important they learned or given suggestions for how they can learn more.

Grade 2

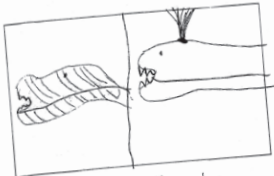
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GRADE 1 INFORMATION/EXPLANATORY SAMPLE 1

All about Wals



Wals are the
bigist animals on
eth. The bigist
wal is the bluw
wal. They eat cril the
smallst animals on
eth.



Wals can be
gray w/ walt
tomes or with
bluw tops and
with tames.

KINDERGARTEN INFORMATION/EXPLANATORY SAMPLE 2

Name: Quesly

Date:

1



Dogs can
jump on you
to run
eat bones.

Dogs can jump on you. Dogs can run.

Name: Quesly

Date:

2



My dog plays with you
at home
Samtis dog play with
you out side.

My dog plays with you at home. Samtis dog plays with you outside.

Name: Quesly

Date:

3



Dogs

Silly dogs.

Writing (Heinemann: Portsmouth, NH).

GRADE 2 INFORMATION/EXPLANATORY SAMPLE 1

All about ginniepigs!

Do you want
to know alot
about ginnie
pigs? well
you've got the
rite book
all about ginnie
pigs. So the
first you
need to do
is take a look at
that diagram. Ok?

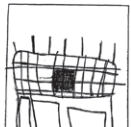


Chapter 1



what to feed
your ginnie pig
your ginnie pig
eats seven
kind of food
as in: carrot
lettase - tomato
apple. But
Never feed the ginnie pig
sweets. NEVER because
your ginnie pig may die!

Chapter 2



Farmering
your ginnie pig
your ginnie pig
need lots of
care like giving
your ginnie pig
food every
morning! Give your
ginnie pig water in need. It's
to get a big cage for
your ginnie pig.

Chapter 3



How old your
ginnie pig will
get. Your
ginnie pig will
for really good
care 10 years
old.

May be photocopied for classroom use.

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Note: The writing in this section is teacher-created.

KINDERGARTEN INFORMATION/EXPLANATORY EXEMPLAR

1



Bulldogs are cute.


The writer named a topic.

You can walk

Annotated Writing Developed through the Progression

GRADE 1 INFORMATION/EXPLANATORY EXEMPLAR

1



Bulldogs are dogs. They are pets.

The writer told readers the topic.

2



Give your bulldog a walk so it gets exercise. Dogs need to stay healthy too!

The writer told information about the topic on different pages (or in different parts).

The writer talked about (or explained) some of the information.


3

4

The writer told

GRADE 2 INFORMATION/EXPLANATORY EXEMPLAR

1




Bulldogs

I am going to tell you everything you need to know about bulldogs and how to take care of them. Read this book if you're thinking about getting one!

The writer got readers ready to learn about a topic. The writer tried to interest readers.

Bulldog Bodies



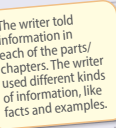
Lots of bulldogs are brown and white.

They have wrinkly faces. They use their noses to smell things. They have thick necks and snouts.

The writer told information in each of the parts/chapters. The writer used different kinds of information, like facts and details.

3

Take Care of Your Bulldog




You need to make sure your bulldog gets exercise. For example, you should walk your bulldog every day. I take my bulldog Lizzie for walks and sometimes I get to hold her leash all by myself! Exercise is very important so your dog can stay healthy! Another thing you need to do is brush its coat and its teeth to keep it looking nice. Adult bulldogs can have 42 teeth.

The writer told information in each of the parts/chapters. The writer used different kinds of information, like facts and examples.

The writer organized the writing into different parts.

The writer talked about (or explained) some of the information.


What Bulldog Food?



They like dog food.

INFORMATION/EXPLANATORY

5



Keeping Them Clean

Bulldogs need to stay clean but they don't like to take baths. If they aren't clean they could get fleas, so you have to try your best. After the bath they get really tired and they go to sleep. You also need to clean their wrinkles.

Bulldogs are the best dog ever! You can go to the library or online and read more about them!

The writer organized their writing into different parts.

The writer wrote some sentences or a section to end the piece.

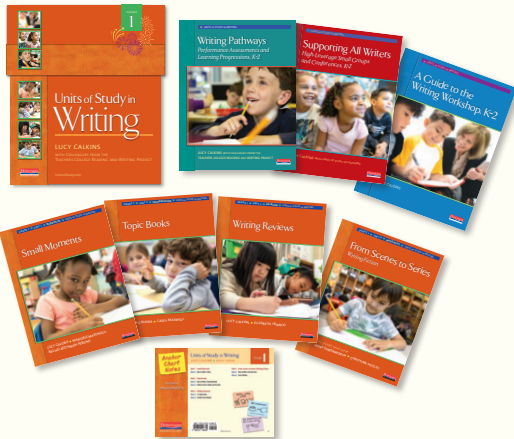
The writer talked about (or explained) some of the information.

The writer taught about the topic using words that are important to the topic.

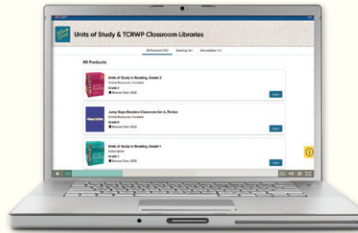
The writer gave suggestions for how readers can learn more.

State-of-the-Art Units, Tools, and Methods for K–8 Literacy Instruction

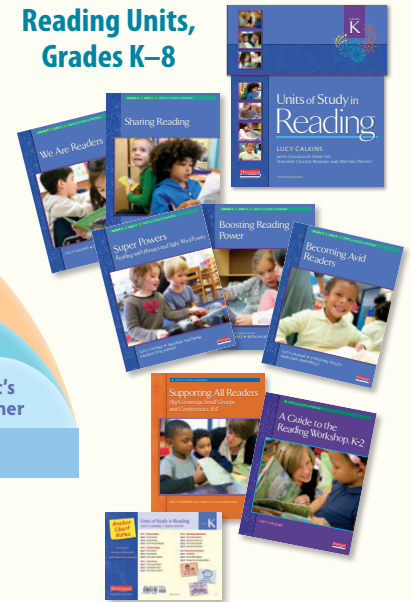
Writing Units, Grades K–8



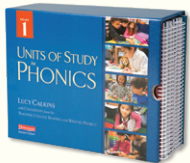
Flight Online Resources to Support Blended Teaching and Learning



Reading Units, Grades K–8



Phonics Units, Grades K–2



Jump Rope Readers, Grades K–1



Let's Gather, Grades K–2

