



# Units of Study in Reading, Writing, and Phonics

UNITS, TOOLS, AND METHODS FOR TEACHING  
READING, WRITING, AND PHONICS

## A WORKSHOP CURRICULUM

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

- ◆ Units of Study in Reading **new**
- ◆ Units of Study in Writing **new**
- ◆ Units of Study in Phonics
- ◆ Trade Book Packs in both Spanish **new** and English
- ◆ Jump Rope Decodable Readers **new**
- ◆ Let's Gather: Reading to and with Your Students **new**
- ◆ TCRWP Classroom Libraries
- ◆ Digital Resources to Support Teaching
- ◆ Professional Development





*“When you provide students with constant opportunities to read and to write, and when you actively and assertively cultivate their best efforts through focused instruction, their literacy development will astonish you, their parents, the school administrators—and best of all, the students themselves.”*

—LUCY CALKINS

# Welcome to the Grades K-2 Units of Study

## Responsive and Inclusive

Our hope is that this new series will welcome you to think alongside colleagues toward the goal of providing all children with a joyful, affirmative, assessment-based curriculum in reading and writing. We hope the new primary Units of Study will rally you to ramp up your efforts to reach all readers and writers. We hope that this work helps you build a community of practice that is characterized by respect for children, for teachers, for dissonant perspectives, and for this beautiful profession of ours.

## Grounded in Practice

To write the Units of Study series, Lucy Calkins and her coauthors have done what teachers throughout the world do all the time. They’ve taken all that they know—the processes, sequences, wheels, continua, books, levels, lessons, methods, principles, research, strategies, and continuous learning—and they’ve made a path for children, a path that offers a cohesive, organic progression; a path that brings children along to the place where they can make sense out of text and write clearly—and can live together as joyous, thoughtful readers and writers.

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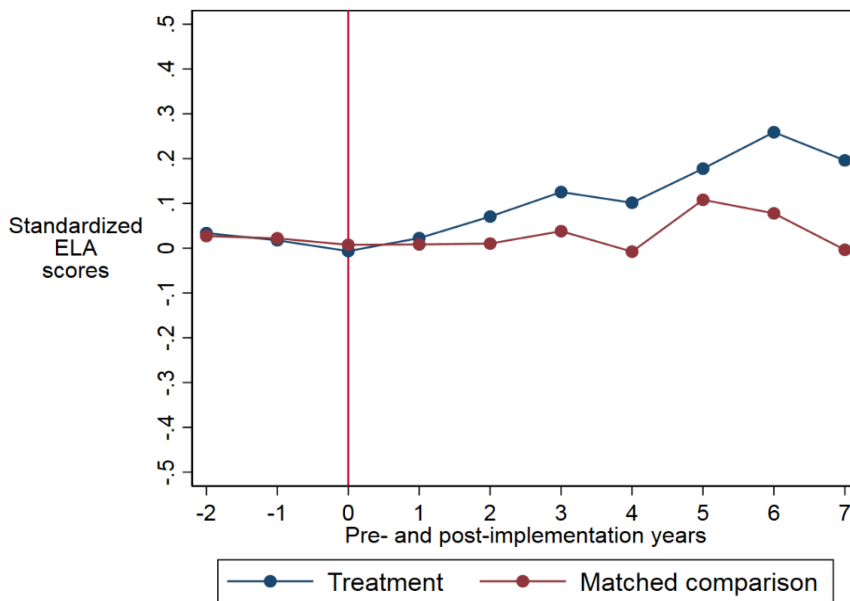
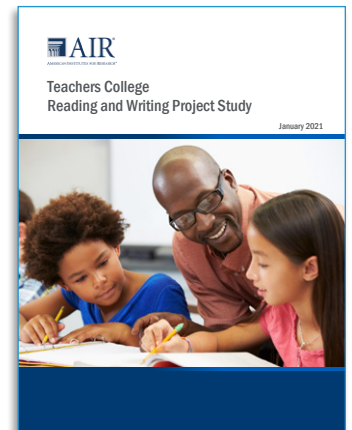
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*Information provided in this booklet is prepublication and subject to change.*



## Research Based

The Units of Study curriculum grows out of decades of work in schools from every state and many countries. In all those places, the units have been taught, revised, rethought, expanded, and developed. And the results have been consistently positive across all demographic groups. When the American Institute of Research (AIR) collected nine years of high-stakes assessment data from 229 schools to compare outcomes in schools that did and did not rely on Units of Study, they found statistically significant increases in ELA scores among schools implementing Units of Study over those that did not use the curriculum. Furthermore, they found that the impact of Units of Study on student achievement grew larger over time, and that results pertained to subgroups of students with disabilities and multilingual language learners (MLLs) as well as to the general student population.



**Conclusion:** "Overall, results indicate that TCRWP implementation is associated with improvements in ELA achievement starting in the second year of implementation, and in schools that opt to continue with the approach long term, the magnitude of the effects grow larger over time."

**Note:** Data points represent standardized average test scores from the 51 treatment schools (blue) and the 178 matched comparison schools (red). All schools in the sample have test score data for at least one year after implementation. However, the results for later years are based on fewer schools (e.g., seven schools that began implementing TCRWP in 2012–13 have seven years of post-implementation data).

## Teacher Friendly and Student Centered

TCRWP works in all types of schools in all parts of the country and around the world. They support both privileged and underserved schools, both urban and rural, throughout the United States and other nations, including Finland, Singapore, Dubai, Brazil, and France. TCRWP staff developers work in scores of charter schools, Montessori schools, KIPP schools, Blue Ribbon schools, and International Baccalaureate schools. In creating the new Units of Study, they drew on all that they have learned in all these contexts to always put children front and center. The new Units of Study go to great lengths to create classrooms that are welcoming and supportive for each child, that give each child the keys to the world of written language.





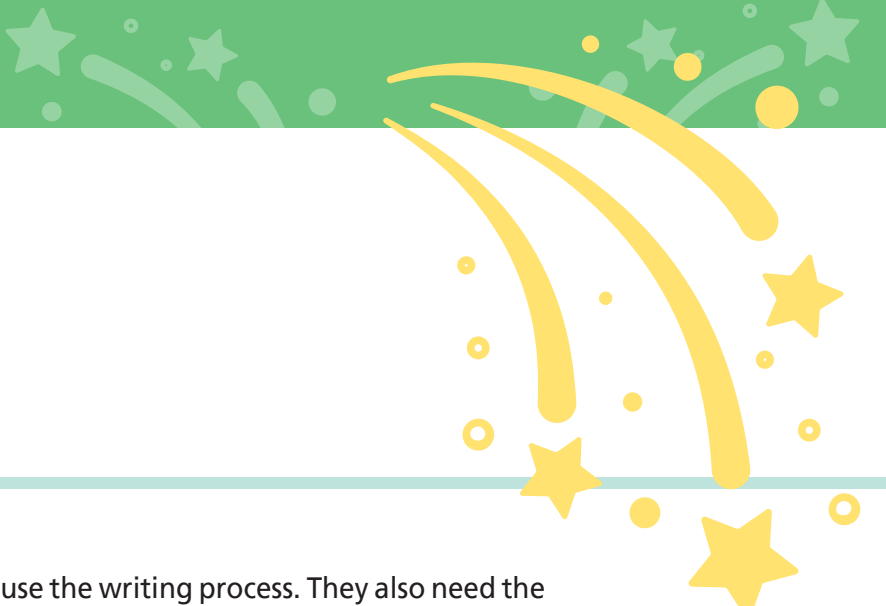
*“When a student enters your school, what promise do you make about the literacy education he or she will receive?”*

—LUCY CALKINS

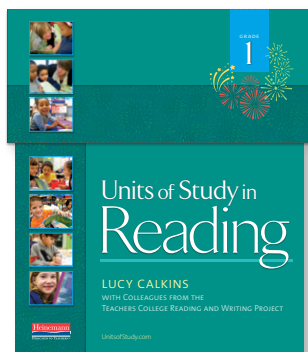
# The Reading and Writing Bill of Rights

- 1 Above all, good teachers matter. Learners especially need teachers who demonstrate what it means to live richly literate lives, wearing a love of reading and writing on their sleeves.
- 2 Students need a truly balanced approach to English/language arts, one that includes a responsive approach to the teaching of reading, writing, and phonics.
- 3 As Rudine Sims Bishop tells us, children need access to books that provide the windows, mirrors, and sliding glass doors that help them “see [their] own lives as part of the larger human experience.”
- 4 Students need a coherent, cumulative curriculum that builds and reinforces literacy instruction across each year and across grades.
- 5 Literacy must be taught through direct, explicit instruction that includes all the skills and strategies of proficient, fluent reading and writing: e.g., phonological awareness, phonics, spelling, conventions, language structures, literacy knowledge, and comprehension strategies.
- 6 Readers need long stretches of time to read, and writers need extended time to write.
- 7 Beginning readers benefit greatly from a balanced reading diet that includes the opportunity to practice the phonics they are learning in high-quality, continuous texts that are mostly decodable.

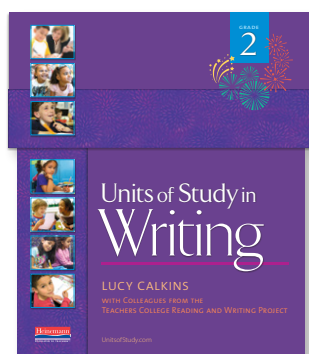


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- 8** Writers need to learn to use the writing process. They also need the opportunity to learn from other writers and their texts. Readers need opportunities to consolidate skills so they can use skills and strategies with automaticity within fluid, engaged reading.
  - 9** Writers deserve to write for real purposes and audiences, to write the kinds of texts that they see in the world, and to write to put meaning onto the page. Readers engage deeply with texts when they have opportunities to read high-interest, accessible books of their own choosing.
  - 10** Readers also need access to increasingly complex texts appropriate for their grade level. This starts with read-aloud and shared reading texts in kindergarten and first grade and moves toward independent reading of complex texts by second grade.
  - 11** Readers and writers need teachers to read aloud to them.
  - 12** Students need opportunities to talk and sometimes to write in response to texts.
  - 13** Readers need support reading nonfiction to build a knowledge base and academic vocabulary.
  - 14** Readers and writers need clear goals and frequent feedback tailored specifically to them. They need to hear ways their reading and writing is getting better and to know what their next steps might be.

# What's New in the New Units of Study?



The new primary **Units of Study in Reading and Writing** represent wholesale changes. The best of all that was offered in the previous editions has been streamlined, clarified, and kept, but the new units are new indeed. Lucy Calkins and her coauthors worked diligently to incorporate all their latest thinking and learning into the new units. This has included much new learning from working shoulder to shoulder with teachers in hundreds of classrooms in the years since the previous editions were published. It also includes all the authors have gleaned from “science of reading” research, new comprehension research, language research, research on knowledge generation, and more—all the research that many aptly term “the sciences of reading.” Taken together, all of this new learning has yielded new Units of Study that will do more to empower, revitalize, and strengthen teachers than ever before—and that will build even stronger communities of learning to set all kids on trajectories of growth.



*These new units include all Lucy and her coauthors have gleaned from “science of reading” research, new comprehension research, language research, research on knowledge generation, and more—all the research that many aptly term “the sciences of reading.”*

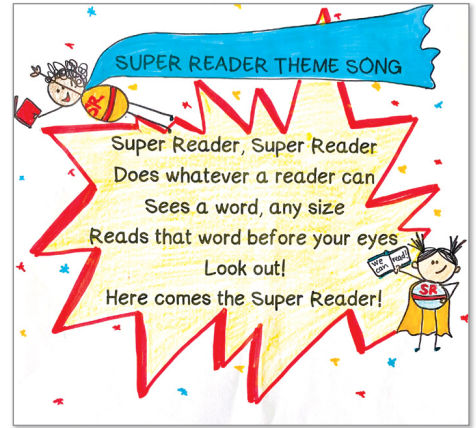




# Now Clearer, More Cohesive, and Easier to Teach

## Developmentally Appropriate Content and Methods

Sessions are shorter and livelier. They contain more songs, more dramatic play, and more opportunities to pretend. They are as richly developmentally appropriate as possible.



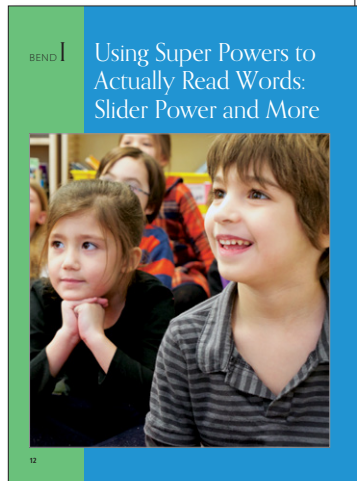
Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<ul style="list-style-type: none"> <li>Alphabetic Knowledge</li> <li>Concepts of Print</li> <li>Phonological Awareness</li> <li>Reading Identity</li> <li>Developing Story Language</li> </ul>	<ul style="list-style-type: none"> <li>Solidifying alphabetic knowledge</li> <li>One-to-one correspondence</li> <li>Studying high-frequency words</li> <li>Attending to print in texts</li> </ul>	<ul style="list-style-type: none"> <li>Decode CVC words</li> <li>begin with additive blending and moving to whole word</li> <li>progression of short vowels</li> <li>a, ai, ao, oi, ou</li> <li>in isolation</li> <li>in continuous text</li> <li>stard parts (-at, -in, -op)</li> </ul>	<ul style="list-style-type: none"> <li>Decode CCVC words (blends)</li> <li>Decode CVC words (blends, -s)</li> <li>digraphs (ch, th, sh)</li> <li>doublets (ff, zz, ll)</li> </ul>	<ul style="list-style-type: none"> <li>Decode CCVC</li> <li>Introduce more blends and digraphs</li> <li>Decode with blend chunks</li> </ul>

## Reinforcement and Extension of Prior Learning

What makes the Units of Study particularly magical is the way that one day's teaching links to the next, building students' repertoire of skills and strategies. Each unit also links to the next unit, so the skills and concepts introduced in one unit are revisited and strengthened, both within a grade level and across grade levels.

## Clear and Connected Storylines/ Powerful Teaching Methods

The instructional arc of the units is clearer with specific guidance for teachers and students to help everyone understand how learning connects from day to day and how it develops across each unit. Each unit provides a session-by-session synopsis of skills that carry across unit, along with a discussion of specific the teaching methods—"blueprint methods"—that teachers will return to over and over and adapt in flexible, high-leverage ways.







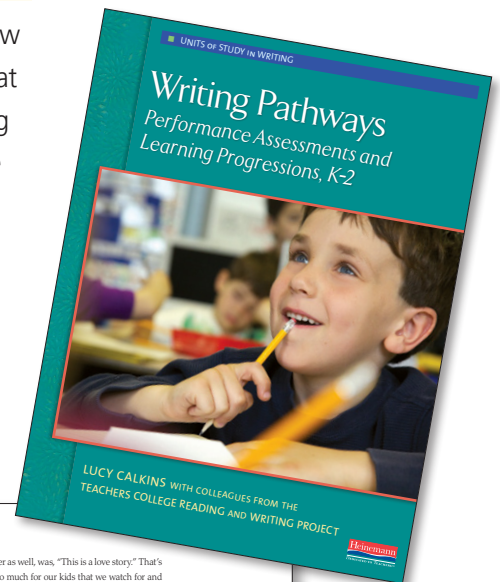
## Spanish-Language Support

Resources for teaching Spanish-speaking learners include Spanish-language demonstration and mentor texts. Teaching points and charts have been translated into Spanish, and every minilesson includes a video orientation, filmed in Spanish, designed to introduce students to key vocabulary and concepts.



## Assessment for Learning

To help teachers support all learners, the coauthors offer expanded guidance on how to collect useful data and work with colleagues to plan data-informed instruction that scaffolds students' learning. In the reading units, they've provided tools for assessing children's decoding skills, which include assessing their abilities to decode nonsense words, as well as unfamiliar words. The reading units also provide tools for assessing concepts about print, phonemic awareness, fluency, accuracy, and comprehension using either leveled or decodable texts. Writing assessments include learning progressions, rubrics, checklists, annotated student writing samples, and on-demand performance assessments to help teachers monitor progress and set all kids on trajectories of growth.



## Tracking Kids' Progress and Using Assessment to Support Instruction

Assessment, in the richest and best sense of the word, engages all that we do. Certainly, it was my entree into the field of literacy. After a number of years as a classroom teacher, I joined Don Graves on the first National Institute of Education study ever done on children as writers. For two years, Don 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 question: "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?"

That research, all those years ago, launched major reforms in the teaching of writing. In the end, perhaps our biggest discovery was that there's a thin line between researching kids as writers and teaching them as writers. Those questions, "Is this your best? If you were going to make it your best, what would you do?" taught kids to take ownership of the process of writing, to see writing as a process of pulling in to write, pulling back to reread the writing and to think, "What's good here that I can develop? What's not so good that I can fix?"

Of course, it wasn't long before we learned that most of what we know from studying writers and their growth was transferable also to readers. It is equally potent to ask readers, "Tell me about how your reading is changing lately?" and "What new work are you doing as a reader?"

After the two years Graves and I spent researching, Don took all the student work and all of our data with him to Scotland, where he rented a little cottage on a remote hill and set to work, studying the patterns and surprises in students' work. He later told me the story of how a Scottish sheepherder stopped by his cottage, surveyed all the student work, laid out on every surface, heard that this was children's writing, and said, in his thickest Scottish brogue, "Ah, Don, wouldn't ye rather be 'rain' a love story?"

And Graves's answer, which is my answer as well, was, "This is a love story." That's assessment at its best. It's all about caring so much for our kids that we watch for and savor all the small ways in which they show growth. It's about truly seeing the quirky, gritty, particular ups and downs, of our students' growth, delighting in their uniqueness, and watching for ways in which our light touch can move them over a hump, into a new level of work. It's also about that exquisite dance that every caregiver, every teacher does: listening, watching, intervening; listening, watching, intervening.

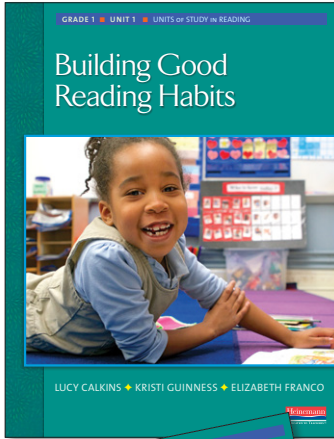
### Choosing Your Assessment Tools and Getting Organized

Reading can feel like invisible work, but with smart assessments, you can know what's going on with your readers. Embedded into this series are assessment tools to help you every step of the way to make the invisible, visible; and to research your readers so that you can offer the most responsive instruction possible. To help streamline the assessment process, we've added recommended assessments to the units themselves. At the end of each unit, we provide a full set of assessment tools designed to help you assess whether your students met the goals set out by the unit they are just finishing, and whether they are ready for the instruction to come in the next.

Here is a snapshot of the various types of assessments we recommend for each grade across the year. More detail about each assessment, including where to find it and tips on administering it, will be discussed throughout the chapter. If you follow the Units of Study in Phonics, some of the tools will be familiar, because they are suggested as tools for phonics and reading as well. You'll be able to mine the results from these to support both your phonics and your reading instruction, further streamlining the assessment process.

### Recommended Assessments for Each Grade

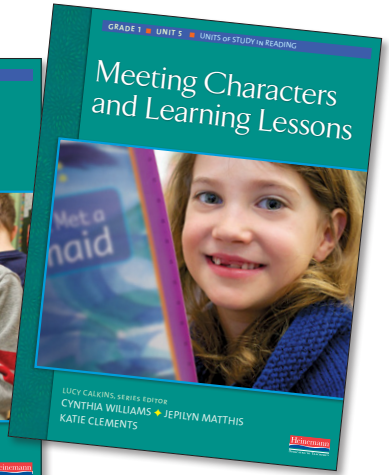
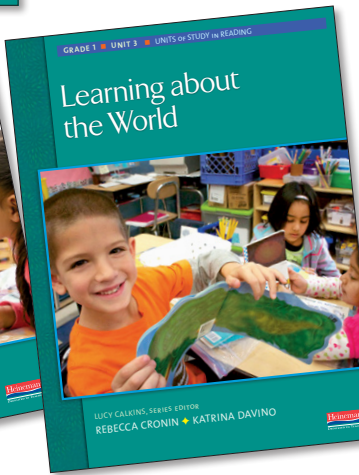
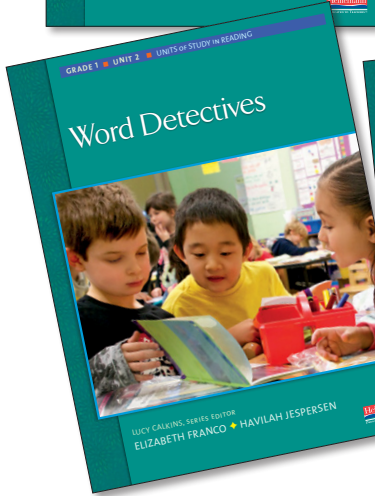
- |  |   |
|--|---|
| <b>Kindergarten:</b> <ul style="list-style-type: none"> <li>■ Letter-Sound Identification</li> <li>■ Concepts about Print</li> <li>■ Phonemic Awareness</li> <li>■ High-Frequency Words</li> </ul>                 | <ul style="list-style-type: none"> <li>■ Phonic Decoding</li> <li>■ Informal Running Records Using a Decodable Text</li> <li>■ Running Records</li> </ul> |
| <b>First Grade:</b> <ul style="list-style-type: none"> <li>■ (Kindergarten assessments as needed for individual students)</li> <li>■ High-Frequency Words</li> </ul>   | <ul style="list-style-type: none"> <li>■ Phonic Decoding</li> <li>■ Developmental Spelling</li> <li>■ Running Records</li> </ul>                          |
| <b>Second Grade:</b> <ul style="list-style-type: none"> <li>■ (Kindergarten and first-grade assessments as needed for individual students)</li> <li>■ Phonic Decoding</li> <li>■ Developmental Spelling</li> </ul> | <ul style="list-style-type: none"> <li>■ Running Records</li> <li>■ Fiction and Nonfiction Performance Assessments</li> </ul>                             |



## New and Expanded Instructional Content

### More Units across All Grade Levels

There are now five units for each grade level in the primary Units of Study in Reading. The Units of Study in Writing include four units in the core sets, but also offer additional Out of the Box units that schools will incorporate into their instructional plans for the year. These units of study support a curriculum through which teachers can provide students with instruction, opportunities for practice, and concrete, achievable goals so they can progress expeditiously toward being proficient, joyful readers and writers.



Assessment Results	A partner list for these students might contain a mix of about 8-10 ...
Knows 9-19 letter sounds	<ul style="list-style-type: none"> <li>Alphabet activities such as making letter books</li> <li>Familiar patterned books, songs, poems, and wall A and B books for finger-point reading</li> <li>Simple decodable texts that have been introduced through think-alouds or work time</li> </ul>
Knows 20-26 letter sounds	<ul style="list-style-type: none"> <li>Decodable texts featuring CVC patterns</li> <li>Word cards that contain a lot of CVC and snap words</li> </ul>
Passed the CVC subtest	<ul style="list-style-type: none"> <li>Decodable texts featuring short vowel words with simple blends and digraphs</li> <li>Word C-Books, especially those that feature words with short vowels</li> </ul>
Reading and decoding words beyond CVC	<ul style="list-style-type: none"> <li>Decodable texts featuring phonics elements such as CCVC, silent e, word endings, vowel teams, digraphs, and CVC words</li> <li>Word cards that contain a lot of CVC and snap words</li> <li>Word cards that contain a lot of CVC and snap words</li> </ul>

## Phonemic Awareness and Phonics

The primary reading units offer extensive support to develop students' phonemic awareness and phonics knowledge and to help them draw on this knowledge within the reading workshop. Children are taught to word solve by working on words in isolation as well as in context. There are many opportunities for them to rely on additive blending, and there are many opportunities for orthographic mapping so students

increase their sight vocabulary and automatize more of the work of decoding so they can begin to focus more on higher-level comprehension skills. Phonological awareness extensions in every session of the grades K-1 reading and writing units offer additional opportunities to support kids' phonological awareness.

**SMALL GROUP • Decoding CVC Words in Isolation: Providing More or Less Scaffolding (LJ3B)**

These are ways to scaffold decoding of CVC words, ordered from most to least supportive, as you refer to the "Small Group Decoding CVC Words in Isolation" Snapshot. Visit the online resources to access videos of each way of scaffolding and decoding.

**Additive Blending**

This involves decoding a word by choosing just the first letter and having students make that sound, then adding the next letter and having students make that sound, and then reading the first two sounds, blending them. Following that, add the last letter, and have students make that sound before blending it with the first two sounds and reading the word. Like this:

cat: /c/ ... /a/ ... /t/ ... cat.

**Covered Last Letter Blending**

Some students benefit from this step in between additive and whole-word blending. Cover up the final letter or letters after the vowel. Then prompt students to read the "body" smoothly, as though there is a whole word. Then, reveal the ending and prompt students to reread the "body" and then add on the ending. Like this (cover up the last letter):

cat: /c/ ... /a/ ... /t/ ... cat.

**Whole-Word Blending**

This is the sounding out of words that most of us are familiar with—reading across the word, pronouncing each sound about separately, then blending all the sounds to produce a word. Like this:

cat: /c/ ... /a/ ... /t/ ... cat.

**Using Google Jamboards to Reinforce Phonics Skills**

Sometimes, you'll want to use technology to reinforce phonics skills. Here are some guiding principles and suggestions for how to support the work of this unit using Google Jamboards. Any of the suggestions can be replicated with letter cards, picture cards, magnetic letters if those options are better for your students.

**Guiding Principles**

- Do not put kids, especially those who have historically marginalized, in the corners of your classroom or a device. It's far better to have a choice and that table in the middle of the room.
- If you take time to teach a student how to use a device and application, make sure they use it repeatedly. This might mean only come kids in your class work on a device. That student should represent your range of learners.
- Set students up to work on a skill for a week to about five minutes each day, before, during or after reading. This could mean the same Jamboard each day.
- Have kids work with partners so they can talk and interact. In practice, then, only one child has to know how to manage the device.

**Phonics Skills Kids Can Practice Using Jamboards that Support This Unit**

**Stabilizing Letters and Sounds**

Set partners up to match the picture to the corresponding letters. Mix some letters and sounds. Students know well with some they are working to stabilize. Make sure that partners see each picture and feel how to make the sound on their own.

**Distinguishing Short-Vowel Sounds**

If students need support distinguishing short-vowel sounds, you might set up a picture card. Students sort together make sure they can say the word and then make the vowel sound. Practice with the short vowel at the initial sound provide more support, and practice with the short vowel at the medial sound provide more support.

**CVC Decoding**

Create a Jamboard with one or more vowels, depending on students' needs, in one color, and consonants in another. Show kids how to use the consonants and a vowel to make a CVC word and then decode it.

**Making Sentences with CVC Words and Snap Words**

Provide partners with snap words in one color and CVC words in another. Challenge them to read the words and then use them to make sentences.

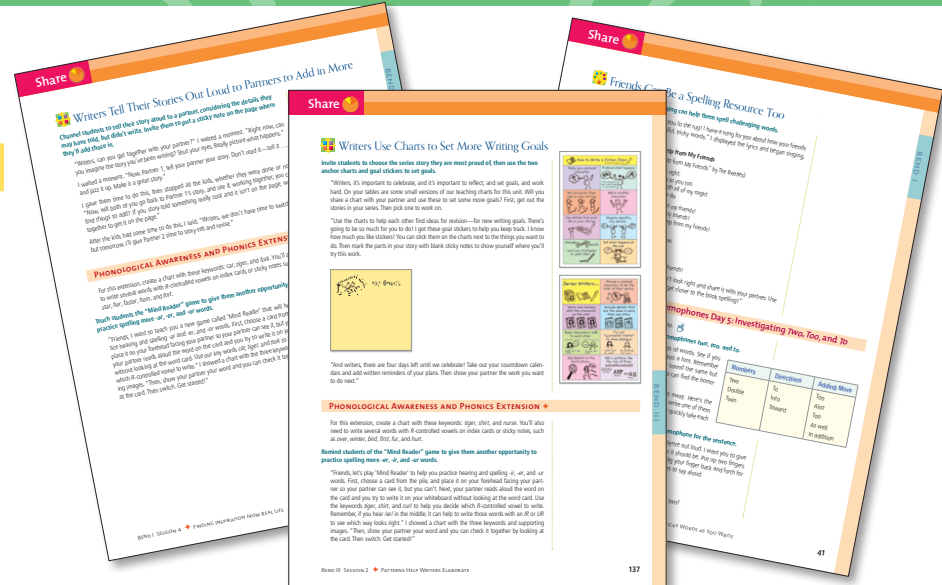
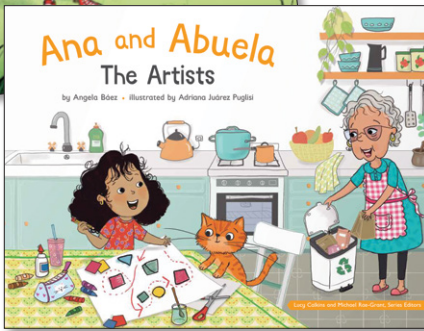
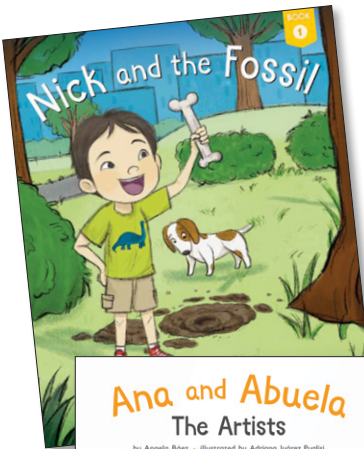
**Onset/Rime Word Reading**

The last part of this unit introduces kids to word reading using word parts. You can incorporate these a few word parts (onset and rime) and some consonants to partners can make words and read them. Use different colors for word parts and consonants.



## Spelling and Grammar in Writing

Instruction to support phonics, spelling, and grammar is integrated across the new primary writing units.

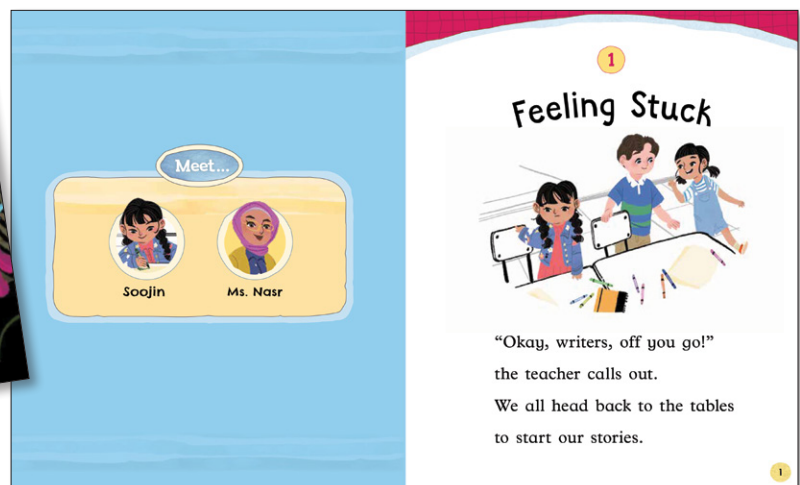


## Decodable Texts as a Part of a Balanced Reading Diet

Across the kindergarten and first grade reading units, beginning readers are channeled to read from curated collections of books that include a balance of decodable and leveled books. As children gain proficiency in reading, they are given more choices over their reading materials, although they generally choose with guidance.

## Jump Rope Readers Series

The new TCRWP Jump Rope Readers series of multi-criteria decodable books gives children opportunities to apply the phonics they are learning in high-quality continuous texts that are mostly decodable. These texts are designed to be high-interest, with engaging storylines and characters, and to follow a progression of phonics skill work that complements the phonics progression that undergirds the reading series.



## Classroom-Ready “Work-Time” Instruction

Each day's session details the specific small groups, conferences, and conferring tips students are most likely to benefit from during independent work time. Irresistible charts and tools to support this teaching are also provided. In addition, the *Supporting All Readers: High-Leverage Small Groups and Conferences, K–2* book pulls together the highest-leverage, most engaging work-time teaching from across grade levels to offer teachers additional tools for meeting a broader range of student needs and for planning intervention.

### Work Time

**ToolKit • Using Insects Are Awesome to Teach Qualities of Clear Writing**

"You can think of nonfiction writers as teachers. Notice this teacher often uses an explanatory voice here, he is helping readers picture something by making a comparison. Writers do that a lot."

"This is a signal phrase. It helps readers stay organized as we try to learn from this 'class.' You'll notice that nonfiction writers often start new paragraphs with signals such as this. They might write, 'One more thing' or 'But the most important thing is.'"

"Writers know that it's really helpful to pop out the surprising things about a topic. I mean—a head-shaped like a long ruler! Wow! And blood that is yellow, green, but not red! The power of this writing is that Michael has included so many surprising, fascinating details that we'll remember what we are learning. He goes out the surprising parts too, by saying more about them, and by reminding readers of what we might expect and saying, 'Nepe not that.'"

"Writers know that readers want to learn the logic of a topic, so they often find ways to explain new words to us. Here they place in your writing where you might do this?"

"Again, you can see Michael using comparisons. He compares the outside of an insect body to a wall of armor to help you picture just how strong an exoskeleton is. Can you find a place in your writing where you might try this? A place where you could help your reader really picture what you are talking about by comparing it to something familiar?"

**MID-WORKSHOP TEACHING • Using the Whole Editing Checklist**

"Writers, as you are working to fancy up your writing to be ready to share it, I want to remind you that you can use the entire editing checklist. It can remind you of the ways you've learned to check your writing to make sure it's the way you want to be for your readers. Be sure to look at each item on the checklist and then check your writing. Keep working, writers. We are almost ready to share our work with each other. I'm so excited!"

**SMALL GROUP • Breaking Long Pages into Paragraphs**

For this small group, you'll need a copy of the chapter "Dragonfly Life Cycle" from your demonstration text. You'll also need scissors, tape, and paper.

**TRIAL**

**Ball students that text can be broken in to paragraphs to indicate where one idea ends and another begins.**

"Writers, just like you can break up long sentences into shorter ones, you can break up long pages into shorter paragraphs. When we skip a line and start a new paragraph, we give our readers a cue to pause and get ready for a new idea."

"See how the words on this page are all in one big, hard-to-read block? The writer (that's me!) hasn't given the reader any clues about how to read it."

"Let's read it together and then you work with your partner to see if there are any natural pauses or places where I'm introducing a new idea? Those would be great places for a new paragraph." Read the piece aloud.

**TRY IT #1**

**Share a chapter from your demonstration piece and invite partners to divide the text into paragraphs.**

"Let's take a look at a chapter of my book about dragonflies." Give each partnership a copy of the chapter, "Dragonfly Life Cycle."

Dragonfly Life Cycle

A dragonfly starts out as a tiny little egg. The egg is so small you can barely see it without a magnifying glass. Some mother dragonflies lay their eggs in water and some lay them on plants that are near water. A dragonfly can lay more than 100 eggs. The eggs hatch into larvae. Dragonflies larvae are called nymphs. Nymphs can only live in the water because they can't breathe the air on yet! They have a hard exoskeleton.

*If you find you need to provide more scaffolding you might think about asking you, "Hmmm... are we about doing only eggs. Has it switched?"*

## Coaching Prompts

In the new Units of Study, the coauthors include strategic support for coaching readers. These coaching prompts are sequenced from least-scaffolded to most-scaffolded and are included within sessions, as relevant. You also have access to unit-specific coaching guides for supporting kids in word solving, fluency, and comprehension (in both fiction and nonfiction). These prompts help to build teacher knowledge and support student independence.

**Word-Solving Coaching Guide (GKU3 BI)**

As you support students in word solving during conferences and during small groups and conferences, you may want to have this coaching guide at your fingertips to provide in-the-moment coaching based on students' needs.

When a child makes an error or gets stuck while reading, it's always important to start with the least amount of scaffolding necessary and to provide more scaffolding as needed. First, ask the student an opportunity to reread and self-correct. If a child does not independently begin to read, you may begin with a **transferable decoding coaching move** such as "Slide through the sounds."

If a child does not begin to reread, begin with a **transferable monitoring coaching move** such as "Did that make sense? Look again." If the child still needs to read the word or the letter, you'll want to make the difference between the child's attempt and the printed word and then provide a **word-specific coaching move** to help the child bridge that difference. If a student is still having trouble, model how to decode the word and coach her to do it on her own. Use the **coaching moves to model decoding**. Make sure you support kids in checking their attempts using the way.

**POSSIBLE COACHING MOVES TO SUPPORT DECODING AND MONITORING**

**Transferable Decoding Coaching Moves**

- "You used your slider power to read that word! Keep going!"
- "Slide across the sounds. That's it, now put them together."
- "Glide how slide across the sounds taste that word?"
- "Help your partner! Use your slider power together and read that word!"

**Transferable Monitoring Coaching Moves**

- "You noticed that word didn't make sense and you went back and fixed it up. That's what Super Readers do!"
- "Hold to see if the student notices on his own that he's misread a word."
- "Something's not right. Don't you know words?"
- "Did that make sense? Look again!"
- "By that word again?"
- "Check it!"

**Word-Specific Coaching Moves**

**Consonants and Short Vowels**

- "What's the letter on the sound (letter sound)?"
- "What's the letter on the sound? If necessary, provide the sound! Now read the word with (letter sound) on the word."
- "What's the vowel? What's the sound? If necessary, provide the sound! Now slide through the word."

**Coaching Moves to Model Decoding**

- "You worked hard to read that word! It's actually the word. See if you can sound out the letters and read that word."
- "Let's try it together!"
- "Could it be my? Run your finger under the word and say the sounds. Yep, it's my! M-Y, my. The y stands for /i/ in my. Lets reread using the word my."

**POSSIBLE COACHING MOVES TO SUPPORT READING HIGH-FREQUENCY WORDS**

- "Can you read those snap words in a snap! Nice work!"
- "If you know a word in a snap, you just read it! You don't need to slide through the sounds."
- "Can you find the word the? That's it. Now reread, using that word."
- "That's a snap word and it is a word you can slide across the sounds. Try it! Yes! Now, reread the sentence using (snap word)."
- "That's a snap word! Remember in this word, do, /oo/ is the sound that goes with the letter o."
- "Could it be my? Run your finger under the word and say the sounds. Yep, it's my! M-Y, my. The y stands for /i/ in my. Lets reread using the word my."

### POSSIBLE COACHING MOVES TO SUPPORT READING HIGH-FREQUENCY WORDS

- "I see you reading those snap words in a snap! Nice work!"
- "If you know a word in a snap, you just read it! You don't need to slide through the sounds."
- "Can you find the word the? That's it. Now reread, using that word."
- "That's a snap word and it is a word you can slide across the sounds. Try it! Yes! Now, reread the sentence using (snap word)."
- "That's a snap word! Remember in this word, do, /oo/ is the sound that goes with the letter o."
- "Could it be my? Run your finger under the word and say the sounds. Yep, it's my! M-Y, my. The y stands for /i/ in my. Lets reread using the word my."

**TRIAL**

An exoskeleton is a shell, like a skeleton, on the outside of the nymph's body. Nymphs live in the water until they start to grow wings. They climb up a plant and crawl to the top. The nymph transforms inside its exoskeleton. Adult dragonflies live for up to eight weeks."

"Take to your partners, and decide where you might try writing into parts. When you read the idea of the writing (Dragonfly a writer) Use partners a few moments to discuss that idea. Move to the parts of this paragraph where you could use it. There might be more than one paragraph. The key point is to write your own paragraph. And after a bit of discussion, we break the paragraph into the reader's own—about eight, about eight, and about eight paragraphs. Now, I'll be on my writing up and stick those smaller parts onto a new page so my writing's easier to read."

"How will you take these sections and see if you can do my writing into parts? They can take those parts and stick them on a new reader page."

**TRY IT #1**

**Partner students to read their writing together, deciding where to divide their chunks of text into smaller paragraphs.**

"How? Partner 1, take a page of your writing and put it between the two of you. Read the whole page together, reading aloud when you still have one idea to another. When you find the page before you read it. Then Partner 2, it will be your turn."

Coach as students read their work together and mark up their text. After they do their paragraphs, have them swap them onto new pages.

"With your writing broken into smaller parts and stuck onto the page, it's much easier for your reader to understand. Remember that this is one important way you can revise any of your writing, and it's also a strategy for editing. As you go on today by continuing with it, remember that as you write you can create paragraphs after the start. You can rearrange your page, thinking about where you might start and end your paragraphs before you write."

**END P. 2-4** Apply what you've learned in this chapter on types of text and divide it into three smaller paragraphs.

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Unit 1 • Writing Research-Based Nonfiction

**MID-WORKSHOP TEACHING • Partners Help One Another Blend the Word Together**

"Super Readers, as you read with your partner today, not only can you remind your partner to use their finger power, but you can help them listen for the word as they try to blend these sounds together. Just saying the sounds in the word is not enough! Remember, readers put those sounds together to say a word that will make sense as well!"

"I read the word (p-oo-oo), I have read the word! Nope! I just said the sounds, help me blend it together to read the word."

"Pop!"

"That's it! So as you are reading with partners, make sure you say the word, not just the sounds! If it doesn't make sense, let your partner be a guide. You can both try to figure out what the word is."

"Begin by reading at least one book from your partner bin together, making sure you say the words, not just the sounds as you read. Then, decide! Read more books from your partner bin or read from your table bin."

**SMALL GROUP • Decoding CVC Words in Isolation and in Context (LJBI)**

There are times when you might want to support kids as they decode CVC words in isolation and in context. This adaptation of the "Small Group: Decoding CVC Words in Isolation" can be used for this small group. You'll need CVC word cards and a decodable text. We chose "CVC Words: Reading One Short Vowel" word cards and the text "The Word-Solving Coaching Guide" for a list of coaching moves to support decoding.

**TRIAL #1**

**Invite students to begin reading the CVC word cards. Coach by having your repertoire of prompts to support decoding.**

"Readers, how many word cards have you to read. They all have the vowel i. What's the sound in the vowel. In context. Read each word by sliding across the sounds using your finger power and blending them back together!"

**TRY IT #2**

**Distribute a text so that students can decode in context. Continue to coach students using your repertoire of prompts.**

"Here's a story for you to read. It's called The Pop. In it, Isabel and Pat are making a book. I gave you in the text. You have to read and find out what they make. But watch out. This story has lots of words with the vowel i. In the words you just read. Remember, slide across the sounds!"

**LINK**

Remind students that they can read words by sliding through sounds and blending them back together. Invite students to keep their word cards and the book.

"Whenever you're reading, you can slide across the sounds and then blend them back together to read words. Keep their cards and the Pop. You can read them again and again! Maybe you'll even read them with your partner right now!"

**END P. 10-11** Super Readers Use Invention! Words Here Beginning to Read

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### Possible Coaching Moves to Support Decoding:

- "You used your slider power to read that word! Keep going!"
- "Slide across the sounds. That's it, now put them together."
- "(Point to the vowel). 'What's the vowel? What's the sound?' (If necessary, provide the sound.) 'Now slide through the word.'"



## Support for Read-Aloud and Shared Reading

Each primary reading unit includes a new book, *Let's Gather: Reading to and with Your Students*, which offers fifteen to seventeen state-of-the-art read-aloud plans for each grade level along with several plans for shared reading (included in digital format with the core set and also available separately in a bundle with the companion trade books).



## A Focus on Knowledge Generation

In the new Units of Study, Lucy and her coauthors draw on the latest research on reading development and knowledge generation. The new units help kids bring more prior knowledge to their work with a topic, develop their vocabulary, map related words, glean knowledge from reading across text sets on topics, and emphasize the importance of learning about the world.

### Session 2



### Layering Information from Multiple Sources

#### In This Session

**TODAY YOU** will emphasize that research is collecting and organizing information from multiple sources. You'll first tell students about the work a child did to carry over key vocabulary from prior research notes into his new research on an entirely different insect, emphasizing that your kids can do this with their prior research notes as well. You'll teach your students that as they study more sources, they'll discover more information that they will want to capture in their notes. When they discover their new information, it helps to think, "Where in my notes should I put this?" Students will help you decide where in your demo notes on dung beetles you can put key vocabulary you learned earlier. Then you'll read an excerpt of the read-aloud about dung beetles and your students will help you insert the new information into your preexisting notes.

**TODAY YOUR STUDENTS** will enter into another day of research. You'll hope to see them add on to their notes, both by transferring their previous research notes into their new research and by reading a new source on the same subtopic. You might provide different-colored pens and sticky notes for students to use as they reorganize information. In an important mid-workshop teaching, you'll remind them that their personal experiences are another source of research and you'll invite them to layer their notes with relevant experiences and observations. In the share, clubs will share how they've added to their notes.

#### Getting Ready

##### YOU WILL NEED . . .

- the "Researchers Take Notes" chart.
- your research notes on dragonflies to use in your new insect research. We use dung beetles.
- a copy of *Insects Are Awesome* by Michael Rae-Grant.
- to be prepared to jot and sketch about your new insect on sticky notes.

##### STUDENTS WILL NEED . . .

- their notebooks from the first research study.
- their new research notebooks.
- some sticky notes for jotting vocabulary words.
- access to different-colored pens for marking up their notes.

#### Ensuring Access

**YOUR ULTIMATE GOAL TODAY** is to set up your writers to continue taking notes on their insects, this time with a particular focus on adding new information from another text to their notes, ideally slotting it alongside similar information.

- Today's synthesis work will be a challenge for some of your students. Remember, the goal of the bend is simply for students to research a new insect and take lots of notes so that they can write another nonfiction chapter book. Don't worry if you see some students taking totally new pages of notes instead of inserting the new notes where they belong. Your invitation during the mid-workshop teaching may be more accessible than the content of the minilessons and it brings students towards the same idea.
- To help students add new information to existing notes, provide lots of ways for them to learn more on a subtopic. They needn't rely on reading texts alone but can also add the information they learn from their peers and from videos and podcasts.
- Your students come from culturally diverse backgrounds. They may bring with them stories and rituals that can inform their research or their classmates' research. Be sure to invite them to share those stories so that they may be incorporated in the research.
- If you teach writing workshop in Spanish, or if you have students who speak and write in Spanish, today you might use *Los insectos son asombrosos* by Michael Rae-Grant as a mentor text.

# What Does a Workshop Classroom Look Like?

The Reading and Writing Project’s approach to instruction recognizes that “one size fits all” does not match the realities of the classrooms and schools in which they work.

**When you walk into a workshop classroom at any given moment, you’ll see instruction that is designed to:**

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







## One way to organize your school day

8:15–8:30	Arrival and Morning Work
8:30–8:40	Morning Meeting (might include interactive writing, shared reading, and/or phonological awareness)
8:40–8:45	Phonological Awareness Extensions (K–1) or Grammar and Word Study Extensions (Grade 2)
8:45–9:30	Reading Workshop
9:30–9:40	Shared Reading
9:40–10:25	Writing Workshop
10:25–10:45	Phonics Workshop
10:45–11:15	Social Studies/Science
11:15–11:30	Read Aloud
11:30–12:15	Lunch and Recess
12:15–1:00	“Specials” Class
1:00–2:00	Math Workshop
2:00–2:30	Choice Time
2:30	Pack up, Closing Circle, Dismissal: singing, read aloud, shared writing, and/or storytelling

### Weaving In Literacy Instruction and Practice Across the School Day

What the above schedule cannot fully show is how Lucy and her colleagues recommend that you weave literacy into each part of the day. For example, you might use interactive writing to communicate the morning message (and of course, you and the class will do some shared reading as you read the message), and you might play a phonological awareness game during dismissal.

## The Predictable 5-Part Workshop Framework

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

**Each workshop session is a day, and each day's workshop is ideally fifty to sixty minutes.**

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

The workshop framework offers the perfect combination of whole-class, small-group, and one-on-one instruction, along with ample opportunities for independent practice.





## The Workshop Framework

WORKSHOP COMPONENTS	TIMEFRAME	LOGISTICS	TEACHERS	STUDENTS
<b>Minilesson</b>	Less than 10 min.	The teacher gathers students in the meeting area next to their partners	Whole-group instruction: <ul style="list-style-type: none"> <li>• Independent reading and writing</li> <li>• Conferring and small-group work</li> </ul>	Students listen, then actively engage in applying new learning
<b>Work-Time:</b> <ul style="list-style-type: none"> <li>• Independent reading and writing</li> <li>• Conferring and small-group work</li> </ul>	35–40 min.	Students find comfortable spots to read or write	One-on-one and small-group teaching: <ul style="list-style-type: none"> <li>• Circulate</li> <li>• Observe</li> <li>• Question</li> <li>• Listen</li> <li>• Coach</li> <li>• Demonstrate</li> <li>• Reinforce the minilesson</li> <li>• Encourage</li> </ul>	Students practice strategies learned throughout the unit, working independently or with partners
<b>Mid-Workshop Teaching</b>	3–5 min. <i>(during independent reading and writing time)</i>	Students' eyes are on the teacher	Extends the minilesson or reminds the students of ongoing habits	The teacher asks students to pause, to reflect, then helps them refocus to resume reading or writing
<b>Share</b>	3–5 min.	The teacher gathers students in the meeting area or calls for their attention while they remain at their reading or writing spots	Sets students up to share and celebrate the work they did that day	Students share their learning with partners or the whole group

# A Framework for Teaching Reading, Writing, and Phonics

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

## Content

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

## Habits

One of the strongest ways the units of study work together is in how they approach teaching toward independence across the year and up the grade levels. In addition, the units teach students to self-assess, set goals, strive to excel, work wisely with partners, explain ongoing work to the teacher, receive

and apply feedback, and develop homework and study skills. Most importantly, the habits of reading a lot and writing a lot are emphasized in every grade and every unit.



## Skills and Strategies

The primary units of study teach foundational skills and strategies that will sustain children throughout their reading and writing lives—and these skills and strategies are reinforced and practiced across the school day. For example, you'll teach kids that the alphabet contains upper- and lowercase letters, and channel them to notice the

use of upper- and lowercase letters on a page from a beloved book. That instruction will then support each child's work during the writing workshop, when the alphabet will be kept close at hand. Later that day, perhaps your kids will help compose a letter of thanks to the custodian for fixing a crack in the window. As the class works together to decide which words they can write "in a snap" and which require them to say the word slowly, listening for first and later sounds, they're again applying their phonics learning.

## Instructional Methods

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



## Kindergarten

MONTH	UNITS of STUDY in WRITING	UNITS of STUDY in READING	UNITS of STUDY in PHONICS
August/ September	Unit 1: Launching the Writing Workshop	Unit 1: We Are Readers	Unit 1: Making Friends with Letters
October			
November	Unit 2: Show and Tell Writing	Unit 2: Sharing Reading	Unit 2: Word Scientists
December			
January	Unit 3: Writing for Readers: Writing Readable True Stories	Unit 3: Super Powers: Reading with Phonics and Sight Word Power	Unit 3: Word-Part Power
February			
March	Out of the Box Unit: How-To Writing*	Unit 4: Boosting Reading Power	Unit 4: Vowel Power
April			
May	Unit 4: Persuasive Writing: Using Words to Make a Change	Unit 5: Becoming Avid Readers	Unit 5: Playing with Phonics
June			

\* Out of the Box units will be published in 2023. Until the printed books are available, digital write-ups to support this unit will be available in the Online Resources for the core units set. Guidelines will include support for adapting these units to grade-specific needs.

## Grade 1

MONTH	UNITS of STUDY in WRITING	UNITS of STUDY in READING	UNITS of STUDY in PHONICS
August/ September	Unit 1: Small Moments	Unit 1: Building Good Reading Habits	Unit 1: Talking and Thinking about Letters
October			
November	Out of the Box Unit: How-To Writing*	Unit 2: Word Detectives	Unit 2: The Mystery of the Silent e
December			
January	Unit 2: Topic Books	Unit 3: Learning about the World	Unit 3: From Tip to Tail: Reading across Words
February			
March	Unit 3: Writing Reviews	Unit 4: Readers Have Big Jobs to Do	Unit 4: Word Builders: Using Vowel Teams to Build Big Words
April			
May	Unit 4: From Scenes to Series: Writing Fiction	Unit 5: Meeting Characters and Learning Lessons	Unit 5: Marvelous Bloopers: Learning through Wise Mistakes
June			

\* Out of the Box units will be published in 2023. Until the printed books are available, digital write-ups to support this unit will be available in the Online Resources for the core units set. Guidelines will include support for adapting these units to grade-specific needs.

## Grade 2

MONTH	UNITS of STUDY in WRITING	UNITS of STUDY in READING	UNITS of STUDY in PHONICS
August/ September	Unit 1: Making Small Moments Big	Unit 1: Becoming a Big Kid Reader	Unit 1: Growing into Second-Grade Phonics
October			
November	Unit 2: Chapter Books: Writing Nonfiction from the Heart	Unit 2: Becoming Experts	Unit 2: Big Words Take Big Resolve: Tackling Multisyllabic Words
December			
January	Unit 3: Finding Awesome Everywhere: Celebrating through Opinion Writing	Unit 3: Tackling Longer Words and Longer Books	Unit 3: Word Builders: Construction, Demolition, and Vowel Power
February	Out of the Box Unit: Writing Poetry*	Unit 4: Growing Knowledge Together	Mini-Unit 1: Powerful Patterns: Using Rimes and Rhyming to Build Fluency
March			Mini-Unit 2: Tackling Troublemakers, Once and for All
April	Out of the Box Unit: Writing Fairy Tales*	Unit 5: Stepping into the World of the Story	Unit 4: Word Collectors
May			
June	Unit 4: Writing Research-Based Nonfiction	Unit 4, Bend III: Growing Knowledge Together** <i>(a digital fourth bend for Unit 4 to help students apply their research skills to nonfiction writing)</i>	Mini-Unit 3: Yes, They Can: Exploring Parts of Speech

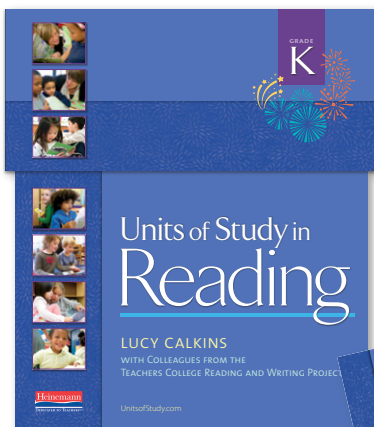
\* Out of the Box units will be published in 2023. Until the printed books are available, digital write-ups to support this unit will be available in the Online Resources for the core units set.

\*\* This digital Bend IV for Unit 4 is available in Online Resources

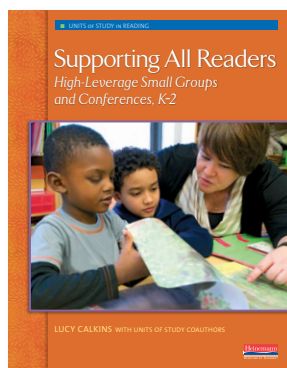


# What Does the Reading Series Contain?

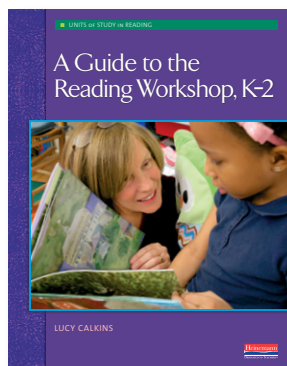
The Units of Study in Reading series has been designed so that it provides you with a curriculum framework to lean on and to adapt, as well as with the professional development that you need to deepen your knowledge of beginning reading and of methods for teaching reading.



There are five **Units of Study in Reading** for each grade level, and each unit represents four to six weeks of teaching. The units are the heart of the series. In each unit of study, you will learn a rich repertoire of ways to provide focused and explicit instruction on a specific set of skills and strategies.



The **Supporting All Readers: High-Leverage Small Groups and Conferences, K-2** book will be an invaluable resource as you meet the needs of a range of learners in your classroom. You'll find a collection of small groups, conferences, and tools you can draw on for work-time teaching. You'll also draw on this book often to meet the needs of students through one-on-one and small-group reading interventions.



A **Guide to the Reading Workshop, K-2** offers a comprehensive introduction to the Units of Study in Reading series. It is an essential manual that will help you develop your understanding of the essentials of reading instruction and reading development across K-2. You'll also learn about how reading workshop fits into the school day, the architecture and principles that inform minilessons, ways to lead powerful work-time instruction, how to use data to inform instruction that ensures access for all students, and more.

**Let's Gather: Reading to and with Your Students** provides support for state-of-the-art read-aloud sessions in which you will learn ways to develop students' reading comprehension across a learning progression in both fiction and nonfiction reading. For each grade, there are more than a dozen detailed read-aloud plans. This resource also supports your teaching in shared reading (core set includes digital access in Online Resources; also available separately in a classroom bundle containing the print guide and companion trade books).



In the **Online Resources**, you'll find a rich array of digital resources to support each unit of study. These resources include printable versions of charts, simple decodable texts (which are also included as a printed teacher-reference set in the core units box), and assessment tools. There are additional teaching tools, including extensions to support phonological awareness, grammar, and vocabulary; songs and games; scores of instructional videos that you can use to teach phonological awareness and high-frequency words; student tools such as bookmarks and alphabet charts; and supports for Spanish-speaking learners.



**When we give a speech....**

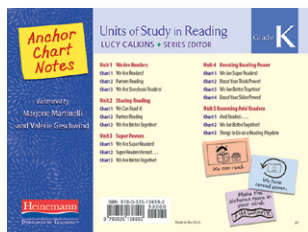
- Look at the audience.
- Speak loudly.
- Stand tall.

**When we listen to a speech....**

- Look at the speaker.
- Listen to the speaker.
- Applaud and cheer.

**We Can Convince Others to Help Too!**

- Say what you think.
- Give reasons.
- Use "say more" words.
- Be polite!



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

One complete set of the simple printable **Unit Readers** from the online resources is included for teacher reference.



Samples from Grade K shown

**Blends and Digraphs**

s	r	l	h
sc	br	bl	ch
sk	cr	cl	ph
sm	dr	fl	sh
sn	fr	gl	th
sp	gr	pl	wh
st	pr	sl	
sw	tr		

Name \_\_\_\_\_



# Additional Resources to Support Reading Instruction

There are a few all-important things teachers will need in addition to their core sets of reading units. Of course, kids need access to reading material at various levels that align to the reading levels of the class. Particularly for beginning readers, the authors recommend providing engaging decodable books in addition to leveled books. Teachers will also need the demonstration texts they'll use in daily instruction, which are available in the Trade Book Packs for each grade level. Classrooms must also be filled with high-quality books that are accessible, engaging, challenging and affirming for all the children in each class, and with enough books to keep all kids reading for at least thirty to forty minutes a day.



Books from the Grade 1 Trade Book Pack

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. **English and Spanish-language** sets are available.

TCRWP has curated grade-level **Classroom Library collections** (and a separate library for each grade for classrooms where students are reading significantly below benchmark for grades 1 and 2), that can serve as the bedrock of powerful reading instruction, when offered in combination with plenty of decodable texts.

Visit [UnitsofStudy.com/classroomlibraries](https://unitsofstudy.com/classroomlibraries) for details.





The **Jump Rope Readers** series consists of sixty-six high-interest decodable books, and six accompanying read-alouds that are just right for kids who are learning how to read. The titles in this series gradually and systematically introduce beginning readers to new letter-sound correspondences and high-frequency words. Along the way, the books also introduce memorable characters, exciting adventures, and the foundational elements of literary fiction. Jump Rope Readers are engaging and meaningful books that help beginning readers develop their foundational word recognition skills. Visit [Hein.pub/JumpRopeReaders](https://Hein.pub/JumpRopeReaders) for details.



**Let's Gather: Reading to and with Your Students** offers more than a dozen detailed read-aloud plans to go alongside the reading units of study. This curriculum highlights thoughtfully curated fiction and nonfiction texts that will not only captivate students' attention but also lend themselves to supporting a progression of high-level comprehension skills across the year. This resource also supports shared reading. In addition, *Let's Gather* will serve as a kind of professional development for teachers, offering opportunities to study methods and adapt content to support read-aloud work with other texts as well. Visit [Hein.pub/UOS-ReadAloud](https://Hein.pub/UOS-ReadAloud) for details.

## 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. Additionally, teachers may share these videos directly with students to support remote teaching.

In addition to minilesson videos, the **Premium Digital Subscriptions** offer digital access to all the print components in the core units sets—offering teachers convenient access to all their resources when they are away from their classrooms.

Visit [Hein.pub/UOS-subscriptions](https://Hein.pub/UOS-subscriptions) for details.



# Units of Study in Reading: Sample Session

The Units of Study in Reading offer the foundation of a curriculum through which you can provide your students with instruction, opportunities for practice, and concrete, achievable goals so they can progress quickly and efficiently toward becoming proficient, joyful readers—and so they will meet and exceed the high expectations of grade-level standards.

## Session 3

Each unit includes approximately **18 to 20 sessions**, each representing a day in the reading workshop.



A brief overview of what takes place in each session helps you picture, at a glance, what you'll do across that session, as well as the work students will do.

## Reading Partners Build Good Habits Together

### In This Session

**TODAY YOU** will match students with their long-term reading partner, giving each pair a new assigned spot in the meeting area. Together, you'll review how partners sit, read, and work together to reinforce expectations for partner work. During the mid-workshop, you'll remind children that readers prepare for partner conversations, encouraging them to use sticky notes to mark words in their books they'd like to share or need help solving, before transitioning partners to read and talk together. For the share, you'll invite students to take the time to get to know their reading partner even better.


**TODAY YOUR STUDENTS** will take an exciting new step and begin working with their reading partner! They will review how partners sit, read, and help each other out when their books get tough. As usual, students will take the time to read independently out of their book baggies, but you will remind them to think about how their independent reading will drive their later conversations when they return to their partnerships. Students will use sticky notes to mark spots in their books that they'd like to share with their partners. These may be places where they needed to use their word-solving skills. They will either talk about what they did to solve it, or ask for help, figuring it out together. After some independent reading time, students will come back together

to read alongside their partner. During the share, reading partners will have time to get to know their partners even better as readers.

### Getting Ready

#### YOU WILL NEED . . .

- to create new, more permanent reading partnerships. Create a list of partners, with Partner 1 and Partner 2 designated. You may also need a triad. Assign and mark new meeting area spots with masking tape, as you did in Bend I, so that new partners are together. Additionally, you'll want to rearrange kids' table seating so that partners are together at table spots.
- a device to take photos of students demonstrating partner behaviors. You can use these pictures on the "Reading Partners Work Together" chart you'll start today.

- to title a blank piece of chart paper "Reading Partners Work Together." You'll add the first three sticky notes during the minilesson.
- a map of your classroom showing a special place for partners to meet around the room, and copies of a list of questions partners will use to learn more about each other (see Share). 

#### STUDENTS WILL NEED . . .

- sticky notes at their tables (see Mid-Workshop Teaching).

### Phonological Awareness Extension

For this extension, show a [phonological awareness video](#). 

Today your students will engage in the same activities as Session 7.

Today's isolating of initial sounds continues to focus on ending sounds, many of those ending sounds being digraphs, like in the word *beach*.

During the manipulation section of today's work, you will want to monitor how swapping of short vowels is progressing for your students. Are they accurately producing the new word when prompted to change the sound? Help students hear the sounds by enunciating the vowel sounds and pointing out the positioning of your mouth when making the individual vowel sounds.

The session will come to a close with rhyme production and *Name It and Sound It*, where your students will continue to practice with vowels and digraphs.

**Getting Ready** notes help teachers prepare for daily instruction and identify and gather up all needed materials.

**NEW:** There is a sequenced, research-based **phonological awareness curriculum** woven throughout the K–1 units, with 5-minute phonological awareness lessons videotaped, or sometimes written, for each day. In second grade, this curriculum supports lively, brief, standards-based grammar and vocabulary, and appears at the end of the session.



## Reading Partners Build Good Habits Together

### CONNECTION

Establish new spots in the meeting area, inviting students to find their spot beside their long-term reading partner.

"Readers, come to the meeting area with your book baggie and find your name. It might not be in your usual spot on the rug." I helped the class find their new spots. I continued, "You're probably wondering why I mixed everyone up and changed your spots. Well, every single day, since the first day of school, I've been getting to know each one of you better and better as readers. And knowing each of you helped me decide how best to team you up! Because it's not just your rug spot that's new, it's also your partner." I revealed a list of partners, designating students as Partner 1 or Partner 2.

"Right now, Partner 1, will you turn and wave hello to your partner?" The kids followed my lead. "Now, Partner 2, will you give your partner a high-five?"

"From now on, you will be a reading team! You'll work together during our lessons and during partner time. Building good reading habits isn't easy-peasy. It takes practice, and it helps to have a friend to support you and cheer you on."

### ◆ Name the teaching point.

"Today I want to remind you that reading partners work together. You can make a plan, choosing how you'll read together. Then, you can practice your good habits, helping each other with tricky words."

### TEACHING

Review good habits for partner reading by asking students to recall how partners sit together, read together, and help each other.

"Let's start with some reminders about how partners work together. How does it go again?" I tapped my chin as if trying to recall the details. "Do you sit way far apart? With every single book out? And shout over each other?" Kids were laughing and shaking their heads in disagreement.

"That doesn't sound right, does it? Will you show me right now, with your partner on the rug?" I watched as kids positioned themselves accordingly, sitting side by side, holding a book between them.

"Wow! Hold that pose. Let me take a picture of you!" I snapped a few photos with my cellphone. "I'll start a chart as a reminder of the good habits reading partners have. I can add these pictures to our partner chart later." I revealed a new chart, titled "Reading Partners Work Together."

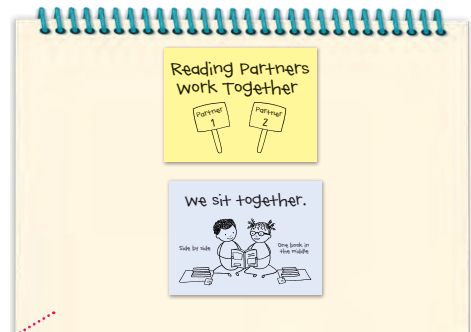
"It's clear that you already know some good partner reading habits! You sit together, side by side with one book in the middle." I added the first sticky note to the chart.

"Then, what? Do you just sit there?" Again the kids shook their heads, giggling.

"We read the book!" a few voices called out.

*This structure will be familiar to kids who were a part of the kindergarten Units of Study. Numbering partners will help support management. Some days you'll give Partner 1 a specific role during the lesson, while Partner 2 takes on a different job.*

*We suggest organizing your MLLs in the earliest stages of language development in triads, paired with two more proficient English speakers. Make sure to use inclusive language for these groups of three. We suggest spotlighting triads as models for the rest of the class periodically to help them feel included and recognized.*



*In each session, teachers are directed to an essential teaching point that encapsulates a technique or strategy that students can draw upon every time they read.*

BEND II

*Units include anchor charts and one-day charts that can be printed as student-sized charts. Student versions of the charts will travel across the sessions and units and can be carried between home and school.*

**NEW:** Margin notes printed in blue offer specific suggestions for adapting instruction to meet the needs of multilingual learners.

"Yes, of course! Reading partners *read* together. That makes sense. But how? Show me? Think back to all the ways you have read with a partner, either earlier this year, or last year. Choose how you'll read together and get started. I'll listen." The pairs all got started, some reading chorally while others started seesaw reading or copy reading.

I called the group together. "So many of you remembered the different ways partners read together. You can read at the same time, with your voices together. You can take turns going back and forth like a seesaw, or you can copy each other. One person reads a page and then the other person reads the same page." I added a second sticky note to the chart.

"So partners sit together and read together . . . But what if you get stuck? Or you're not sure what to do next?"

"We can help!" voices called out.

"Absolutely! Partners work as a team, remember? And teammates help each other. You can help each other solve hard words using all your good habits . . ." I gestured toward our anchor chart, "and give each other reminders about what to try next." I added a third sticky note to the chart.

### ACTIVE ENGAGEMENT

**Encourage students to practice their good habits for partner reading on the rug, while you circulate and coach.**

"Let's have a little partner time right here, right now. You're already sitting together, side by side. Make sure you have one book in the middle. Then, decide how you'll read together. At the same time? Seesaw? Then, get started. And if you get stuck or you're not sure what to do next, you can help each other!" I gestured toward the class charts. "Decide who will read first and get started." As partners read together, I circulated and coached.

### LINK

**Recap today's teaching point, celebrating the work partners can do together. Set students up for independent reading time back at their reading spots.**

"Partners, let's stop." I paused until I had the group's attention. "You are quite a team. Signal if you helped each other take a sneak peek before you started reading." Several kids signaled. "And signal if there was a hard word you worked together to solve!" A few more kids signaled. "Terrific! And when you got to the end, did you remember to reread? Impressive!"

"When you work together to read and help each other, you make those habits even stronger. Later, you'll have a little more partner time, another chance to team up and practice your good reading habits. Right now, take these books back to your spots, get yourself set up with your reading mat, and read softly on your own until I signal that it's partner time. When you get together with your partner, you can share what words you found tricky and explain how you solved them. You can also help each other with any words you can't figure out. Ready?" I whispered, "Off you go . . ."

**ANCHOR CHART**



**ANCHOR CHART**



**Possible Coaching Moves:**

**Reinforce Strong Reading Habits**

- ▶ "Don't forget to take a sneak peek!"
- ▶ "You finished your book. What could you do next?"

**Decoding**

- ▶ "Slide across the sounds. That's it! Now put them together."

BEND II

Your teaching will always follow David Pearson's "gradual release of responsibility" model, which, in brief, can be described as "I do, we do, you do." Your students first learn from your demonstration (accompanied by an explicit explanation), then from engaging in guided practice in which the amount of scaffolding they receive is lessened over time, and then from independent work, on which they receive feedback.

**NEW:** Margin notes about the teaching offer possible coaching moves, tips for modifications, explanations for choices the authors have made, cautionary bits of counsel, and particular support for multilingual language learners.

Sessions model the **words and methods** Lucy and her colleagues use to explain, demonstrate, and engage children in learning to use that day's teaching point. Reading these, it will almost be as if you are watching staff developers teach the lesson that you'll soon teach.

**NEW:** In the new Units of Study, work-time supports are “grab-and-go,” ready to teach, so you can open your unit and easily teach into predictable student needs. Each day’s session includes the small groups, conferences, and other work-time supports your students are most likely to benefit from, along with irresistible charts and tools.

BEND II

**COACHING CONFERENCE TO SUPPORT DECODING** ♦ When a Transferable, High-Leverage Prompt Doesn’t Work and You Need to Shift to a More Word-Specific Prompt

Refer to the blueprint “Coaching Conferences to Support Decoding.” It’s helpful to begin your coaching of decoding with a transferable, high-leverage prompt like “slide through sounds,” because students can internalize these simple prompts to coach themselves through many words (Duke 2020). However, sometimes these transferable prompts will not get the reader all the way there—sometimes they need a more word-specific prompt to decode successfully (Goldberg & Alden 2021). In these cases, you will want to “upshift” your coaching to be more supportive. First, notice the difference between the child’s attempt and the printed word. Then, provide a word-specific, phonics-based prompt that can help them bridge that difference.

If the student misreads or skips a . . .	Then you might coach . . .
<b>Short Vowel</b>	(Point to the vowel.) “What’s the vowel? What’s the sound?” (If necessary, provide the sound.) “Now slide through the word.”
<b>Consonant Blend</b>	“Look at the blend here.” (Point to the blend.) “Read both letters. Now slide through the whole word.”
<b>Consonant Digraph</b>	(Point to the digraph.) “What sound do these two letters stand for?” (If necessary, provide the sound.) “Now slide through the word.”
<b>Silent E</b>	“Is there a silent E? Is the vowel long or short? Now slide through the word.”
<b>Inflectional Ending</b>	“Is there an ending? Break it off.” (You might nudge the child to cover the inflectional ending with their finger.) “Slide through the word. Now put on the ending.”

There will be times when the teacher will want to say the same thing to all students. Those are times to stand in the middle of the room, ask for all students’ attention, and give a **mid-workshop teaching point**. In this session, the teacher is helping children flag tricky words to share with partners.

**MID-WORKSHOP TEACHING** ♦ Flagging Tricky Words to Share with Partners

Ask students to plan for partner time by flagging tricky words they either solved and want to show their partner, or that they’d like their partner’s help to solve.

“Readers, you have a few more minutes to read on your own. As you read, think about what you will bring to partner time. If you solve some tricky words while you’re reading on your own, flag those with a sticky note to show them to your partner. Or, you could also flag super-hard words, and you and your new partner can solve them together. I’ve put some sticky notes on your tables. Get right back to reading.”

**Transition partners to meet to read and solve tricky words together. Help kids get settled into their new partnerships.**

A few moments later, I stopped the class. “Readers, today is your first partner time with your new partner, so take a moment to get organized. Pull your chairs close together, and if you are in a triad, one of you might need to swing your chair around the table so you are all three in a row. Then, remember when you work with a partner, you can put one book in the middle and read it *together*. You can point out the words you solved so your partner can check them with you. If there was a word you weren’t sure about, ask your partner for help! Get together with your new special reading partner and decide which book you’ll read and talk about first.”



## Tips to Help Your Students Be More Reactive and Interactive with Their Books and Partners

Your goal	The words you might say
Encourage student to react to what they read	<p>“As you read, you can make your body and your face and voice show your feelings and thoughts. You can make your eyes large, or cover them up, or make a sad face. You can even say words like <i>Awww</i>, or <i>Oh No!</i>”</p> <p>Ask the student, “Show me your reaction to this part! Use your body, your face, and your voice!”</p>
Encourage students to talk back to characters	<p>“As you read on, think about what you might say to the character. You read first and I’ll talk back to the characters, and then we can switch!”</p> <p>Demonstrate with phrases like: “Hey, don’t do that. It isn’t nice!” “Be careful! Watch out!” and “Things are getting bad.”</p>
Encourage students to learn from their reading	<p>“You can learn information as you read. Be ready to say ‘That’s surprising. I never knew that,’ or ‘That’s changing my mind.’”</p>

## Supporting Talk with MLLs in the Earliest Stages of Language Development

Refer to the blueprint “[Small Group: Talking about Books with MLLs in Different Stages of Language Development](#).”

If . . .	Then . . .
Students are reading with partners during work time	Put a student in earlier stages with a stronger partnership to form a triad. The student will get a model of conversation. Ensure that the less experienced English speaker is physically part of the group (not off to the side), and coach the triad to gesture and refer back to pictures in the book regularly as they talk.
Students are working on specific goals for language development	Bring students together in small groups, partnering them to work with others who have similar language goals and are likely at a similar stage of language development. Be sure to name the goal explicitly.
Students are developing oral language and getting more comfortable speaking	Bring students together in a small group, partnering a student in earlier stages of language development with a student in later stages. To encourage more talk, coach the student to communicate using gestures, pointing, and simple sentences.
Students are extending their oral language	Partner students to talk about texts who will challenge each other and ask questions. This may mean students with similar language backgrounds, or students in similar stages of language acquisition, but most importantly, students who are excited to talk to each other.

**NEW:** Supports for teaching Spanish-speaking learners and other multiple language learners (MLLs) are included in many sessions across the units with specific guidance for supporting MLLs. Additional supports for Spanish-speaking learners include a session preview video in Spanish, teaching points and charts translated into Spanish, and suggested Spanish-language texts.

## GUIDED READING ♦ Orchestrate High-Frequency Word Reading and Decoding

You can lead guided reading groups to introduce kids to any kind of book—whether these are leveled books or decodable books, fiction or nonfiction—that allows them to do the decoding they are learning. Below are coaching moves listed from less to more scaffolded. Refer to the blueprint “[Guided Reading to Orchestrate High-Frequency Word Reading and Decoding](#).”

See *Word-Solving Coaching Guide (U1)* for a full list of coaching moves to support decoding. 

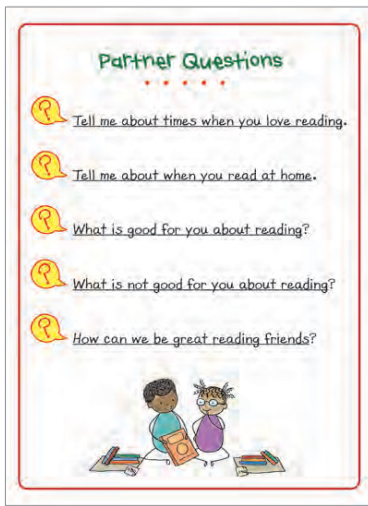
To coach for . . .	Possible teaching point
<p><b>Recognizing high-frequency words:</b></p> <ul style="list-style-type: none"> <li>“I see you reading those snap words in a snap!”</li> <li>“That is a snap word and it is a word you can slide through. Try it! Yes! Reread now using that word.”</li> <li>“Could it be <i>my</i>? Run your finger under the word and say the sounds. Yep, it’s <i>my</i>! <i>M-Y, my</i>. The <i>y</i> says /ī/. Let’s reread using the word <i>my</i>.”</li> </ul>	<p>“As you’re reading, if you know a word, you can read it in a snap! You don’t need to read it slowly, sliding through the sounds of a word you already know. You can just say the word and then keep reading.”</p>
<p><b>Digraphs:</b></p> <ul style="list-style-type: none"> <li>“Look for the digraph!”</li> <li>“Remember, a digraph is two letters that make one sound.”</li> <li>(Point to the digraph.) “What sound do these two letters stand for?” (If necessary, provide the sound.) “Now slide through the word.”</li> </ul>	<p>“When you are reading, if you get to a tricky word and see a digraph, remember to keep those two letters together and say the <i>one</i> sound it makes to help you solve it.”</p>
<p><b>Blends:</b></p> <ul style="list-style-type: none"> <li>“Look at the blend here.” (Point to the blend.) “Read both letters.” (If necessary, provide the blend sounds.) “Now slide through the whole word.”</li> <li>“Say the blend and then read through the rest of the word.”</li> </ul>	<p>“When you are reading a word part by part, remember to look for those blends. Keep them together and slide through them to say each sound. Then blend the whole word back together.”</p>
<p><b>Short vowels:</b></p> <ul style="list-style-type: none"> <li>“Put your finger under the vowel.”</li> <li>(Point to the vowel.) “What’s the vowel? What’s the sound?” (If necessary, provide the sound.) “Now slide through the word.”</li> <li>“(letter name) stands for the (letter sound).”</li> <li>“You made the long-vowel sound. Try the short-vowel sound.”</li> </ul>	<p>“When you get to a vowel and need help, use your vowel chart to remember the short sounds.”</p>

## Partners Get to Know Each Other as Readers *and* as People

Channel partners to talk about their reading lives and get to know each other better as readers. Distribute a map with special spots where partners can meet.

From the center of the room, while kids were still reading, I said, “Readers, I want to suggest we end today with some extra-long partner talk time. I’ve put two things at the center of each table: a map of our classroom, showing you a special place where you and your partner can go to have a long, private talk, *and* a list of questions you can use to learn more about each other’s true reading secrets.

“The big important thing is for you to get to know each other as readers and to talk about how you can really truly be a reading friend for each other.”



“So right now, grab a book you can read, the list of questions, and use the map to head to your secret partner hideout. Then, start talking and learning as much as you can about your new partner.”

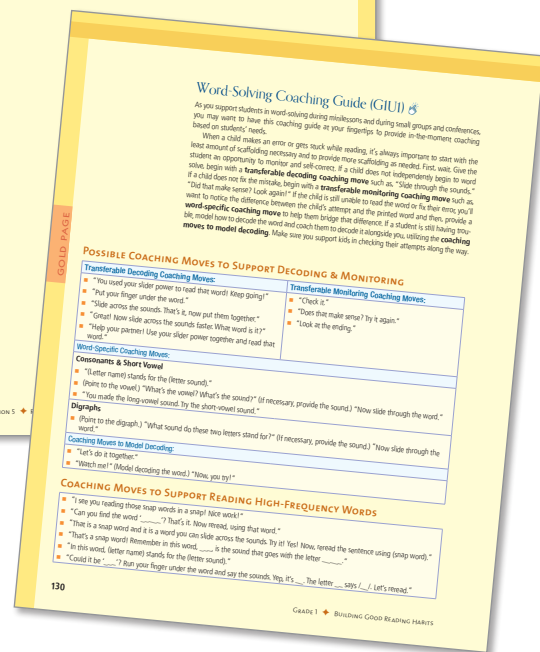
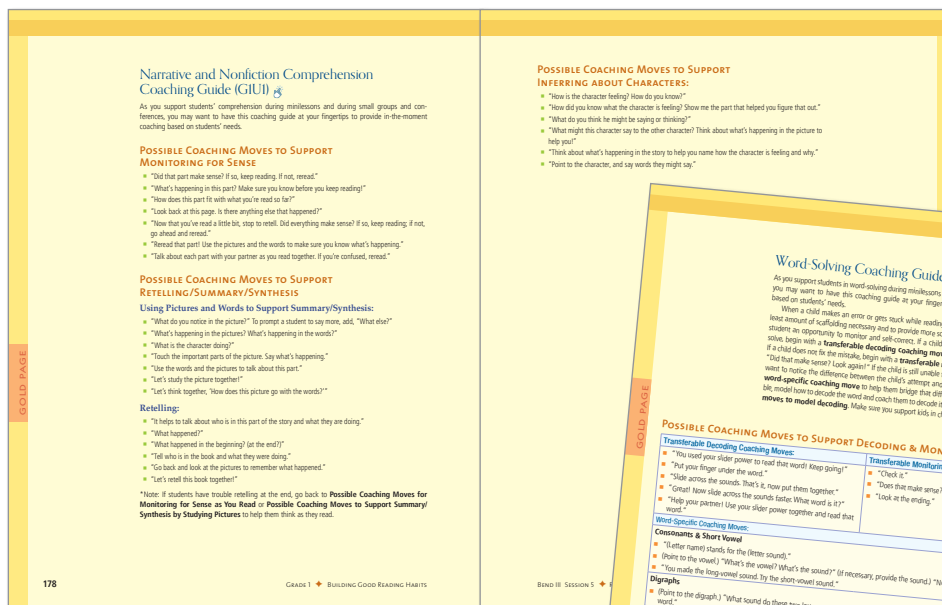
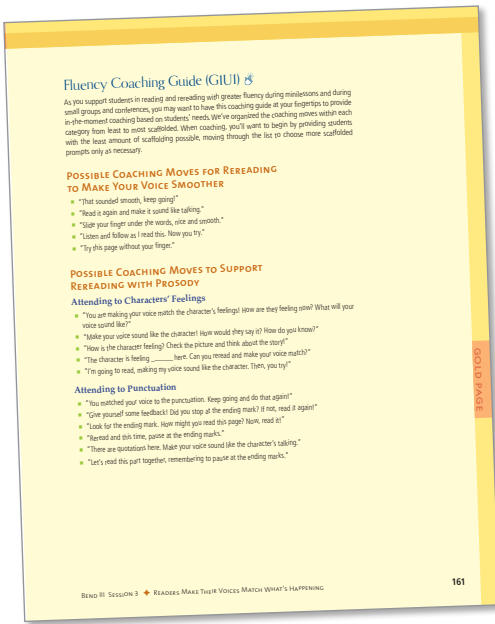
**The Online Resources** provide extra teaching tools, including songs and games, simple printable decodable texts, and student tools, such as planning mats, bookmarks, word cards, alphabet charts, and scaffolds of various sorts.



# Teaching and Assessing Reading in Powerful and Responsive Ways: Gold Pages

Each reading unit contains several Gold Pages, distributed across the book. The choice of color is a strategic one as we're confident you'll find these pages especially valuable. There are three types of Gold Pages for teachers to lean on during minilessons, worktimes, and across the school day, and additional Gold Pages at the end of each unit guide assessment:

- Coaching Guides
- High-Frequency Word Instruction
- Supporting All Readers
- Assessment



## Coaching Guides

The coaching guides for word solving, fluency, and comprehension (fiction and nonfiction), along with the unique coaching guides that align to the particular work of some units, provide coaching moves that you can use again and again. As you use these guides, across each unit and across the year, your repertoire of coaching moves will grow. For the most part, the coaching moves are sequenced from least-scaffolded to most-scaffolded. The word-solving coaching guides start with prompts that are applicable to lots of words (e.g., "Try it.") and progress to prompts that are word- and letter-specific (e.g., "That letter makes a . . . sound."). Complete coaching guides for each unit are also available in the online resources.







## Work Time

### SMALL GROUP ♦ Guided Reading to Monitor for Sense

This small group is an adaptation of the blueprint from this bend, "Guided Reading to Orchestrate High-Frequency Word Reading and Decoding." For this small group, you'll need a text that is well matched to your readers. We've used *Pickles Goes to School* by Michèle Dufresne.

**Introduce the book by orienting to the text in a way that reveals just enough of the text that kids are set up to read it successfully.**

"I have a new book for you." I held up a book, revealing the cover. "The book is called *Pickles Goes to School*. I bet you're wondering the same thing I am. Why is there a dog at school? Let's take a quick sneak peek!"

We looked across the illustrations in the first part of the book, noticing the dog sneaking out after the kids head to school. The group speculated that the dog is trying to follow the kids to school, or maybe the dog is lonely at home and wants to escape.

**Distribute the book in a staggered way and remind kids to orchestrate all they know about solving words and reading for meaning.**

"Will you read to find out what's happening to Pickles when he gets to the school? Remember to use everything you know to solve the words and make sure that all the words make sense. If you read a word, but are not sure what it means, use the story and the pictures to help you. Notice what the character is doing on the page."

**Coach, drawing on prompts that support monitoring, decoding, and comprehension.**

- "Does that make sense? Try it again."
- "Slide across the sounds. That's it, now put them together."
- "What's happening in this part? Make sure you know before you keep reading!"

**Channel the kids to talk in pairs about the book.**

"Readers, tell the person next to you what happened in this book." Listen in to each partnership and prompt children to reread to clarify their understanding if needed.

**Name a teaching point.**

"Readers, sometimes you think you know what's happening on a page, but when you read the next page you say, 'Huh?' If it seems like the page doesn't fit, that's a sign you need to go back and reread. Reread the last part that made sense to you and then read super carefully to think about what happens next. Use all the words and the pictures to make sure you are following the story."

**Send students off with a copy of the book.**

"Take *Pickles Goes to School* back with you so you can read it again! Remember, you can reread anytime you're reading your books, always making sure the pages make sense."

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GRADE 1 ♦ BUILDING GOOD READING HABITS

Across each bend, we help you use recommended blueprint methods repeatedly, adapting them to meet students' needs.

## High-Frequency Word Instruction

Across the year, you'll ensure that your students learn high-frequency words. Some of the high-frequency words your students will learn are decodable, that is, it is important they use their phonics knowledge to read them and slide through the sounds, until they are able to read them automatically. However, some words are considered irregular, containing an irregular letter/sound relationship, like *ai* in the word *said*. Additionally, there are some letter/sound relationships that students have not learned yet, which makes the learning of that word irregular, at that point in time. We refer to these as "temporarily irregular words."

Throughout this unit, you will want to review the kindergarten snap words.

*my, by, see, like, look, fun, here, is, in, on, it, at, an, and, can, this, got, went, will, up, so, go, no, has, had, come, as, play, ball, all, did, get, she, for, you, to, do, we*

You will then introduce the following new high-frequency words to your students. We suggest that you begin teaching these words at the start of Bend II, introducing two to five words per week. In Unit 1, you will teach the following high-frequency words: those words with automaticity.

*his, her, said, saw, say, then, they, but, let, run, us, yes*

Decodable High-Frequency Words	Irregular and Temporarily Irregular High-Frequency Words
<i>then, but, let, us, run</i>	<i>look, said, saw, they, say, his</i>
These words can be read using taught letter/sound correspondences. When teaching, you will want to coach kids to say the word, slide through the word, then put it together faster! When kids encounter these words in their books and do not recognize them in a snap, you might coach them to blend the sounds together to conventionally read these words.	You will want students to read the letters that follow the typical letter/sound correspondence to decode and focus your instruction on the letters that they will need to just remember. Essentially, you are teaching students to notice which parts are decodable and which parts are irregular, or tricky, and focusing your instruction on conventionally read these words.

### VIDEOS THAT ACCOMPANY THIS UNIT:

- Video 1: Learning the Words HIS, HER, and SAID
- Video 2: Learning the Words SAW and SAY
- Video 3: Learning the Words BUT, LET, RUN, US, and YES
- Video 4: Learning the Words THEN and THEY

### ADDITIONAL SUPPORTS TO CONSIDER:

To provide additional support, we suggest you lead small groups using decodable texts that contain decodable high-frequency words from Unit 1, as well as kindergarten words, such as *at, it, in, on, went, had, and, will*. To give kids additional practice, you might establish a routine during reading workshop for kids to review snap words prior to reading their books. Students can also begin partner reading by reading snap words together. In Bend II of the unit, we also suggest you draw on the blueprint, "Reviewing Irregular HFW in Isolation and Then Continuous Text," as a way to support readers. You can also refer to the *Small Groups and Conferences to Support Readers* for additional supports.

BEND II SESSION 1 ♦ READERS BUILD GOOD HABITS FOR SOLVING WORDS

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Work times return repeatedly to the blueprint methods for the bend, helping you to adapt these key methods in flexible, high-leverage ways.

## Work Time

### COACHING CONFERENCE TO SUPPORT DECODING ♦ When a Transferable, High-Leverage Prompt Doesn't Work and You Need to Shift to a More Word-Specific Prompt

Refer to the blueprint "Coaching Conferences to Support Decoding." It's helpful to begin your coaching of decoding with a transferable, high-leverage prompt like "slide through sounds," because students can internalize these simple prompts to coach themselves through many words (Duke 2020). However, sometimes these transferable prompts will not get the reader all the way there—sometimes they need a more word-specific prompt to decode successfully (Goldberg & Alden 2021). In these cases, you will want to "upskill" your coaching to be more supportive. First, notice the difference between the child's attempt and the printed word. Then, provide a word-specific, phonics-based prompt that can help them bridge that difference.

If the student misreads or skips a . . .	Then you might coach . . .
Short Vowel	(Point to the vowel) "What's the vowel? What's the sound?" (If necessary, provide the sound.) "Now slide through the word."
Consonant Blend	"Look at the blend here." (Point to the blend.) "Read both letters. Now slide through the whole word."
Consonant Digraph	(Point to the digraph.) "What sound do these two letters stand for?" (If necessary, provide the sound.) "Now slide through the word."
Silent E	"Is there a silent E? Is the vowel long or short? Now slide through the word."
Inflectional Ending	"Is there an ending? Break it off." (You might nudge the child to cover the inflectional ending with their finger.) "Slide through the word. Now put on the ending."

### MID-WORKSHOP TEACHING ♦ Flagging Tricky Words to Share with Partners

Ask students to plan for partner time by flagging tricky words they either solved and want to show their partner, or that they'd like their partner's help to solve.

"Readers, you have a few more minutes to read on your own. As you read, think about what you will bring to partner time. If you solve some tricky words while you're reading on your own, flag those with a sticky note to show them to your partner. Or, you could also flag super-hard words, and you and your new partner can solve them together. I've put some sticky notes on your tables. Get right back to reading."

Transition partners to meet to read and solve tricky words together. Help kids get settled into their new partnerships.

A few moments later, I stopped the class. "Readers, today is your first partner time with your new partner, so take a moment to get organized. Pull your chairs close together, and if you are in a triad, one of you might need to swing your chair around the table so you are all three in a row. Then, remember when you work with a partner, you can put one book in the middle and read it together. You can point out the words you solved so your partner can check them with you. If there was a word you weren't sure about, ask your partner for help! Get together with your new special reading partner and decide which book you'll read and talk about first."

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GRADE 1 ♦ BUILDING GOOD READING HABITS

### Tips to Help Your Students Be More Reactive and Interactive with Their Books and Partners

Your goal	The words you might say
Encourage student to react to what they read	"As you read, you can make your body and your face and voice show your feelings and thoughts. You can make your eyes large, or cover them up, or make a sad face. You can even say words like <i>Awww</i> , or <i>Oh No!</i> " Ask the student, "Show me your reaction to this part! Use your body, your face, and your voice!"
Encourage students to talk back to characters	"As you read on, think about what you might say to the character. You read first and I'll talk back to the characters, and then we can switch!" Demonstrate with phrases like: "Hey, don't do that. It isn't nice!", "Be careful! Watch out!" and "Things are getting bad."
Encourage students to learn from their reading	"You can learn information as you read. Be ready to say 'That's surprising. I never knew that,' or 'That's changing my mind.'"

### Supporting Talk with MLLs in the Earliest Stages of Language Development

Refer to the blueprint "Small Group: Talking about Books with MLLs in Different Stages of Language Development."

If . . .	Then . . .
Students are reading with partners during work time	Put a student in earlier stages with a stronger partnership to form a triad. The student will get a model of conversation. Ensure that the less experienced English speaker is physically part of the group (not off to the side), and coach the triad to gesture and refer back to pictures in the book regularly as they talk.
Students are working on specific goals for language development	Bring students together in small groups, partnering them to work with others who have similar language goals and are likely at a similar stage of language development. Be sure to name the goal explicitly.
Students are developing oral language and getting more comfortable speaking	Bring students together in a small group, partnering a student in earlier stages of language development with a student in later stages. To encourage more talk, coach the student to communicate using gestures, pointing, and simple sentences.
Students are extending their oral language	Partner students to talk about texts who will challenge each other and ask questions. This may mean students with similar language backgrounds, or students in similar stages of language acquisition, but most importantly, students who are excited to talk to each other.

BEND II SESSION 3 ♦ READING PARTNERS BUILD GOOD HABITS TOGETHER

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# Reading Unit Summaries: Kindergarten



## UNIT 1 ♦ *We Are Readers* ♦ Lucy Calkins & Natalie Louis

In this unit, you'll welcome your students not only to reading workshop but also to school. Your task will be to get your kids excited about reading and to help them feel comfortable in the classroom. In **Bend I** of this unit, students will work both individually and with partners to practice approximated reading and to develop other essential pre-reading skills. Learn-about-the-World books will introduce students to various nonfiction topics and encourage them to practice see-saw reading. Once you show your kids how to read cover to cover, top to bottom, and from left to right, you'll also teach rereading. As you invite kids to reread, you'll suggest that they can "add a pinch of me" to each page by saying, "I think"—and sharing their thoughts. In **Bend II**, you'll help your students begin to understand the most important conventions of narrative storytelling. By immersing them in rich storybooks, kids will come to understand the genre of narrative, concepts about print, and the joys of reading. One of your big goals in this bend is to develop kids' vocabulary and syntax. You'll emphasize the importance of retelling stories, and, because narrative is all about sequence, you'll encourage them to start using transition words and phrases.



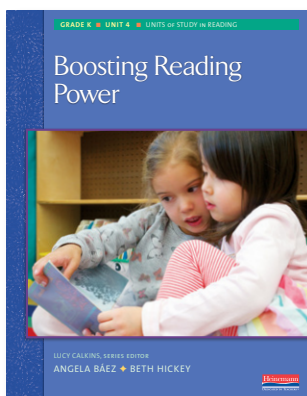
## UNIT 2 ♦ *Sharing Reading* ♦ Lucy Calkins, Rebecca Cronin & Sara Berg

In this unit, you'll channel your students to pay attention to the words in books. Students will learn to read text from left to right, one word after another, with one-to-one correspondence. They'll also draw on their growing knowledge of high-frequency words and of the alphabetic code to read familiar patterned books. In **Bend I**, students will learn how to read not only the pictures in their books, but the words. Because many of your children will not yet have enough control of graphophonics to read conventionally, you'll practice counting and naming letters, helping them to start recognizing and using snap words. In **Bend II**, you'll teach readers a variety of ways to read aloud and show them how to use their listening skills when working with reading partners. Reading comprehension is another goal of this unit, so you'll also teach students partner habits that will support their discussions about books. Finally, in **Bend III**, students will practice "giving the gift of reading" by reading aloud to someone else, either at home or in their community. By the end of this unit, kids will be ready to move on to new challenges as they continue building their vocabulary and phonological awareness.



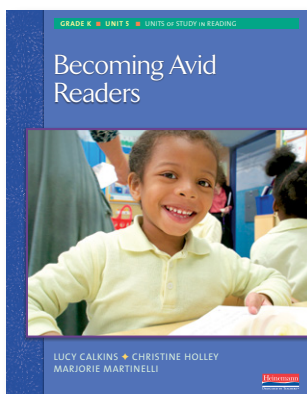
### UNIT 3 ♦ *Super Powers: Reading with Phonics and Sight Word Power* Lucy Calkins, Amanda Hartman & Valerie Geschwind

In this unit, you'll rally kids to do the hard work of decoding. They will learn to use new super powers: "slider power"—the ability to slide through the sounds of words and blend them back together, "think power" to notice and wonder about the content of what they are reading, and "fix-it power," which helps kids look closely at a challenging word and check to make sure it makes sense. In **Bend I**, students will focus on decoding CVC words through additive and whole-word blending. They will begin to read simple decodable books by orchestrating the skills of pointing one to one, recognizing familiar high-frequency words, and decoding CVC words. In **Bend II**, students will begin to use the power of rereading to develop fluency. They will then reread for another reason: to turn words into snap word. The bend then transitions students from fluency toward comprehension as they reread to learn about characters. **Bend III** helps students to develop one more power—"word-part power." They'll use this power and some familiar snap words to write lists of rhyming words and then use those words to rap. As students grow in confidence, you'll ask them to don their Super Reader capes and gather together to proudly proclaim that they are Super Readers.



### UNIT 4 ♦ *Boosting Reading Power* ♦ Angela Báez & Beth Hickey

In this unit, students will continue to build on the super powers they attained in Unit 3. You'll help give those powers a "turbo boost" to help young readers tackle texts with greater complexity. In **Bend I**, kids will learn about "picture power," or the ability to gain substantive meaning from thinking deeply about the words and the pictures in each text. Students can also use picture power to identify story elements, including the setting, the characters, and the characters' actions. In **Bend II**, you'll focus on the important decoding work that beginning readers need. Students will work to sharpen their "slider power" skills as they slide through the sounds to read words of any size, not just little ones. **Bend III** of this unit focuses on strengthening students' "snap word power," adding words to their vocabulary that they can read automatically and can use to learn other new words. With their strengthened slider power, students will be able to practice these words by reading and writing them and also by incorporating movement, music, and lots of fun.

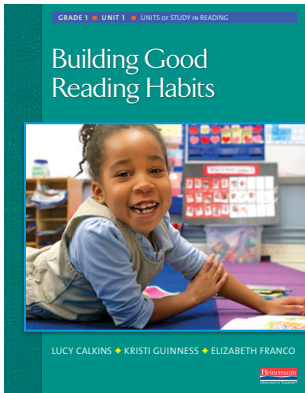


### UNIT 5 ♦ *Becoming Avid Readers* ♦ Lucy Calkins, Christine Holley & Marjorie Martinelli

This final unit builds upon and celebrates the journey youngsters have taken since the start of the year. In **Bend I**, you'll teach students that avid readers react to texts as they read, and that when avid readers have powerful reactions, they can't wait to share them with other readers. The bend concludes with reading playdates that offer fun, engaging opportunities for kids to gather together and read with stamina and comprehension. **Bend II** of this unit continues the avid readers storyline, while focusing on phonics and decoding. This bend has a major emphasis on helping kids read blends and digraphs at the start and end of words. In **Bend III**, students will read poems and songs as well as fiction books. You'll explain that avid readers often have strong emotional responses to reading. Kids will learn to use sticky notes strategically, marking pages where characters have especially strong feelings. Students will leave kindergarten with a love of reading that is strong enough to propel them to carry books on picnics and visits to grandparents through the summer months and straight into the start of first grade.



# Reading Unit Summaries: Grade 1



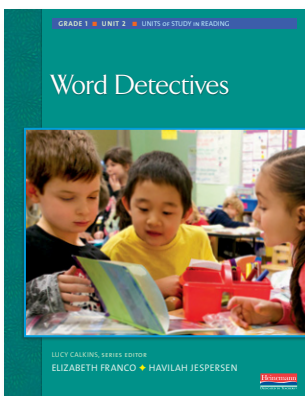
## UNIT 1 ♦ *Building Good Reading Habits*

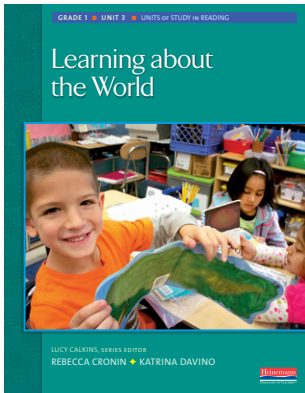
Lucy Calkins, Kristi Guinness & Elizabeth Franco

In this unit, it will be your job to get students excited about reading and to model the habits of good readers. In **Bend I**, you'll remind students of the numerous strong reading habits they developed in kindergarten. Whether they're sliding through difficult words, paying close attention to the letters on the page, or using the pictures to help orient themselves to the text, kids will recall all the wonderful skills they already have. You'll be able to reteach skills and understandings that were taught previously while you also support kids to work with new independence. **Bend II** of this unit is about supporting your students' habits for decoding. You'll teach children to be flexible word solvers, monitor for sense, and self-correct to read with greater accuracy. Finally, in **Bend III**, students will learn to monitor their reading, to notice when parts are confusing that they should go back to reread. By the end of this unit, your students will be feeling confident about learning exciting new skills throughout the rest of the school year.

## UNIT 2 ♦ *Word Detectives* ♦ Elizabeth Franco & Havilah Jespersen

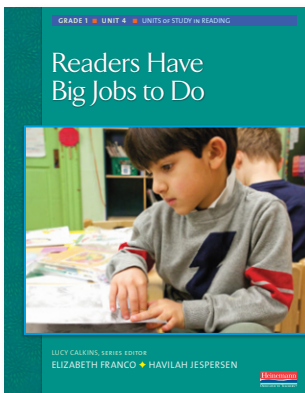
This unit begins with the discovery of a top-secret, mysterious envelope from the Super Secret Detective Agency, inviting your class to take on the role of word detectives. In **Bend I**, students will be asked to watch for words they do not automatically recognize or words that don't make sense and treat these as interesting mysteries to solve. Not only will students continue to develop their decoding skills, but they will also continue to build up a bank of snap words, which they can read automatically. They'll also learn how to puzzle through the meaning of a new word, as well as monitor for comprehension across the text. **Bend II** of this unit asks your students to study the way vowels work in words. You'll teach them word-solving strategies to help them problem solve the vowel sounds in words. Finally, in **Bend III**, your readers will learn about words with double consonants, and also about compound words and how to break these into two smaller words to solve them. You'll return to the concept of endings, showing kids how you can break an ending off a word to make it easier to decode. Your word detectives will finish this unit proud of their new strengths as readers and ready for the work of the next unit.





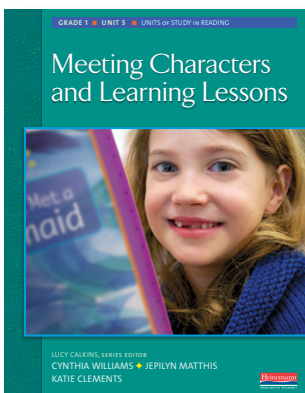
### UNIT 3 ♦ *Learning about the World* ♦ Rebecca Cronin & Katrina Davino

Across the unit, you'll balance your teaching between decoding work and the nonfiction reading skills that will be important in helping children learn from books. **Bend I** of this unit teaches students important habits for starting, reading, and finishing books, emphasizing how that work can go differently when reading nonfiction text. You'll also teach students to decode longer words part by part rather than sound by sound, all while encouraging them to use chunks like blends, digraphs, familiar phonograms, and endings to become more efficient in their word solving. In **Bend II**, you'll help students understand how to use nonfiction reading skills to read several texts on a topic. You'll teach them to take a sneak peek not just of one book but of a whole text set, to collect the key words that come up repeatedly, and to come up with their own ideas about their topics. Finally, in **Bend III** of this unit, you'll help students to build fluency, synthesize information, and grow ideas about their topics. Throughout the unit, students will be introduced to a number of diverse historical figures who studied and learned in ways your students will want to emulate.



### UNIT 4 ♦ *Readers Have Big Jobs to Do* ♦ Elizabeth Franco & Havilah Jespersen

This unit marks an important juncture in the reading lives of many of your students as they make the shift from a reading diet of decodable books and carefully selected leveled texts to one of less-controlled trade books. In **Bend I**, we refer to the trouble a reader can run into as a *clunk*. Across the bend, you'll name for kids the kinds of clunks they might run into, such as when they encounter decoding issues, or breakdowns in comprehension. **Bend II** pushes students to strengthen their comprehension of texts by reading in a way that brings a story to life, paying close attention to all the details in a text. You'll shift readers toward more inferential thinking. Finally, in **Bend III**, you'll focus specifically on reviewing and applying their knowledge of some of the harder vowel digraphs that readers encounter in words. Students will work to create a deck of "sound cards" that they'll continually add to and use as a warm-up before reading. Readers will learn to recognize more and more of these larger word parts as they move into this new phase of reading development. You'll teach your readers to not just break unknown words into parts, but how solve them quickly and then get back to the work of understanding their books.



### UNIT 5 ♦ *Meeting Characters and Learning Lessons* Cynthia Williams, Jephilyn Matthis & Katie Clements

In this unit, you'll teach some essential comprehension strategies, lifting the level of readers' work from earlier units. In **Bend I**, you'll encourage students to study the front and back covers and the table of contents to figure out where the characters will go and what they will do. **Bend II** of this unit asks students to study characters closely, to understand that readers have to infer precisely how a character feels. Character feelings change regularly, so readers have to be on the lookout for when those feelings change. You'll also introduce the concept of pronouns and teach students how to use quotation marks and dialogue tags to determine which character is talking. In **Bend III**, you'll rally kids to the work of rereading their books, noticing ways the characters they've read about are similar to one another. Kids can also compare lessons that characters learn. To help your students read harder books, you'll teach strategies for reading multisyllabic words and support them in self-assessing their snap-word knowledge. By the end of this unit, your students will be able to compare characters to their own lives, noticing ways they connect to their characters that they might not have realized at first.

# Reading Unit Summaries: Grade 2



## UNIT 1 ♦ *Becoming a Big Kid Reader* ♦ Lucy Calkins, Sarah Mann & Christine Holley

In this unit, you'll remind students of all the incredible skills they learned in first grade and transition them into the big kid work of being a second-grader. In **Bend I**, you'll remind students that whereas in first grade, fluency usually was the result of rereading, now, as Big Kid Readers, they can learn to read with fluency right from the start. As you channel kids toward texts in which they will encounter two- and even three-syllable words, they'll learn to read more efficiently, tackling longer words and reading in parts rather than letter by letter. In **Bend II**, students will be ready to dive into series books. Students will be asked to pay closer attention to characters, settings, problems, events, and resolutions. Finally, **Bend III** of this unit focuses on strategies that will help readers become efficient and flexible as word solvers. Students will be encouraged to find ways to learn and solve trickier parts of words. You'll tackle vowel teams at the start of this bend before moving on to *R*-controlled vowels. Once students have solved a word, they'll learn to study the word, mapping it onto their brains so that another time, they'll see the word and read it in a snap.



## UNIT 2 ♦ *Becoming Experts* ♦ Lucy Calkins, Dani Sturtz & Molly Picardi

In this unit, you invite kids into the fascinating world of nonfiction reading. You'll usher readers into the unit by suggesting that good readers of nonfiction are interested in everything. You'll begin **Bend I** by teaching students to read closely, with wide-awake attention to detail. Children will do this by reading texts such as maps, globes, charts, and illustrations. Throughout this bend, your students will learn to use graphics to connect information—and they'll learn to draw on their growing background knowledge as they read, remembering what they learned from one text as they read another. In **Bend II**, your kids will learn how to read across nonfiction text sets. They'll be able to take what they've learned about a subtopic from one text and read a new book on that topic, picking up more information and vocabulary around their initial learning. Lastly, in **Bend III**, you'll show students how to approach browsable books and How-To texts. Children will wrestle with how the different parts of a text fit together. They'll also ask and answer questions and make theories about the information they are learning. By the end of this unit, your students will better understand how to approach a variety of nonfiction texts and how to most efficiently gain knowledge from them.





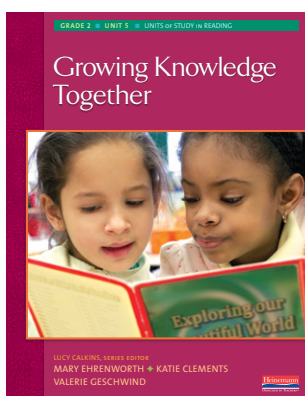
### UNIT 3 ♦ *Tackling Longer Words and Longer Books* Katherine Lindner & Casey Maxwell

At the start of this unit, you'll ask for your students' help in refurbishing your classroom library. Students will assist you by creating "wish bins," gathering books that go together. In **Bend I**, these bins will become bins that other students shop from, so you'll also channel students to buzz their bins—to talk them up to each other—and to choose books from each other's collections. Students will learn how to divide longer words into syllables based on the number of vowels, and they'll learn how the placement of the vowel impacts the sound that the vowel makes. **Bend II** will help students move toward books that are longer, books with less picture support, and of course, chapter books. They'll make inferences, use evidence from the text to support their inferences, stop at points of confusion to reread and fix up, and focus their retelling on the most important details. Finally, **Bend III** of this unit will help young readers develop fluency. Students will practice scooping up longer phrases and doing so while attending to punctuation and meaning. You'll emphasize reading dialogue fluently—and as you do, you'll harken back to the character work students did in the second bend.



### UNIT 4 ♦ *Stepping into the World of the Story* ♦ Lizzie Hetzer & Brittany Nocito

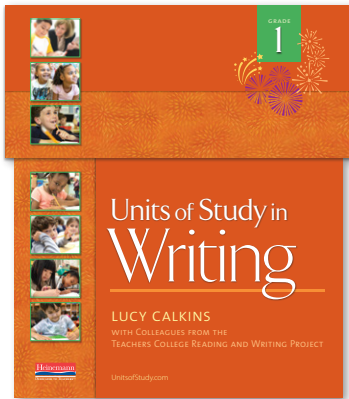
In this unit, you'll invite students to step into the worlds of their stories, thinking about the incredible power that reading has to take us on adventures, on field trips, to faraway places, and to familiar neighborhoods. In **Bend I**, students will select a genre they're interested in reading and then will read within that genre throughout Bends I and II. Your students will learn to become active readers as they jot down, draw, and even whisper reactions to partners as they read. These conversations should only grow more robust throughout the unit. **Bend II** encourages students to study characters more closely as they move into more sophisticated texts. Your second-graders have been thinking about the characters in their stories since kindergarten, but their understanding of the characters should become more nuanced throughout this unit. This unit concludes with **Bend III** in which you'll establish new reading groups with shared texts. Each day, you'll explicitly teach students ways that they can read, think, prepare, and talk when they are reading their books. They'll then read independently and, at the end of the workshop, gather to talk. By the end of this unit, students will be able to reflect on their reading lives and the books that have mattered to them.



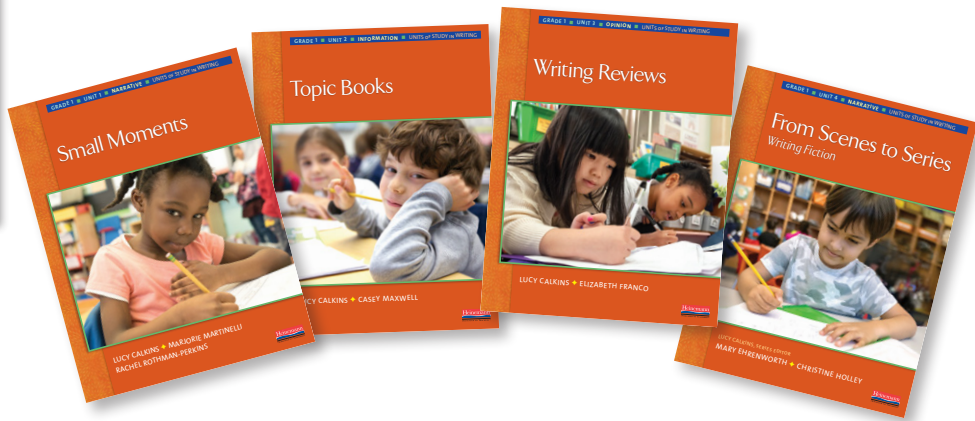
### UNIT 5 ♦ *Growing Knowledge Together* Mary Ehrenworth, Katie Clements & Valerie Geschwind

In this unit, you'll amplify the importance of reading partnerships, helping your students talk and collaborate in new and more rigorous ways. In **Bend I**, you'll rally your students to talk about texts with each other in ways that help them learn more and come to new ideas. In **Bend II**, partners are matched to form a club so they can transfer what they've learned about talking with one person to talking with a few people, as they read a text set and study one topic across the entire bend. You'll help students take listening to a new level as they're reading with friends, marking up their texts, and jotting notes that they want to share with others. **Bend III** concludes this unit with opportunities for students to practice independently the skills they've learned throughout the unit. Your students will still be in clubs but will study new topics—ones that they've identified as a topic of interest. The reading clubs established in this unit will allow your kids to share with others all they've learned about the topics they are passionate or curious about.

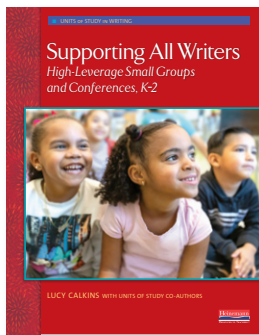
# What Does the Writing Series Contain?



The Units of Study in Writing are 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 and exceed world-class standards for each grade.

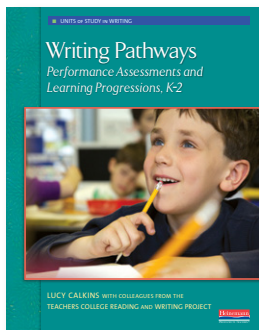
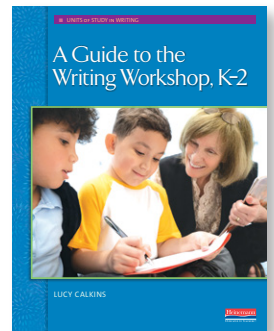


Each of the four **Units of Study in Writing** for each grade level offers a sequenced set of daily sessions that invite students along a path of writing development in one of three genres: narrative, information or explanatory, and opinion or argument writing.



**Supporting All Writers: High-Leverage Small Groups and Conferences, K-2** supplements your units, providing you (and resource teachers) with easy access to ready-to-teach small groups and conferences around major writing goals. It includes work times that especially support children who are either below or above benchmark, ensuring that all children progress along trajectories of growth.

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

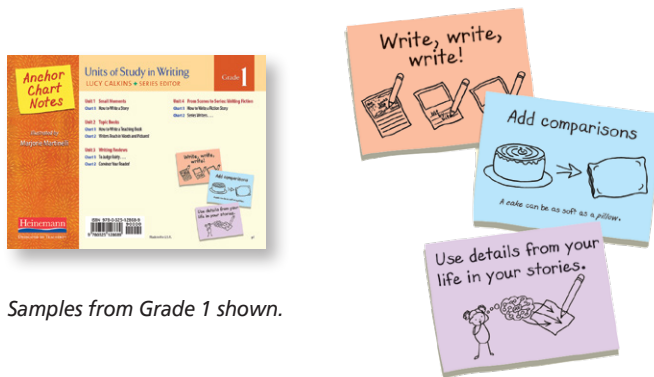


**Writing Pathways: Performance Assessments and Learning Progressions, K-2** contains the assessment system for the K-2 units of study. In it, you'll find a chapter overviewing writing development, plus assessments, checklists, exemplar texts, and annotated benchmark pieces of writing, at each level for all three genres.

In the **Online Resources**, you'll find a rich array of digital resources to support each unit of study. 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 for you. As TCRWP develops new insights, they regularly release updated information into these online resources.



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



Samples from Grade 1 shown.



## Additional Resources to Support Writing Instruction

### Out of the Box Units

Coming in 2023, the **Out of the Box Units** will offer teachers the opportunity to customize their yearlong sequence by adding a fifth unit to their core units sets. Forthcoming units, available separately from the core sets, include:

- **How-To Writing**
- **Poetry**
- **Fairy Tales**

**Note:** Those who have the core units sets during the 2022–23 school year will receive temporary digital access to a brief write-up of one of the Out of the Box units in their Online Resources for use until the new Out of the Box units become available.

### 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. Teachers may share these videos directly with students in settings where remote teaching is needed.

In addition to minilesson videos, the Premium Digital Subscriptions offer **digital access to all the print components in the core units sets**—offering teachers convenient access to all their resources when they are away from their classrooms.

Visit [Hein.pub/UOS-subscriptions](https://Hein.pub/UOS-subscriptions) for details.



# Units of Study in Writing: Sample Session

The series is written to represent coherent and abiding research-based principles. You can look at any day's teaching at any grade level, K–8, and see the same underlying beliefs in operation. The methods you use, whether you are leading a minilesson, teaching a small group, conferring, or assessing a writer, have all been piloted, revised, improved upon, and refined across decades.

## Session 4

Each unit includes approximately **18 to 20 sessions**, each representing a day in the writing workshop.



A brief overview of what is in each session shows at a glance what you'll do across that session, as well as the work students will do.

## Researchers Look Closely to Discover and Add Details

### In This Session





**TODAY YOU** will teach students that information writers explore, research, and investigate to learn more, and therefore teach more. One way they do this is by looking closely at their topics, seeing little things that others might not even notice. You'll look closely at the trash can, noticing the tiniest details and then channel students to do the same work in their mind with their topics. In the mid-workshop teaching, you'll rally kids to see and think more through "writers' eyes" as you invite them to study their hands closely, and then their topics. In the share, you'll emphasize the importance of adding details to your writing for your readers and invite partnerships to notice where they've tried this.

**TODAY YOUR STUDENTS** will decide which information book they want to write next and write that book, making sure to include visual details. You'll help students know that they don't actually need to observe their subjects up close; they can create a mental image of their subject and study that picture, zooming in on the details. Expect your students to write about a book a day or every other day, depending on how detailed their writing is.

**Getting Ready** notes help teachers prepare for daily instruction and identify and gather up all needed materials.

## Getting Ready

### YOU WILL NEED . . .

- the “How to Write a Teaching Book” chart, with a replacement sticky note ready to be added.  
- your demonstration writing about the trash can, ready to add to the third page. 
- the “Ways to Start an Information Book” chart. 

### STUDENTS WILL NEED . . .

- blank booklets, if they are starting a new topic.

## Ensuring Access

**YOUR ULTIMATE GOAL TODAY** is to rally kids to write a new information book, or to finish the one they started in the previous session, writing with more details as they closely observe their topic. This work is multilevel and has scope enough to be challenging yet doable for all your writers.

- In the link, you introduce several sentence stems students can use to begin their books. These are presented briefly and without much support, so don’t expect that most students will pick up on that teaching today. These sentence stems can be helpful, so revisit them with small groups of children who could benefit. You’ll return to beginnings in more depth in Bend II.
- For your MLLs, remember to teach vocabulary related to the content they have chosen to write about. When introducing a learner to a new word, encourage them to do lots with it: say the word in another language, see if it sounds similar to the English word, use the word repeatedly in a sentence, study the way it is spelled, chunk the word, and try spelling it independently. Encourage them to include the word in their writing.
- You may find some kids, especially MLLs, can use help with high-frequency words that will be dominant in this unit. Children will be doing a lot of observation; expect them to need prepositions (without knowing the term) such as *under*, *over*, *near*, *beside*, *inside*, *around*. You might gather a small group and teach into some of those words, getting kids to move objects or their bodies to match each preposition. You’ll also want to model the accurate use of these words as you study kids’ writing, perhaps saying, “Oh, the snake lives *inside* the tank. The snake slithers *around* the rocks. The tank is *near* the snake food.”

**NEW:** Every session includes an **Ensuring Access** section, aimed at making the unit as inclusive as possible, offering guidance on how to adapt your writing workshop to be sure that you give all your students access to the richest possible instruction.

Each unit includes anchor charts and one-day charts that can be printed as student-sized charts that will travel across the sessions and units and can be carried between home and school.

## Researchers Look Closely to Discover and Add Details

### CONNECTION

Channel writers to choose a new book to write and place it on their folder. Tell students that they have new work to do to become stronger information writers.

Once children had gathered with their folders, I began. "Writers, will you look through your folder and decide which teaching book you'll write today? Put that book on top of your folder and sit on the whole thing—that way you'll be ready to grab it when it's time. If you don't have any books in your folder with covers already made, I'll give you a fresh book to start today." I handed out booklets to the students who needed them.

"Okay, first-graders. Wait, I mean writers. Hold on, I mean teachers. Oh my, you are many things, aren't you? You're doing so much information writing, and wearing so many hats, that I don't even know what to call you anymore! Now that you're getting so good at writing information books and wearing so many hats, I think it's time for me to tell you another secret about nonfiction writing: to be really great at nonfiction writing, you don't just write down the information that you already have in your back pocket."

### ◆ Name the teaching point.

"Today I want to teach you that to write books that teach people things, you need to become someone who investigates, who explores, who researches. You need to look *really* closely at your topic, seeing little things that others might not even notice. By looking closely, you can discover all sorts of interesting things to teach."

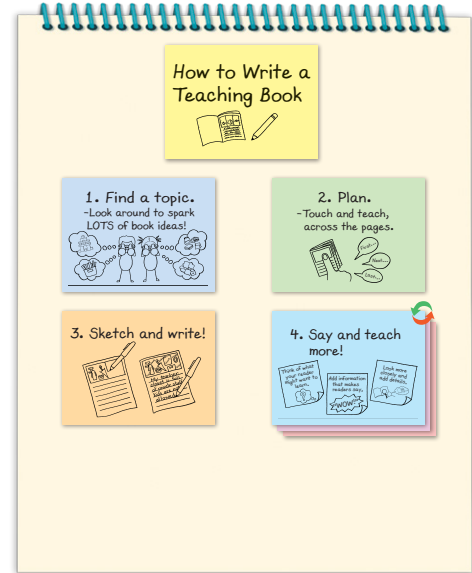
I replaced the fourth sticky note on our "How to Write a Teaching Book" anchor chart to include this new strategy.

### TEACHING

Help students to gather up their "research kit," telling them about the things they'll need to do this important work.

"Today, then, you become not just a writer, not just a teacher, but . . ." I paused and did a drumroll on my lap . . . "a researcher! And researchers need a few special things. Let's gather those things." I whispered to the students, "Don't worry! We won't have any trouble finding them!"

"The first thing you'll need is . . . your eyes!" I pointed to my eyes, and a few students did the same thing. "You'll need your eyes to help you look really closely and carefully." I next held up my hands, wiggling my fingers a bit. "You'll need your hands . . . to hold things up and study them carefully." I tapped my head. "And you'll need that big powerful brain of yours, to think about what you're seeing and how you're going to tell your readers about it." I took a deep breath and paused. "Does everybody have those things? I thought so! Now you're ready to research."



As you go through today's minilesson, regularly repeat the word *researcher* with a consistent gesture, like holding up a magnifying glass to study something. Slip in quick explanations like "someone who studies things closely" to make it stick.

Each session asks teachers to articulate an essential teaching point that encapsulates a technique or strategy that students can draw upon as they write.

**NEW:** Margin notes printed in blue offer specific suggestions for adapting instruction to meet the needs of multilingual learners. In other sessions, green margin notes offer digital writing tips.

**Explain that looking closely allows you to add details to your writing. Demonstrate how you examine the trash can to get details to add to your teaching book.**

“When you look that closely at your topic, you can see even more details that you can add to your writing. I’m going to look *really* closely to see more details about the trash can so that I can teach my readers more!” I opened to the third page of my book, and read it aloud:

When the trash can gets really full, you can squish things down and fit more in it.

“What can I add here?” I pulled the trash can closer and looked inside. “Hmm, . . . I can say that our trash can is black . . . but no. That’s not a *detail*. That’s a big obvious thing. Let me look more closely to see details that others might not notice.” Holding my nose, I peered into the trash can. “There is some paper in there, sandwich baggies, marker tops, oh, and some food too. Yuck! When I put my hand in there to squeeze the trash down, I’d want to avoid touching those banana peels and apple cores, gross! Maybe I should add that to my writing.” I picked up my marker and quickly added to my writing.

When the trash can gets really full, you can squish things down and fit more in it. Be careful! If your trash can has food in it, like banana peels and apple cores, you want to try not to touch those when you are squishing the garbage down. Yuck!

**Debrief, emphasizing that students can do this all the time, with any topic.**

“Did you see how I looked *really* closely at what I was writing about, seeing little details that others might not notice? By looking closely, you can discover all sorts of interesting things to teach.”

**ACTIVE ENGAGEMENT**

**Channel students to think of the thing they are writing about, and imagine looking at it closely. Then, set them up to teach a partner.**

“Okay, researchers, writers . . . I think I should just call you all of those things. Get your teaching book out from under you. Now, imagine you are looking at whatever you are writing about—you’re looking *really* closely and noticing little details. In your mind, do that looking. What do you see?”

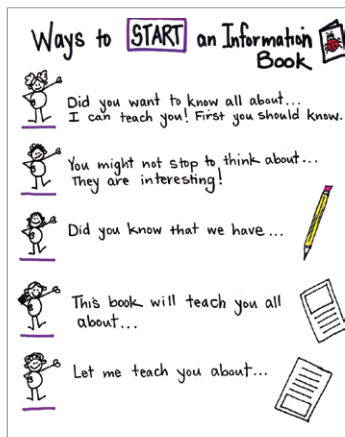
I gave students a minute to think. “Now, turn to your partner, touch a page in your book, and teach all you can about the little details you just noticed!”

**LINK**

**Share a few sentence starters that help kids write strong beginnings.**

“Put a thumb on your knee when you’re ready to go off and start adding those details to a book you already wrote or writing a new book that includes these details.” Many signaled.

“In case it can be hard for you to start a new book, I’m going to share a bunch of beginnings that people use for information books, just to help you get started quickly.” I displayed the “Ways to Start an Information Book” chart. Once kids began to write, I sent them off to their work spots.



Your teaching will always follow **David Pearson’s “gradual release of responsibility”** model, which, in brief, can be described as “I do, we do, you do.” Your students first learn from your demonstration (accompanied by an explicit explanation), then from engaging in guided practice in which the amount of scaffolding they receive is lessened over time, and then from independent work, on which they receive feedback.



## Work Time

◆ Your conferring and small-group work with writers will be informed by John Hattie's research on the feedback that accelerates learners' progress.

◆ To give feedback, you watch youngsters and study their writing to see the new work they have tried. You celebrate something the learner has done that you hope the learner will do again, often.

◆ Then you decide on, demonstrate, and explain next steps the learner can take.

◆ As students try those next steps, you watch attentively, seeing their progress, and learning from instances when your teaching hasn't yielded results, and adapting that teaching in hopes of making a palpable difference.

BEND 1

### CONFERRING SUPPORTS ◆ Adding More in Pictures and Words

If you notice . . .	Set a goal, say . . .	Leave a resource . . .
Writers with pictures, who are able to "talk" in information, but who don't have any writing	"Make sure to add some words to your picture. That'll teach your reader more!" "Touch your picture, say the word slowly, then write the word."	
Writers with pictures that lack details	"Your picture can teach your reader too. Think, 'What else can this picture show?' Add it!" "Did you include everything about your object in the picture? What about the ____ and the ____? Check your object, then add what you're missing!"	
Writers with lots of information in the pictures, but not in the words	"You know, I'm seeing ____ and ____ in the picture, but you didn't write about those things in the words. It looks like you are all set to add information to the words, am I right?"	
Writers with some information and some elaboration, but who could do more	"There are still some empty lines here. It's important to push yourself to fill as much of the space as possible. What else can you add?" "Let's see what else you can teach. Reread and see what you can add!"	
Writers who've elaborated a bit, but who haven't included any sensory details	"Are you wondering what else you can say to help people picture your topic? One thing that helps me is to think, 'Would it help to tell what this looks like? Feels like? Smells like? Sounds like?'"	

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GRADE 1 ◆ TOPIC BOOKS

**NEW:** In the new Units of Study, work-time supports are "grab-and-go," ready to teach, so you can open your unit and easily teach into predictable student needs. Each day's session includes the small groups, conferences, and other work-time supports your students are most likely to benefit from, along with irresistible charts and tools.

### MID-WORKSHOP TEACHING ♦ Coach Kids to See and Think More, through “Writer’s Eyes”

“First-graders, did you know that you can see everything in the world with writer’s eyes? One author, Katherine Paterson, said that if you’re a writer, you’re the type of person who pulls close and watches while a bug sheds its skin, spreads its wings, and then tumbles off a branch like an acrobat. You know what? *You* are becoming that kind of writer, that kind of person. You see things in this classroom that others wouldn’t even notice.

“Just for a minute, practice using your writer’s eyes by looking at your own hand. Really truly study your hand. See things others might not even notice.”

I studied my hand with rapt attention while students did the same. “Teach your neighbor what you see, using sentences that begin, ‘When I look closely, I see . . . I also notice . . . I wonder . . .’” I gave students a moment to talk, and made my way through the room, listening in. After just a few moments I called the group back together.

“Writers, you are saying a word or two about each thing you see on your hand. Will you go back and look at your hand again, and this time say a lot of sentences about whatever you notice?”

After about a minute, I said, “Look at your writing now—the writing you started today—and think, ‘How can I make this even better?’ Use your writer’s eyes to see more and notice more!” I gave them a minute to think, then called on some kids to say suggestions. “So, writers—you have fifteen more minutes! Get to it!”

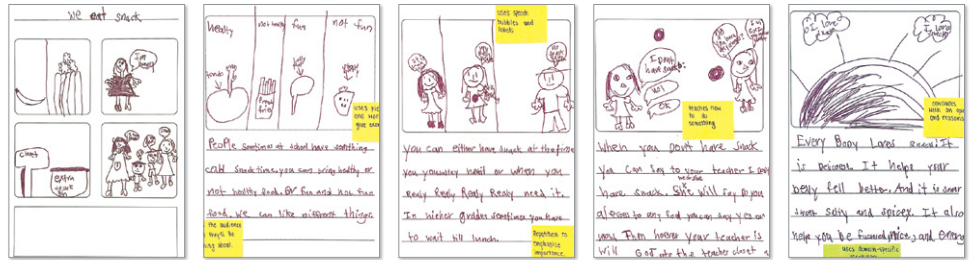


*There will be times when the teacher will want to say the same thing to all students. Those are times to stand in the middle of the room, ask for all students’ attention, and give a **mid-workshop teaching point**. In this session, the teacher is helping children to look closely and zero in on details and then think about how to bring those details into their writing.*

**NEW:** Sometimes when teaching writing in minilessons, you will share a sample of student work. This piece of writing will sometimes serve as an exemplar and sometimes it will be student writing that kids are being asked to “help” with. You might group students in the meeting area who have similar strengths and needs to study a piece that most closely resembles their zone of proximal development. Other times, when you look to revise or edit a student writing sample, you will use a writing sample that is not out of reach for your students’ current writing ability.

BEND I

**STUDENT WORK** ♦ Learning from Maya’s Exemplar Book



**BEND I FIG. 4-1** Maya’s piece, “We Eat Snack”

Part of the Text	Moves to Learn From
“People sometimes at school have something called snack time.”	The writer tells her audience what this book will teach.
“You can bring healthy or not healthy food. Or fun and not fun food.”	The writer splits the picture box to show different choices and examples. Her picture enhances her words.
“ . . . When you really really really really need it.”	The writer uses repeated words to emphasize an important point or fact. You can hear her voice in her words.
The writer describes a process within the topic—what a student does when someone doesn’t have a snack.	As students write about things within their classroom, they can write pages that teach how to use something or how to do something.
The writer concludes with an opinion and provides several reasons for that opinion.	This can be a powerful way to end an information book, and it provides a sense of closure to the reader.
The writer uses domain-specific vocabulary throughout: <i>allergies, sour, salty, sweet, spicy, focused, energized.</i>	The author is brave in spelling these words. The author knows that teaching readers the language of a topic helps.

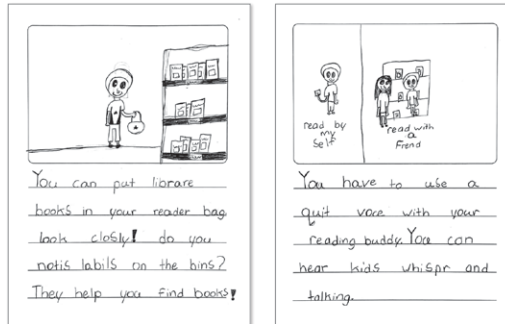


## Details Matter in Writing

Tell a silly story about a child who misunderstood the word *details* to be a *D* with tails on it. Encourage kids to find a detail (without the tail) that helps their book.


"Writers, I want to tell you a story. Once upon a time there was a writer, just about your age, who heard his teacher talking on and on about how special it is to include details in books. He wasn't sure what his teacher meant by the word *details*, so in his book, he added this. "I drew a capital letter *D* with a tail on it. "He thought she meant that it is important to write the letter *D* and to add tails onto that letter. D-tails." The students laughed and I chuckled along with them.

"You laugh because you know details are important, but that doesn't mean you should put *D*s with tails on them in your books. But writers, I want to be sure you understand why it *is* important to write with details. Details help your reader really understand what you are trying to teach. Details can make your readers say, 'Wow!' and help you teach more. Will you look over your book and find a detail that makes your writing better and show it to your partner? Talk about why that bit of writing helps your book."



**BEND I FIG. 4-2** Collin looks closely to add details in his piece about the classroom library.

## PHONOLOGICAL AWARENESS AND PHONICS EXTENSION ♦

For this extension, you'll need a copy of "The Add and Change Song" lyrics. 

Sing "The Add and Change Song" with your students to reinforce phoneme manipulation.

"Writers, one of the reasons to get really good at working with sounds is because it makes you better at reading and writing. Today we're going to sing another song that will help us switch sounds around in a word."

I began singing and gestured for students to join me.

If you add /b/ to /ake/ the word is *bake*,  
If you add /b/ to /ake/ the word is *bake*,  
If you add /b/ to /ake/ the word we made is *bake*,  
If you add /b/ to /ake/ the word is *bake*.

As I started off each following verse, I allowed students to call out the new words that we were forming.


If you change /b/ to /sh/ the word is *shake*,  
If you change /b/ to /sh/ the word is *shake*,  
If you change /b/ to /sh/ the word we made is *shake*,  
If you change /b/ to /sh/ the word is *shake*.

We sang a few more verses, changing the beginning sound to *fl*, *sn*, *br*, and, finally, *c*. We also repeated the song on future days to practice a few other long-vowel patterns.



In addition to the minilesson, the other part of the workshop designated for whole class teaching is the **share**. The minilesson and the share bookend each day's workshop. The shares serve as reminders that even though writers are working independently on their own pieces, the class is working together toward a shared mission and with a shared vision.

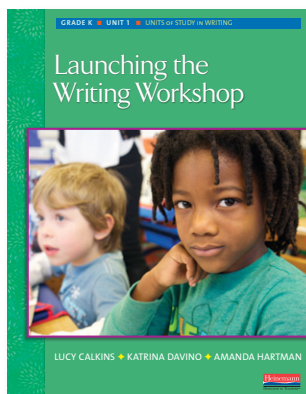
Sometimes, you'll ask students to remain at their seats for the share and to perhaps talk with a partner or their tablemates. More frequently, you'll gather students back in the meeting area. You'll particularly want to gather your class if you are sharing a visual or reading something to the group, or if you want to orchestrate a brief conversation with everyone.

Next to the share in  each session in the unit books, we've included an icon to indicate whether we recommend gathering the children in the meeting area or asking them to share from their table spots.

**NEW:** In grades *K* and *1*, we've provided more support for students to practice and transfer their phonics knowledge into the writing workshop and also for them to develop their **phonological awareness and phonics** skills through writing. In grade *2*, the focus shifts to very accessible instruction in grammar and parts of speech. We suggest that you provide this instruction outside the reading and writing workshops.



# Writing Unit Summaries: Kindergarten



## UNIT 1 ♦ *Launching the Writing Workshop*

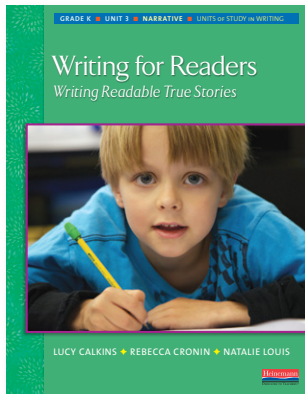
Lucy Calkins, Katrina Davino & Amanda Hartman

In this unit, you invite children not only into the writing workshop, but also into the world of school. Your most important goal in this unit is to help your children see themselves as writers, and to realize that their ideas, interests, and lives are worth writing about. In **Bend I**, you'll help kids generate important topics and work hard to get the pictures from their mind down onto the page. In **Bend II**, you'll introduce students to the idea of writing words. With phonological awareness in mind, you'll help students to say their word slowly, breaking it into component sounds, isolating first the first sound, then yet more sounds. Students will practice saying words "slug-slowly" and hearing component sounds, while also drawing on their growing knowledge of letter-sound correspondence and letter formation. In **Bend III** of this unit, you'll invite children to be not just writers, but book-makers. In addition to teaching students how to elaborate—putting different information on each page while ensuring that all pages are about the same topic—you'll also teach them about the process of revision. At the end of the unit, you'll invite students to publish and share their books with the world. You'll channel them to create front covers that show what the book is mostly about and back covers that show off the author of the book.



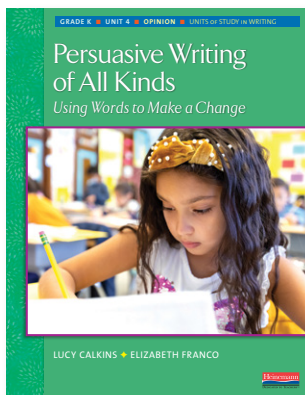
## UNIT 2 ♦ *Show and Tell Writing* ♦ Marie Munteer & Lizzie Hetzer

In this unit, children will learn to make texts that are a written version of show-and-tell time. This unit harnesses the natural power of show and tell to motivate students to write words that come closer to conventional spelling, and to use high-frequency words to write longer labels and sentences. In **Bend I**, students will discuss and write about objects found in the classroom and objects brought from home. Kids will be asked to draw an object part by part, adding lots of labels, and then doing that again with other objects. You'll also encourage them to be brave spellers and co-create a "Brave Spellers" anchor chart through interactive writing. In **Bend II**, you'll continue by asking students to write lots of books about places they love. You'll invite students to think about themselves as authors and illustrators as they study the page layouts of a few mentor texts. Finally, in **Bend III**, your goal will be to get kids writing sentences across pages, while learning and using high-frequency words. Across the bend, you'll teach writers that they can use snap words to write patterned sentences in their books, and you'll help them to study how sentences look using mentor sentences as examples. At the end of this unit, you'll turn your classroom into a bookstore where kids share their books with a wider audience.



### UNIT 3 ♦ *Writing for Readers: Writing Readable True Stories* Lucy Calkins, Rebecca Cronin & Natalie Louis

In this unit, students will begin writing true stories and personal narratives in which they honor their families, neighborhoods, daily lives, culture, and traditions. The goal is to move kids firmly into more conventional writing, to help them write readable texts, in sentences that they and others can reread while pointing under the words, matching each written word to a spoken word. In **Bend I**, you'll begin with oral storytelling. You'll also rally students to be brave writers, willing to draw and write things that are hard to spell, and helping them add "turn the page" words and details. In **Bend II**, you'll teach kids that it helps to write a little, stop to read, then write a little more, and again, reread. As the unit unfolds, almost all of your students will move to sentences—some writing stories that involve one sentence on each page of three-page booklets, others writing more. Finally in **Bend III**, students will learn about transition words, capitalization, proper nouns, precise action words, and ways to signal that a sentence is ending. At the conclusion of this unit, students will choose a piece of their writing that they'd like to publish and revise using all the new skills they've learned.



### UNIT 4 ♦ *Persuasive Writing of All Kinds: Using Words to Make a Change* Lucy Calkins & Elizabeth Franco

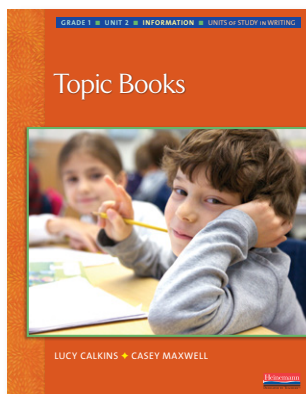
Across the unit, you'll show students that writing involves real purposes and real audiences: making letters to be mailed, songs to be sung, chants to be performed, speeches to be made, petitions to be circulated, signs to be displayed. In **Bend I**, you'll teach children that when they notice troubles around their classroom and school, they can become helpers, using their writing to make change. Your students will engage in different kinds of opinion writing across this bend to help develop their use of persuasive language. In **Bend II**, you'll channel students to write lots of persuasive letters to make things better both in their neighborhood and in their school community. This means students will need to consider things like audience and presentation. Finally, in **Bend III**, you'll rally kids to be change-makers and to work together around a critical global cause: using writing to protect the planet. Students will work in groups based on which environmental issue they'd like to support, and in these groups they'll each produce their own persuasive pieces, writing songs, lists, petitions, signs, and letters to bring awareness to their problem. At the end of this unit, you'll hold a rally for the planet, inviting students to give speeches and sing songs about the ways they want to make a difference.

# Writing Unit Summaries: Grade 1



## UNIT 1 ♦ *Small Moments* ♦ Lucy Calkins, Marjorie Martinelli & Rachel Rothman-Perkins

In this unit, youngsters will learn to cup their hands around the small moments of their lives and to turn those small moments into sequential, detailed little stories. In **Bend I**, you'll rally students to come up with stories from the small, yet significant moments of their lives. Students will learn to start and end a story close to the main event and to write bit by bit, stretching out their moments across pages. **Bend II** is where students will begin to learn revision strategies they can use when writing. You'll teach them how to revise by adding actions to pictures and then to words, and eventually broaden their revision repertoire to include dialogue. They'll also learn to read their own writing as if they are a stranger to it, noting places of confusion that need to be addressed. Finally, in **Bend III**, your kids will have time to practice and consolidate all they've learned, drafting and revising a lot of Small Moment stories, this time aiming to bring their work to the next level. They'll be asked to find parts of books they admire and emulate the strategies used by the author. They'll start to notice things like sound words and focus on using more precise language to get across meaning.



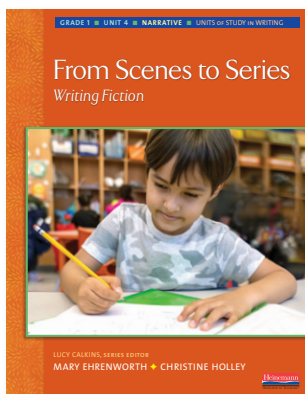
## UNIT 2 ♦ *Topic Books* ♦ Lucy Calkins & Casey Maxwell

Across this unit, you'll get students started writing information books about their classroom, their own special place in the world. In **Bend I**, you'll teach students to use the word wall both effectively and quickly as they write new books each day. You'll also show them how to reread, asking themselves, "Is my book ready for a reader?" In **Bend II**, students' choice of topics will broaden as you encourage them to look through the classroom library, browsing different bins, thinking about books that they could write. As children continue to write books about a wider, more diverse range of topics, they can use these books and each other to learn about the topics they choose to write about. In addition to encouraging them to address spelling in the writing process—not just in the revision process—you'll also want to shift their attention toward elaboration, teaching students that writers say more by adding examples, comparisons, diagrams, introductions, and conclusions. At the end of this unit, students will return to the same shelves and bins that originally sparked ideas for writing, and add their own books to the library. The new bin of books by and for kids is sure to become a favorite of all of your students.



### UNIT 3 ♦ *Writing Reviews* ♦ Lucy Calkins & Elizabeth Franco

In this unit you'll help your first-graders appreciate the power and purposes of opinion writing. You'll help them understand that, in this genre, people sort, rank, categorize, explain, convince, persuade, argue, give in, and ultimately change and are changed. **Bend I** utilizes children's small collections as a valuable grist for their writing. Through their writing, they will review their collections and explain their choices about individual items. You'll encourage students toward supporting their opinions with a variety of evidence. In **Bend II**, you'll shift your writers from writing about their personal collections to writing reviews about anything and everything, such as toys, restaurants, video games, or books. With the increased emphasis on revision, your instruction will nudge them toward qualities of effective opinion writing for first grade: listing an opinion or claim, followed by reasons and explanations of those reasons. Finally, in **Bend III**, you'll invite children to apply all they've learned thus far in the unit to write book reviews. Building on what they've already learned about review structure and persuasive techniques, you'll remind them that book reviewers take care to give a sneak peek, rather than a full summary, so that they give just enough information to entice readers to read the book.



### UNIT 4 ♦ *From Scenes to Series: Writing Fiction* Mary Ehrenworth & Christine Holley

In this unit, you'll bring your students into the magical world of pretend—where they create characters and imagine what happens to them. In **Bend I**, students will start series writing. Yes, series! You'll want to remind them of the skills they learned in *Small Moments*, but now they can pretend what happens. Throughout the bend, you'll encourage your students to write lots of realistic fiction stories quickly and with independence. In **Bend II** of this unit, you'll set your young writers on a new path—channeling them to choose a favorite character from those they created in Bend I and create a series around that character. Throughout this bend, students will learn how to introduce a new character, how to insert dialogue by moving it out of speech bubbles, and the importance of adding details to illustrations to their stories. Finally, in **Bend III**, you'll ask your students to consider the special features that authors include in published series, such as dedications, "about the author" pages, and blurbs on the back covers. You'll also support students' editing skills by reminding them to spell snap words with automaticity and by helping them reconsider their punctuation. By the end of this unit, students will be writing, editing, and revising with a greater sense of independence, ready to show off the unique, personal series they've created.



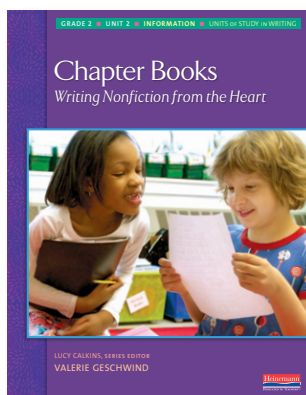
# Writing Unit Summaries: Grade 2



## UNIT 1 ♦ *Making Small Moments Big*

Lucy Calkins, Angela Báez & Lisa Hernandez Corcoran

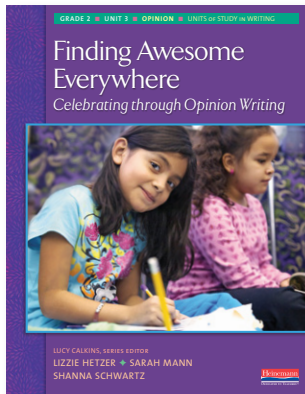
In this unit, you'll draw on the first-grade notion that stories can be about small, everyday, beautifully mundane moments—but now, you'll offer a new angle. You'll nudge students to consider not only times in their lives, but also the feelings they felt, to find moments that matter. In **Bend I** of this unit, you'll invite students to write Small Moment stories like those they wrote at the start of first grade, supporting kids to narrow their focus, moving them from list-like stories to stories of one time, ideally a time with significance. In **Bend II**, your students will take that stack of stories they wrote in Bend I and set to work revising. In addition to focusing on editing larger portions of text, your students will be introduced to the idea of *showing* what a character is feeling instead of simply *telling* the reader about that character's emotions. **Bend III** spotlights a mentor text and emphasizes writing and revising under the influence of another author. The goal is for kids to cycle through the writing process once more, this time faster and ideally with more skill, using a special mentor text as a guide. As students revise for publication, they'll draw on a narrative checklist you've created together to make sure they've incorporated all the writing moves they learned throughout the unit.



## UNIT 2 ♦ *Chapter Books: Writing Nonfiction from the Heart*

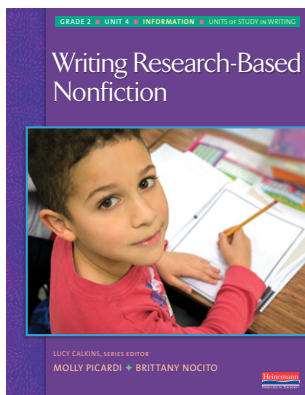
Valerie Geschwind

So often, students think of nonfiction as the rote listing of facts. Yet, nonfiction can be full of heart, as nonfiction is often steeped in human experience. This unit emphasizes writing nonfiction from the heart, focusing on topics that matter deeply to your students. **Bend I** rallies students around the idea of becoming nonfiction chapter book writers, helping them write a book with a topic and multiple sub-topics. Your students will plan by thinking about individual parts of their topics (subtopics) and turning each into a chapter of its own. **Bend II** teaches students to consider their audience, helping them write with purpose as they angle their books toward the information a specific audience would need to know. They'll draft new stories, aiming to hold the interest of their readers by including vivid descriptions, comparisons, and lively action words. **Bend III** hands the reins over to students as they make choices about how to shape their information and consider what kind of text to make—videos or podcasts. With their classmates, writers will lead mentor inquiries, culling craft from nonfiction podcasts and videos that they can then use in their own texts. You'll support students as they record one final piece that they'll eventually be able to proudly share with their classmates and other members of their academic community.



### UNIT 3 ♦ *Finding Awesome Everywhere: Celebrating through Opinion Writing* Lizzie Hetzer, Sarah Mann & Shanna Schwartz

If you know second-graders, you know that they have a lot to say—about their lives, the things they love, and the books they read. In this unit, you’ll harness that gift as you offer your students opportunities to share their opinions about the world and about books. In **Bend I**, you’ll rally students to write their opinions about things that are near and dear (and accessible) to them—things they think are awesome. You’ll remind your students that just as narrative writers find the tiny seeds in larger topics, opinion writers can also zoom in to find one special part of a topic to write about in detail. The work of the unit shifts in **Bend II** from writing about any awesome topic to writing specifically about books and doing this in the form of letters. Students will write letters to the authors (or illustrators) of their favorite books, thanking the authors for their work, and explaining why the book is awesome. Finally, in **Bend III**, your students will cycle through the writing process once more, this time faster and ideally with more skill, working toward a special project—nominating books for the Second-Grade Readers’ Choice Awards. You’ll recruit the class to take on the challenge of making up lots of creative awards for lots of books—awards that best describe the unique qualities of books they love.



### UNIT 4 ♦ *Writing Research-Based Nonfiction* ♦ Molly Picardi & Brittany Nocito

Until now, your students’ information writing has focused on writing with authority about topics that are near and dear to them. Now you’ll invite them to be researchers, learning through study and note-taking, through gathering facts and growing ideas about a topic. In **Bend I** of this unit, you’ll remind students that one way of writing nonfiction is to take a topic the writer may not know much about and learn more about it. You’ll divide your students into research clubs consisting of two to three partnerships, all studying the same insect. By talking together, they can help each other add to their notes and drafts. This talk will also function as oral rehearsal for their information writing. In **Bend II**, students will continue to develop their research skills by once again dividing their notes into subtopics. This work will become more complex as kids learn to draw on multiple sources. In **Bend III**, you’ll invite your students to pore over nonfiction texts that aren’t organized in the traditional expository fashion of topic and subtopic or heading and sub-heading, and to imagine writing in other ways. They’ll write their chapter books (sometimes on the same topic) using different organizing structures. Finally, you’ll end the unit by transforming your classroom into a Museum Insect Gallery and inviting special visitors to take a tour.



# Units of Study in Phonics, Grades K-2

*“The goal of phonics instruction is simply and only to support kids’ progress as readers and writers. Every message you send during phonics instruction needs to be angled to support transfer to reading and writing. That transfer isn’t an optional extension of your instruction, or something you support for just the most accomplished of your students. It is everything.”*

—Lucy Calkins

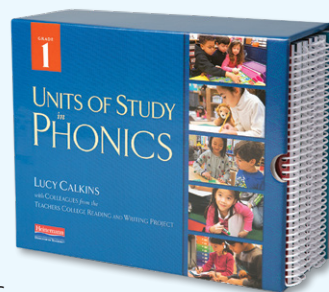
## The Units of Study in Phonics Series:

- provides a **research-based instructional pathway in phonics** that is explicit and systematic and that taps into kids’ skills and energy for tackling the fabulous challenge of learning to read and write;
- introduces **high-leverage phonics concepts and strategies** in a way that keeps pace with students’ reading and writing and helps them understand when, how, and why they can use phonics to read and write;
- offers **delightfully fun and engaging** storylines, classroom mascots, songs, chants, rhymes, and games to help students fall head over heels in love with phonics and to create a joyous community of learners; and
- **aligns with state-of-the-art reading and writing workshops** for a coherent approach in which terminology, tools, rituals, and methods are shared in ways that benefit both teachers and kids.

## What Does the Series Contain?

### Units of Study

There are five units for each grade in grades K and 1, and four units for grade 2 plus a book of three mini-units. Each unit is designed to be taught alongside the reading and writing Units of Study, with instruction lasting five to six weeks per unit. Each day’s phonics session lasts about twenty minutes and offers many specific extensions that enable teachers to teach and reinforce phonics concepts across the school day—and to support the all-important transfer of phonics skills into reading and writing workshops.

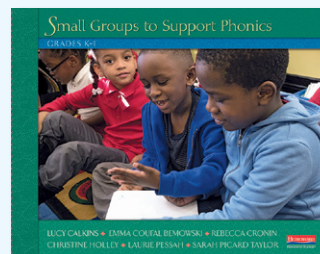


Grade 1 shown



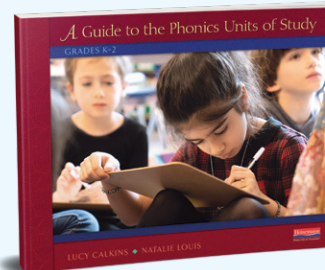
## Small Groups to Support Phonics

The Units of Study in Phonics offer support in coaching into the work that students do during each session and in leading small groups. You'll lead lots of small groups outside of phonics time, most often during reading and writing workshop. These small groups aim to reinforce phonics knowledge and to support students in transferring what they are learning in phonics to their ongoing work in reading and writing.



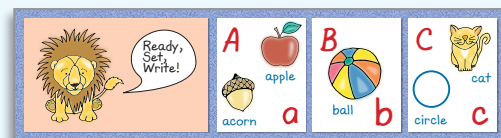
## A Guide to the Phonics Units of Study

The guide begins with a discussion of the principles that undergird this phonics curriculum along with an overview of the developmental progression that the series supports. A chapter orients you to the methods and materials used in this curriculum including “rug time” and extensions. The guide also provides a suggested schedule and sequence guidance, an overview of assessments, and advice on effective ways to support English language learners in phonics.



## Resource Packs

The Units of Study in Phonics are supported by grade-level resource packs containing alphabet charts, letter cards, word cards, picture cards, printed copies of poems and songs, other cards such as onset rime cards and vowel picture cards, and much more to engage children and support daily instruction.



## Teaching Text

A teaching text is included with the unit books to help teachers demonstrate phonics concepts and strategies. For example, the teacher uses *Lions* in Grade 1, Unit 3 (*From Tip To Tail*) to show how to read all the way across hard words rather than skip them.



For more information, visit [UnitsofStudy.com/phonics](https://www.unitsofstudy.com/phonics)



Grade 1 shown

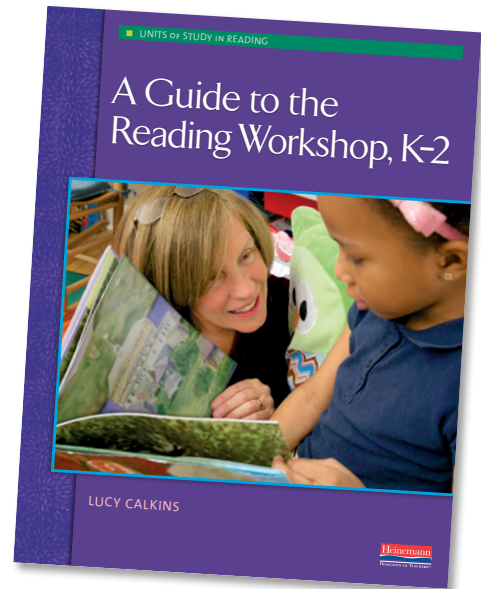


# ASSESSMENT TO SUPPORT INSTRUCTION: Reading and Phonics

Reading can feel like invisible work, but with smart assessments, you can know what’s really going on with your readers. Embedded into this series are assessment tools to help you every step of the way to make the invisible, visible; and to research your readers so that you can offer the most responsive instruction possible.

In ***A Guide to the Reading Workshop, K–2***, teachers will find specific guidelines for assessment including the following:

- Getting to know readers at the start of the year
- Making a school- or district-wide plan for assessment
- Collecting data and keeping records
- Analyzing a class set of data
- Gathering notes during conferring and small groups
- Assessing reading volume and stamina
- Assessing book talk about writing and reading
- Setting assessment-based goals with students
- Working together with colleagues



## Recommended Reading and Phonics Assessments for Each Grade

KINDERGARTEN	FIRST GRADE	SECOND GRADE
<ul style="list-style-type: none"> <li>• Letter-Sound Identification</li> <li>• Concepts About Print</li> <li>• Phonemic Awareness</li> <li>• High-Frequency Words</li> <li>• Phonic Decoding</li> <li>• Informal Running Records Using a Decodable Text</li> <li>• Running Records</li> </ul>	<ul style="list-style-type: none"> <li>• Kindergarten assessments as needed for individual students</li> <li>• High-Frequency Words</li> <li>• Phonic Decoding</li> <li>• Developmental Spelling</li> <li>• Running Records</li> </ul>	<ul style="list-style-type: none"> <li>• Kindergarten and first-grade assessments as needed for individual students</li> <li>• Phonic Decoding</li> <li>• Developmental Spelling</li> <li>• Running Records</li> <li>• Fiction and Nonfiction Performance Assessments</li> </ul>

## Phonic Decoding Assessment

You'll want to continue to track your students' growing decoding skills using the Phonic Decoding Assessment. Continue on to the next section of the assessment based on where you stopped at the end of Unit 1. Probably by now, more of your students will be able to read through the Silent Words and Inflectional Endings portions of the assessment.

If students are able to do so with at least 80% accuracy, you'll continue on to the Vowel Teams section of the assessment. This will be the focus of the decoding work across Unit 3 and 4. Meanwhile, you'll continue to closely track students who are at earlier stages of this assessment, based on your last data checkpoint. You'll use this data along with other assessments to inform your whole group and small group instruction across Unit 3.

Consonant Digraphs <i>ch, sh, th, ck, ng</i>			
Set 1 Example Real Word: chin		Example Nonsense Word: vath	
Real Words Initial Position	Real Words Final Position	Nonsense Words	
shut	such	thup	
chop	bath	leck	
thin	neck	yich	
	wish	shog	
	long	jang	

**Observations**  
Proficient: 11–13/13

Silent E Words			
Set 1 Example Real Word: safe		Example Nonsense Word: fike	
Real Words		Nonsense Words	
ripe	cave	borne	
take	rude	yide	
mule	joke	nafe	
home	size	zepe	

**Observations**  
Proficient: 10–12/12

Inflectional Endings <i>-s, -es, -ing, -ed</i>			
Set 1 Example Real Word: running		Example Nonsense Word: tumped	
Real Words with Short Vowels	Real Words with Silent E	Nonsense Words	
jumps	likes	vanded	
digging	named	fomps	
passes	rules	zaking	
helped	biking	yishes	

**Observations**  
Proficient: 10–12/12

## Nonfiction Reading Virtual Performance Assessment

To assess your students' development of higher-order thinking and close reading skills we recommend you give students a reading performance task assessment both before and toward the end of this unit. This assessment will measure your students' skills with nonfiction reading, noticing especially the reader's abilities to synthesize, to read closely, and to gather evidence from texts. The assessment also includes a student-facing rubric, which is helpful for kids to be able to self-assess and also to say more when talking about other nonfiction texts. You will find additional information about the reading performance assessments on the TCRWP website and in the accompanying Read Aloud Curriculum.

### Grade 2 - Nonfiction Reading Performance Pre-Assessment

You've participated in a shared reading of the article "Working at the Hospital."



You'll write or record a summary of "Working at the Hospital" in which you name the main topic or main idea and include key details from the text that support it.



You can look back at the text if you'd like.



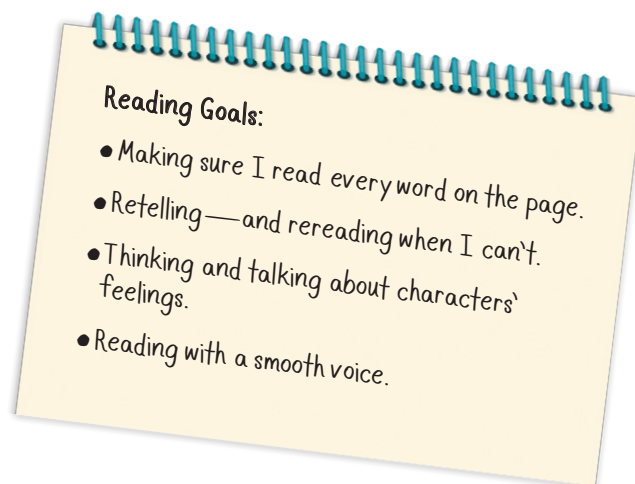
You might think about:

- What you are learning about workers in the hospital and why they are important
- Details about the workers in the hospital
- Anything that repeats across the article



## Planning Your Assessment Calendar

When you start the year, we recommend that you lay out your curriculum and school calendar and plan an assessment schedule. This will help you allocate time, match assessments to instruction, and collaborate with colleagues. Of all the assessments suggested, you'll need to decide which apply to your classroom and when it makes sense to conduct them. Many of these are ongoing assessments that are spread out over time (e.g., running records, observations), while others might be given just a few times a year (e.g., phonic decoding assessments and high-frequency word check-ins).



# ASSESSMENT TO SUPPORT INSTRUCTION: Writing

*Writing Pathways: Performance Assessments and Learning Progressions, K–2*, 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. These chapters will strengthen teachers’ ability to talk about students’ writing so that when grade-level teams gather to study student writing, they notice more, and you have more shared lenses to guide conversations and subsequent instruction.

## Contents

**Chapter 1 Assessing Writing: An Overview** gives an overview of what to look for when assessing writing and then how to use assessment data to support writers and to reflect on teaching.

**Chapter 2 Three Writing Types** outlines the major characteristics of writing genres—narrative, information/explanatory, and opinion/argument writing—and also suggests ways to develop those characteristics across each stage of the writing process.

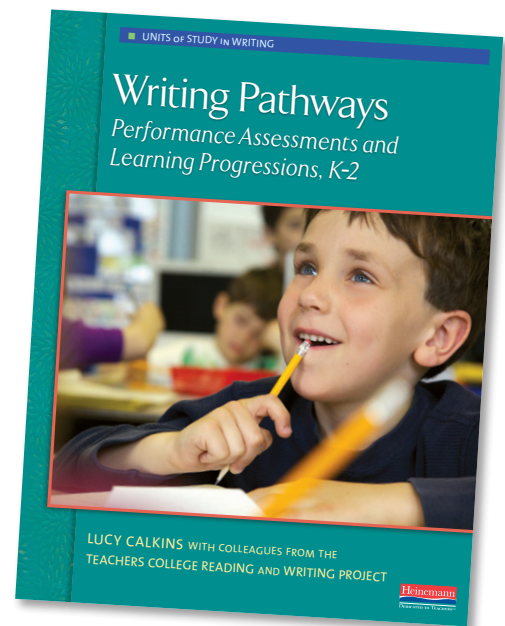
**Chapter 3 From Labels to Paragraphs: A Progression toward Conventional Writing** explores primary writing development, examining how young writers progress from nonrepresentational drawings, which look like random scribbles on a page, to representational drawings, to strings of letters, and then to attempts to record words conventionally.

**Chapter 4 Supporting and Assessing Language and Conventions** examines 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.

**Chapter 5 Gathering and Understanding Data from On-Demand Assessments** introduces the on-demand assessments. This chapter also details a norming meeting for teachers to support cohesion and consistency across a grade level. It also looks at how early assessment data can help teachers adapt instruction to ensure access for all students.

**Chapter 6 Self-Assessment: Teaching Kids to Set Goals for Themselves** examines the ways you can teach students to self-assess their writing and set goals. This chapter explores ways kids can keep records of their own self-assessments and goals, and it also looks at systems to track individual and whole-class data.

**Chapter 7 Assessment-Informed Teaching to Support Growth and Empowerment** looks at how teachers can use the checklists and learning progressions, as well as data gleaned from on-demand assessments, to teach responsively.





## Assessment Tools

### Writing Learning Progressions, PreK to 3

The Learning Progression charts are at the center of the 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

Lucy and her coauthors 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 for grades 2 and 3. For teachers, these checklists are meant to aid in accelerating student achievement and differentiating instruction. For students, these checklists are intended to be for self-assessment and goal-setting, as well as for writing rehearsal, revision, and editing.

### Exemplar Pieces of Student Writing at Each Level

For each grade level and each type of writing, the author team collected examples of student writing. They'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, Lucy and her coauthors developed a corresponding piece of writing as an “illustration” of those standards.



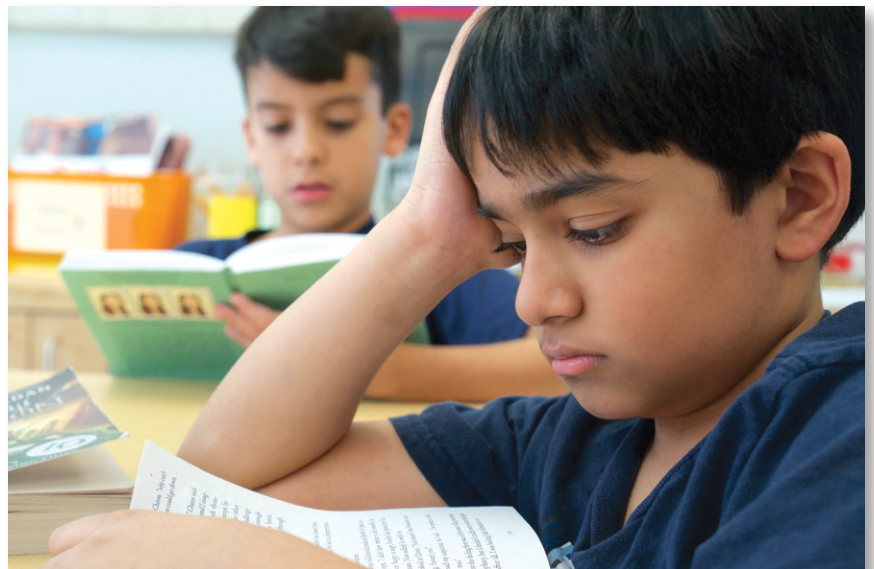


# Affirming and Supporting Multilingual Language Learners

Because the Teachers College Reading and Writing Project is deeply involved with schools where classrooms brim with multilingual language learners (MLLs), they have spent countless hours thinking about ways reading and writing workshops can help MLLs to thrive. The Units of Study are designed to support teaching that is asset-based, responsive, and respectful of each child's genius and each child's culture, language, and dreams and to immerse children in that sea of language that is so supportive of MLLs' language development.

## Supports for Multilingual Language Learners in the Units of Study in Reading and Writing:

- Every anchor chart and every teaching point has been translated into Spanish.
- For every mentor text, there is a suggested title in Spanish. These are sometimes translations, and sometimes authentic Spanish texts.
- For every minilesson, we've created a brief preview video in Spanish that sets up Spanish-speaking multilingual learners to anticipate what they'll be learning in the minilesson. Each video unpacks key vocabulary, provides learners with helpful background knowledge, and explains any important metaphors used in the minilesson. Learners also get a glimpse into what they'll do during work time. The videos have been designed so that children can easily access them while the teacher is orchestrating whole-class transitions.
- There are blue italics throughout the sessions suggesting ways the teaching is especially supportive of English learners, and suggesting additional ways that you can make your teaching more so.
- Some work-time sessions are specifically designed to support your small-group work and conferring with multilingual learners.
- In the writing units, every session begins with an "Ensuring Access" section highlighting the essential goals of a session and detailing ways in which the session already provides access or can be taught in ways that especially do so.



GRADE 2 UNIT 4 *Series Book Clubs*

**Lectores de una Serie de Libros son Expertos en los Personajes**

**Juntan información sobre los personajes principales**

**Ponen atención a cómo los personajes reaccionan a sus problemas**

**Identifican las cosas que son IGUALES a través de la serie de libros**

**Piensen acerca de lo que los personajes dicen y hacen**

**Usan lo que saben para adivinar lo que el personaje hará después**

**Ponen atención a lo que las relaciones del personaje muestran**

**Lectores de una Serie de Libros son Expertos en los Personajes**

- (Session 1) Juntan información sobre los personajes principales
- (Session 2) Ponen atención a cómo los personajes reaccionan a sus problemas
- (Session 3) Identifican las cosas que son IGUALES a través de la serie de libros
- (Session 4) Piensen acerca de lo que los personajes dicen y hacen
- (Session 5) Usan lo que saben para adivinar lo que el personaje hará después
- (Session 6) Ponen atención a lo que las relaciones del personaje muestran

**Lectores de una Serie de Libros son Expertos en los Personajes**

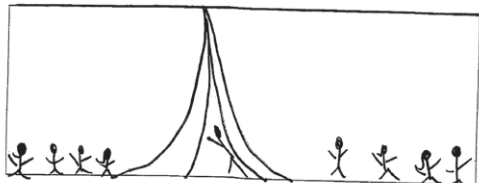
**Juntan información sobre los personajes principales**

Sapo y Sapo son mejores amigos.

A Sapo no le gusta limpiar.

A Sapo y Sapo les gusta pasar los días juntos.

**Ponen atención a cómo los personajes reaccionan a sus problemas**



La carpa es entretenida para jugar en ella porque puedes tener un poco de tiempo privado.

Por Winnie

Ejemplo 1, página 1

May be photocopied for classroom use. © 2017 by Lucy Calkins and Colleagues from the Teachers' College Reading and Writing Project. Writing Pathways: Performance Assessments and Learning Progressions, Grades K-8 (Heinemann: Portsmouth, NH).

# Meet the Author Team

Although the Units of Study books read as if one teacher created and taught the minilessons, mid-workshops, small groups, and shares, the creation and teaching are actually vastly more collaborative. The new K–2 reading and writing units benefit from the wisdom and experiences of the more than seventy-five staff members at TCRWP and from decades of research and teaching. Although only two or three names appear on the cover of a book, each unit stands on the shoulders of the TCRWP community and, therefore, has, in a sense, been coauthored by the entire staff of this organization and by the children, teachers, principals, superintendents, and researchers who have become part of this community of practice.

## About Lucy Calkins

Lucy Calkins is the Founding Director of the Reading and Writing Project at Teachers College, Columbia University. For more than 35 years, the Project has been both a think tank and a provider of professional development. As the leader of this renowned organization, Lucy works closely with policy makers, school principals, and teachers to initiate and support schoolwide and system-wide reform in the teaching of reading and writing. She is also the Robinson Professor of Children's Literacy and the co-director of the Literacy Specialist program at Teachers College, Columbia University. Lucy is author, coauthor, and series editor of many books including *Teaching Writing* and *Leading Well: Building Schoolwide Excellence in Reading and Writing*, as well as the Units of Study in Reading (Grades K–8), Units of Study in Writing (Grades K–8), Units of Study in Phonics (Grades K–2), and the Jump Rope Readers decodable books series.

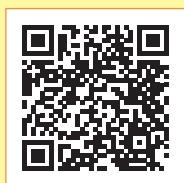
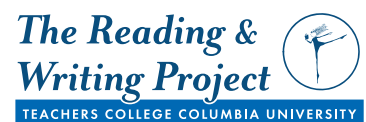


## About the Teachers College Reading and Writing Project

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

In addition, thousands of teachers depend on the Teachers College Reading and Writing Project as a continual source of professional learning and renewal. Well over 200,000 teachers have attended their week-long summer institutes and other events at Teachers College and more recently, in online communities of practice. And hundreds of schools—known as Project Schools—receive customized on-site professional learning from TCRWP staff developers across each school year.

To learn more about forthcoming events and professional learning opportunities from the Teachers College Reading and Writing Project, visit [ReadingandWritingProject.org](http://ReadingandWritingProject.org)



For more information contact your Heinemann representative.  
Follow this QR code for contact details.