

# Lucy Calkins

with Colleagues from the Teachers College  
Reading and Writing Project

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

A COMMON CORE WORKSHOP CURRICULUM

- ▶ A proven systematic K–5 workshop curriculum
- ▶ Common Core-aligned learning progressions
- ▶ Responsive, data-based instruction

*by the foremost authorities in writing instruction*

**firsthand**  
HEINEMANN  
DEDICATED TO TEACHERS™

**K–5 Series Overview**

ALSO AVAILABLE: Units of Study for 6–8



K

1

2

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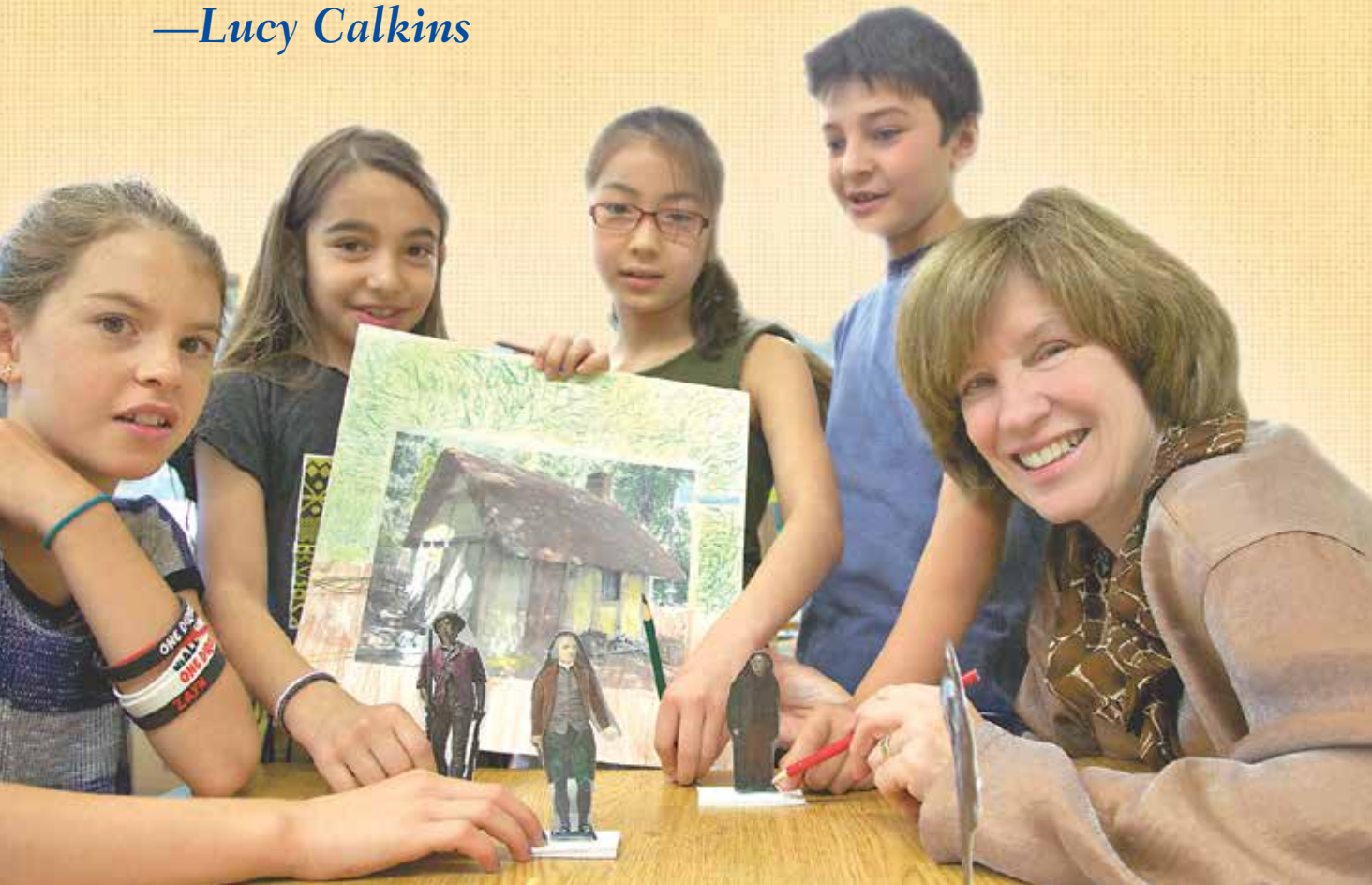
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*The Common Core State Standards have set the bar to a height that no one teacher, no single year of teaching, can attain. Young writers grow as oak trees do, over years, making it imperative that schools provide an aligned, coherent system to support their progress in opinion, information, and narrative writing.*

*The good news is that as schools hear the rallying cry of the Common Core and move to develop schoolwide, coherent approaches to teaching writing, they needn't invent curriculum on their own. Many of the Reading and Writing Project's ideas on teaching writing have been, from the start, a part of the Common Core, but the Common Core also issued new challenges—ones that the Reading and Writing Project began working toward when the Common Core was just a whiff of a draft. This sequence of Common Core State Standards-aligned units in opinion, information, and narrative writing, then, bears the stamp of both the Common Core and of thirty-five years of research and development.*

*—Lucy Calkins*



K



1



2



3



4



5



# Components Overview

**Grade 2 components shown**  
See all six levels, grades K–5  
on pages 28–29

## Four Units of Study Per Grade Level



### The Unit Books

- ◆ Are organized around the three types of writing mandated by the Common Core—*opinion, information, and narrative writing*
- ◆ Lay out six weeks of instruction (18–22 sessions) in each unit
- ◆ Include all of the teaching points, minilessons, conferences, and small-group work needed to teach a comprehensive workshop curriculum
- ◆ Model Lucy and her colleagues' carefully crafted teaching moves and language

### UNITS OF STUDY BY GENRE:

**The Progression of Opinion/Argument Writing** *pages 6–9*

**The Progression of Information Writing** *page 10*

**The Progression of Narrative Writing** *page 11*

**Units of Study Overview and Contents** *pages 12–15*

**Units of Study Session Structure** *page 15*



## Professional and Classroom Support

**A Guide to the Common Core Writing Workshop** crystallizes the essential principles, methods, and structures of effective writing workshop instruction. *page 5*

**The Resources for Teaching Writing CD-ROM** provides unit-specific print resources to support your teaching throughout the year. *pages 24–25*

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

- ◆ Is organized around a K–6 learning progression across opinion, information, and narrative writing
  - ◆ Includes benchmark student texts, writing checklists, learning progressions, and rubrics
- pages 16–21*

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

- ◆ Offers five to seven alternate units of study per level
  - ◆ Presents if/then conferring scenarios that support targeted instruction and differentiation
- pages 22–23*

## Units of Study Trade Book Packs

- ◆ Include three to four age-appropriate trade books referenced in the units of study (*recommended*)
  - ◆ Model effective writing techniques, encourage students to read as writers, and provide background knowledge
- page 26*

**See also**

**Implementation and Professional Development Options** *p 27*

# A common core workshop curriculum built on effective teaching practices

*Units of Study in Opinion, Information, and Narrative Writing, K–5, is a new publication from Lucy Calkins and her colleagues at the Teachers College Reading and Writing Project. For each grade level Lucy and her team have designed and piloted a yearlong curriculum founded on the expectations of the Common Core State Standards and built on the experience of decades of intensive literacy instruction with hundreds of thousands of students and educators.*

For 35 years, Lucy Calkins and her colleagues at the Teachers College Reading and Writing Project (TCRWP) have led the field of literacy instruction. With Lucy as director, this think tank of more than 60 full-time teacher-educators, surrounded by a network of researchers, school leaders, literacy coaches, and teachers from around the world, has developed and implemented state-of-the-art methods of teaching reading and writing. The Teachers College Reading and Writing Project is characterized by its obsession with results—real, on-the-ground changes in youngsters, in classrooms, and in school systems large and small. Lucy and her team pilot, research, revise, deepen, and extend curriculum for literacy instruction until results show that young people are far more engaged and proficient. For decades, the TCRWP has continued its cycle of continuous improvement, field-testing and improving methods across scores of years and across thousands of schools, and in this fashion, the organization has developed methods that are extraordinarily powerful—leading to stunning growth in young people as writers and readers.

*This new series not only provides a coherent, systematic curriculum in the three types of Common Core writing, it also reflects the latest research on data-based, responsive instruction.*

It was through this large-scale, multiyear research and development effort that Lucy and her colleagues authored the original, widely acclaimed Units of Study for Teaching Writing series. Through that series, Lucy and her team have provided a writing curriculum for students, as well as professional development for teachers, in hundreds of thousands of school systems across the country.

Most recently Lucy and her colleagues have turned their attention to Common Core State Standards (CCSS), an educational initiative that has become the most sweeping call for reform that the K–12 world has ever seen. Lucy’s co-authored book *Pathways to the Common Core: Accelerating Achievement* has become the established guide on how to interpret and implement the CCSS, reaching well over two hundred thousand educators. As Lucy points out, “As challenging as it must have been for people to write and finesse the adoption of the Common Core, the far more challenging work is that which lies before us now.” In standing-room only presentations across the nation, Lucy has rallied school leaders to seize this moment, turning the Common Core from a mandate to a mission.

Now, Lucy and her colleagues bring their many areas of deep expertise together in this new K–8 writing curriculum, *Units of Study in Opinion/Argument, Information, and Narrative Writing*.

This new series not only provides a coherent, systematic curriculum in the three types of writing mandated by the Common Core—*opinion/argument writing*, *information writing*, and *narrative writing*—it also reflects the latest research on data-based, responsive instruction.



## Written in Accord with a Proven Workshop Framework

Building on the empowering features of the original Units of Study for Teaching Writing series, these new units of study will continue to include:

- ▶ **Crystal clear advice on efficient and effective teaching.** Describing in detail Lucy and her colleagues' teaching moves and language, each unit book offers comprehensive day-to-day teaching support including minilessons, conferences, small-group strategy sessions, shares, and more.
- ▶ **Detailed management techniques.** Leveraging years of experience in thousands of classrooms with hundreds of thousands of students, the series describes the classroom structures and instructional frameworks that characterize effective writing workshops.
- ▶ **Embedded teacher professional development.** Essential aspects of the teaching are underscored and explained at every turn in every session, enabling teachers to extrapolate and adjust them for their particular schools and their particular students.
- ▶ **Replicable teaching moves.** The predictable structure of each session allows for transference of these same moves to your own class of children and to the home-grown units of study you and your colleagues will build.

## Written in Accord with Current Research and Current Needs

Knowledge of education changes; in the past few years, the work of Danielson, Marzano, Webb, Wiggins, and Hattie has coalesced into new understandings of effective practice. The field has learned that in order to accelerate students' progress, it is important to provide them with clear goals as well as with responsive, assessment-based feedback. Progress needs to be tracked with pre-assessments, formative assessments, and summative assessments. When data from these assessments is informed by professional knowledge—especially of learning progressions in writing—the instruction that results can be more assessment-based and more cognitively demanding than ever.

The Teachers College Reading and Writing Project regularly helps schools undergo quality review, adopt CCSS-aligned performance assessments, use software systems to track student progress, and implement instruction that is data-based, responsive, and multileveled. This work and its evolving practices are at the core of these new units of study. In them you will see:

- ▶ **Transference of skills and strategies.** It is important to explicitly teach students to transfer the skills and knowledge they have developed from one discipline and one year to another so that instruction cumulates and builds.



- ▶ **Gradual release of responsibility model of teaching.** Students first learn from a demonstration accompanied by an explicit explanation, then from guided practice, and then from independent work, for which they receive feedback.
- ▶ **Examples of structured feedback.** In order to accelerate progress, learners need feedback. They need information about the trajectory of progress they are on—and they need specific strategies and tools that help them progress to next steps toward goals. This series provides structures, guidelines, and examples that enable you to tailor instruction to specific strengths and challenges.
- ▶ **High-level expectations.** Within the series, the teaching centers on building young learners' higher-order thinking skills—calling for increasingly complex decision making, synthesis, independence, and application of ideas across projects and disciplines.

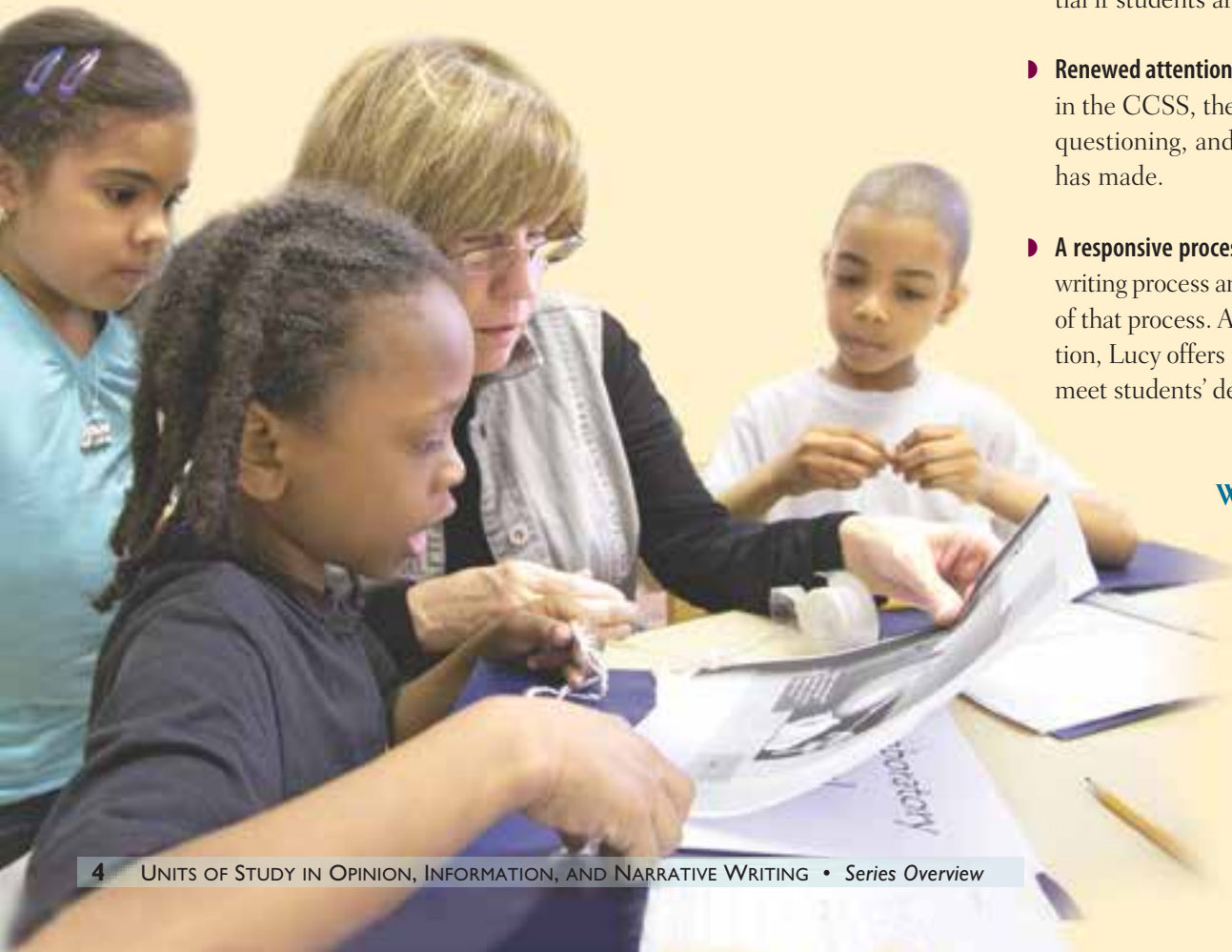
### Written in Accord with the Common Core State Standards

The Common Core State Standards place a tremendous emphasis on writing. Writing is not only highlighted as a discipline in itself, it is assumed to be the vehicle through which a great deal of the critical thinking, reading work, and reading assessment will occur. The CCSS, then, return writing to its place as one of the essentials of education. Adhering to the high expectations of the CCSS, this series offers:

- ▶ **Sequential, ambitious work in opinion/argument, information, and narrative writing.** At each grade level, at least one unit of study is devoted to each of the three CCSS-mandated kinds of writing. Expectations build in complexity, for each kind of writing and across kinds of writing, as students progress from grade to grade.
- ▶ **Opportunities for repeated writing practice.** Students write multiple pieces of each kind of writing, each time escalating their expectations. This repeated practice is essential if students are going to become highly skilled, meeting CCSS expectations.
- ▶ **Renewed attention to writing about reading and writing across the curriculum.** As called for in the CCSS, these units also have a new emphasis on close reading, on text-based questioning, and on reading like a writer, aware of the craft decisions an author has made.
- ▶ **A responsive process approach to writing instruction.** Writing Standard 5 describes the writing process and Writing Standard 10 describes the need to write routinely as part of that process. As the foremost authority in the process approach to writing instruction, Lucy offers unparalleled insight into how this approach needs to be adapted to meet students' developmental needs and the inherent characteristics of each genre.

### Written in Accord with Learning Progressions and Performance Assessments

Teaching involves not only a well-planned curriculum but also deep assessment and responsive instruction. Progress is accelerated when teachers and students alike track writing progress up a vertical ladder of skill development in each type of writing. Making progress in writing concrete and obtainable, the assessment system in the Units of Study series helps students set goals and assess their own work.





Throughout the series student work is scored against established learning progressions in each kind of writing. These learning progressions and performance assessments inform instruction and learning, helping teachers and students monitor writing development and identify ways to move forward, step by step. The Common Core State Standards are not a curriculum, rather they are a set of competencies with clear measurable benchmarks. Taking these benchmarks to heart, the Units of Study assessment system includes:

- ▶ **Learning progressions** for each kind of writing that map the specific benchmarks students will master as they move through each stage
- ▶ **Self-assessment checklists for students** for each kind of writing at each grade level
- ▶ **Rubrics for teachers** for assessing writing development for each kind of writing throughout the stages of development
- ▶ **Student writing samples** for each stage of the progression
- ▶ **A benchmark piece of each kind of writing** showing how one piece of writing could develop according to the CCSS learning progressions
- ▶ **On-demand writing prompts** that support schoolwide assessment at the beginning and end of each unit
- ▶ **Formative performance assessments** for teachers to use at the end of each unit.

**The Common Core State Standards call for high levels of writing proficiency. Meeting these standards require a planned, sequential, explicit writing program, with instruction that gives students repeated opportunities to practice each kind of writing and to receive explicit, assessment-informed feedback at frequent intervals. The tools in these units of study can be the bedrock of such a writing program.**

## *The professional understandings needed to implement state-of-the-art methods for teaching writing*



*A Guide to the Common Core Writing Workshop, Grades K–2 and Grades 3–5* introduce the principles and methods that underlie high-quality writing instruction and analyze what the Common Core State Standards say, suggest, and don't say about writing. After describing the learning pathways primary and intermediate writers typically traverse, Lucy details the classroom structures and instructional frameworks that characterize effective writing workshops. Ensuing chapters describe the architecture of minilessons, conferences, and small-group strategy sessions. In addition to describing the management systems that make writing workshops rigorous and responsive, select chapters consider how to assess writers and use data to inform your instruction, how to support English language learners, and how the writing workshop can build on and support teaching throughout your literacy block and across the curriculum.

“My goal is to help you watch this teaching in ways that enable you to extrapolate guidelines and methods, so that on another day you'll invent your own teaching.”

# UNITS OF STUDY BY GENRE: Opinion/Argument Writing Units

If you read the Common Core’s opinion/argument writing standards in a horizontal fashion, setting the descriptors for each skill from one grade alongside those for the next grade and noting the new work that is added at each subsequent grade, you’ll come to understand the trajectory along which writers can travel. This trajectory was used when designing the **opinion/argument writing units** found in this series (and it is the information and narrative trajectories that were used for the information and narrative units). Pages 11–13 show the types of writing and the increasing sophistication students can achieve as they follow the incremental steps in these units.

# K



In **Persuasive Writing of All Kinds** students craft petitions, letters, and signs that rally people to address problems in their class, then school, then world.

# 1



In **Writing Reviews** students create interesting, convincing reviews that present and rank their favorite toys, television shows, books, and more.

# 2



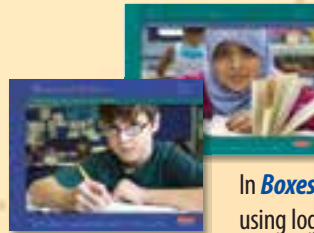
In **Writing About Reading** students write letters and essays about their opinions about characters, scenes, or whole books using examples from the texts.

# 3



In **Changing the World** students persuade people about causes they believe in using evidence, crafting techniques, and attention to audience.

# 4



In **Boxes and Bullets** students build arguments about topics they know well using logical structures and carefully arranged ideas and evidence.

# 5



In **Shaping Texts** students write memoirs that combine essay and narrative structures to convey significant insights and personal themes.


In **The Literary Essay** students write claim-based, evidence-rich literary essays after close readings of complex texts.

In **The Research-Based Argument Essay** students build powerful arguments using carefully-weighted evidence, analysis, and rebuttal of counter-claims.



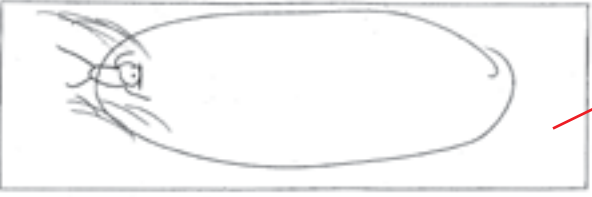


Name Laila Date \_\_\_\_\_




Swim is the best because you can get a lot of exercise.

Laila uses pictures and words to express her opinion that swimming is fun and good exercise.




You can be happy.

Laila draws and writes specific details about swimming to support her opinion.




1. you can get a lot of exercise
2. kids can have fun
3. ~~it's~~ Mom and Dad's can be

Laila uses pages to add new thinking and to create a beginning, middle, and end for the piece.




Guinea pigs are the best pet because they are cute and friendly and warm to.

Gabriel draws and writes his opinion that guinea pigs make the best pets.



Guinea pigs are not rot and they are small. They follow to music.

To convince his reader, Gabriel provides specific practical and endearing details about guinea pigs.



How do you want a guinea pig? I hope you do and have a great time with your guinea pig!!

Gabriel concludes this argument that guinea pigs make the best pets by involving the reader directly.

The twits  
by Sarah

Roald Dahl writes about a lot of mean rude characters. I think he wants to teach children that being mean and rude is really bad so he makes his mean and rude characters have a bad time. The funny thing is that his mean and rude characters are fun to read about. It is fun to read about the twits because they are so disturbing and disgusting. They hate children and they don't like to clean up after themselves they are crazy dirty people. They do lots of bad things too. they play bad tricks on each other all the time. I think Roald Dahl is teaching us a lesson. He is teaching us not to be rude and snotty. I know he does not want us to be like the twits because he makes them get the shrinks. That is when their head shrinks into their neck and

Sarah clearly states her argument that in *The Twits* Roald Dahl casts his rude characters in a bad light to encourage readers to pursue a different path.

Sarah refers to scenes from the book as evidence to support her argument.

To reinforce her argument, Sarah uses an array of convincing and descriptive words such as *mean*, *rude*, *snotty*, *crazy*, *dirty*, *disturbing*, and *disgusting* to describe Dahl's characters.

No More "supersize" drinks!

America is facing a big problem. Sodas are making people become overweight. This is very unhealthy and we need to stop!

One reason Mayor Bloomberg has ban sodas larger than 16 ounces is because popular menus are much bigger now than it was back then. For example in 1995 the size soda at restaurants was 7 ounces and now you can buy a soda that's more than 30 ounces and this is very unhealthy!

Another reason is experts say that too many sodas can lead to obesity and obesity you don't want to get obesity because obesity is heart trouble and diabetes so be careful!

PLEASE don't be mad. This is the right choice. Say good bye to supersize drinks.

Elena's introduction immediately alerts the reader that this is an argument against large sugary drinks.

Elena connects her reasons with supporting details using words such as *for example*. She also connects the points in her argument by using the phrase *another reason is*.

Elena doesn't just ask the reader to believe her. Instead, she uses compelling historical facts and "expert" accounts to persuade the reader.



In life things don't always turn out well like in the movies or even books. People do try and try, but they don't always succeed because nothing in life is a guarantee. In both stories, *Glona Who Might Be My Best Friend* by Ann Cameron and *Fox* by Margaret Wild, deal with the theme that in order to make friends you have to take a risk. But *Glona Who Might Be My Best Friend* suggests that if you take a risk it will turn out in the end while *Fox* suggests it is important to take a risk, but you might not be happy in the end but perhaps wiser.

*Glona Who Might Be My Best Friend* taught me that to make friends you have to take risks. In *Glona Who Might Be My Best Friend*, Glona wants to be friends with her new neighbor Julian. She could have just been safe and ~~waited~~ waited to see if he would come talk to her first, but that probably wouldn't have worked because he thought, "If you have a gun for a friend, people find out and tease you." So he probably would have just ignored her. But instead, she took risks. She started talking to him first, and then she started fun conversations. And then she was the first one to say, "I wish you live here a long time." She took a risk by being the first one to talk to him when he could have ignored her. And then she took a risk by trusting him with her feelings when he might have been mean about them. But her risks worked, and they became ~~best~~ best friends.

Parker uses her introduction to alert readers that she is analyzing how characters in two books need to take risks to make friends.

Parker cites specific incidents from the texts to convince the reader on the soundness of her argument.

Parker punctuates quotes correctly, with commas and quotation marks.

Parker repeats key words such as *taking risks* for emphasis and uses precise details to make a point.

Why Chocolate Milk Should Stay

Schools should keep serving chocolate milk. There should be chocolate milk because kids like it, it gives vitamins, and it gets kids in good habits. Many kids love chocolate milk - it makes them happy to see it in the cafeteria, in their lunch box, at their kitchen table. Research shows that, overall, chocolate milk is pretty good for kids.

Even though some people think it's bad that kids like chocolate milk more than white milk, it's actually especially important that kids like chocolate milk. It turns out that more kids drink milk, when you can get chocolate milk. When you interview a lot of parents like Katie Couric did, they'll say that their kids only drink milk if they can get chocolate milk. So at least they're drinking milk. In a survey of students in this school, 84% said that they would drink more milk if they had chocolate milk available. Of those same students, 28% said that they wouldn't drink any milk at all unless it were chocolate.

In his introduction, Jack maps out his argument in precise terms stating that chocolate milk is good because it gives vitamins, promotes healthy habits, and makes kids happy.

Jack uses transition phrases such as *even though some people think* to alert the reader to the counterclaims he is about to refute.

To convincingly build his argument, Jack methodically goes point by point, naming the counterclaim and then rebutting it.

Jack uses his own quantifiable research findings coupled with evidence from the media to bolster his argument.

# Information Writing Units

Building on increasingly complex nonfiction content and sources, the **information writing units** will help you teach students how to examine and convey domain-specific vocabulary and ideas clearly and accurately through the effective selection, organization, and analysis of cross-curricular content. The trajectory of these units will take students from procedural how-to texts and nonfiction chapter books to lab reports and research-based essays.

K



In **Launching the Writing Workshop** students teach readers about topics they know well: their family and their playground.



In **How-To Books** students plan, revise, and edit lots of informational texts that teach readers procedures for doing things.

1



In **Nonfiction Chapter Books** students combine pictures, charts, and domain-specific vocabulary to create engaging teaching texts.

2



In **Lab Reports and Science Books** students write procedural texts, descriptions and analyses about experiments, then use that to write science-based information books.

3



In **The Art of Information Writing** students write chapter books about topics on which they are experts, employing a variety of structures and sub-structures.

4

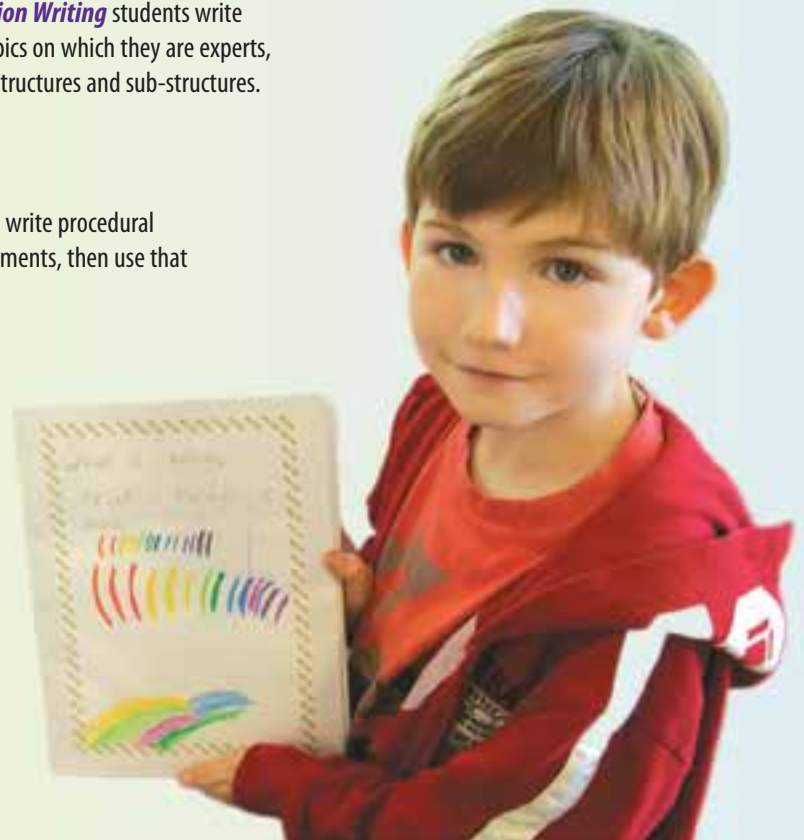


In **Bringing History to Life** students write research reports in which they use research skills to learn about a central topic and then elaborate.

5



In **The Lens of History** students write through historical lenses and from primary sources, using multiple writing structures to build focused research reports.





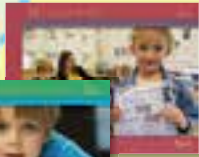
# Narrative Writing Units

Building on the skills and understanding from the previous years, the **narrative writing units** engage students in writing about real and imagined experiences and events using effective techniques, well-chosen details, and well-structured event sequences. The trajectory of these units will take students from small-moment events and fictional chapter books to contemporary fairy tales and personal memoirs.

K



In **Launching the Writing Workshop** students tell stories from their lives as best they can, through drawing, labeling, and writing.



In **Writing for Readers** students focus on getting more letters and words onto every page, editing their work and using increasingly conventional spelling.



In **Small Moments** students craft lots of small-moment books, writing in ways that bring their characters to life.



In **From Scenes to Series** students use all they know about writing narratives to create their own series of fictional chapter books.



In **Lessons from the Masters** students learn to study published texts to learn writing techniques to try in their own narratives.

2



In **Crafting True Stories** students write personal narrative using the complete writing process, including drafts and revision.



In **Once Upon a Time** students first adapt and then write their own fairy tales, learning to use cohesive details, point of view, and story structure.



In **The Arc of Story** students develop fictional characters with motivations and struggles and write these characters into carefully structured stories.

4



In **Narrative Craft** students write personal narratives, making purposeful choices about the techniques, structures and language they use to convey their meaning.



In **Shaping Texts** students write memoirs that combine essay and narrative structures to convey significant insights and personal themes.

5



# Units of Study Overview and Contents

Instruction in *Units of Study in Opinion, Information, and Narrative Writing* is organized around four grade-specific units of study at each level and a book of suggestions for adapting your teaching based on your students' abilities and needs.

The four units of study at each grade level explore with increasing sophistication the characteristic elements and features of opinion, information, and narrative writing. Each unit of study contains 18–22 sequential sessions that walk you through multiple cycles of the entire writing process from planing and drafting to revising and editing and eventually to publication.

“Until the release of the Common Core State Standards, many educators didn't realize that writing skills need to develop incrementally, with the work that students do at one grade level standing on the shoulders of prior learning. It would be hard to achieve this high level of craft and knowledge if students weren't moving steadily along a spiralling curriculum, practicing and extending skills in each type of writing each year. After all, in math, teachers agree on content and ensure that students move up the grade levels with the essential skills that teachers agreed upon. That same focus on writing as content, as a set of skills, will move grade levels of students forward, rather than individuals who happened to get this teacher or that. Writing will need to be given its due, starting in kindergarten and continuing throughout the grades.”

## UNITS OF STUDY BY GRADE:

# K



Lucy Calkins • Amanda Hartman



Lucy Calkins • Natalie Louis



Lucy Calkins • Laurie Pessah • Elizabeth Moore



Lucy Calkins • Elizabeth Dunford

The kindergarten series begins with Lucy and her colleagues helping children approximate writing by drawing and labeling first in all-about books and then in stories. The first unit, **Launching the Writing Workshop**, acknowledges that most children will be labeling their drawings—and the letters in those labels will include squiggles and diamonds. The second unit, **Writing for Readers**, helps children write true stories—but does so fully aware that the hard part will be writing readable words. Growth in kindergarten is spectacular, and by the later kindergarten units, children are invited to use their new-found powers to live writerly lives. In **How-To Books: Writing to Teach Others**, Unit 3, students write informational how-to texts on a procedure familiar to them. In **Persuasive Writing of All Kinds: Using Words to Make a Change**, the fourth and final unit in the kindergarten series, students craft petitions, persuasive letters, and signs that rally people to address problems in the classroom, the school, and the world.



# UNITS OF STUDY BY GRADE: 1

# UNITS OF STUDY BY GRADE: 2



Lucy Calkins • Abby Oxenhorn Smith • Rachel Rothman



Lucy Calkins • Kristine Mraz • Barbara Golub



Amanda Hartman • Julia Mooney



Lucy Calkins • Lauren Kolbeck • Monique Knight



Lucy Calkins • Elizabeth Dunford • Celena Dangler Larkey



Mary Ehrenworth • Christine Holley



Shanna Schwartz • Alexandra Marron  
• Elizabeth Dunford



Lucy Calkins • Stephanie Parsons  
• Amy Ludwig VanDerwater

The first-grade series is written for children who are just tapping into their burgeoning powers as readers as well as writers, and believe they can do anything. Students begin with the always popular unit **Small Moments: Writing with Focus, Detail, and Dialogue**. In this unit students take the everyday events of their young lives and make them into focused, well-structured stories, then they learn to breathe life into the characters by making them talk, think, and interact. In Unit 2, **Nonfiction Chapter Books**, students enter the world of informational writing as they combine pictures and charts with domain-specific vocabulary and craft moves to create engaging teaching texts. In Unit 3, **Writing Reviews**, students create persuasive reviews of all sorts—pizza restaurant reviews, TV show reviews, ice cream flavor reviews, and finally book reviews that hook the reader, clearly express the writer’s opinion, and bolster their argument in convincing ways. In **From Scenes to Series: Writing Fiction**, the final unit of the Grade 1 series, students learn to “show, not tell” and use action, dialogue, and feelings to create a whole series of fiction books modeled after *Henry and Mudge*.

The second-grade series is written with seven-year-olds in mind. These youngsters are chomping at the bit for something new. They feel very big now and want work that feels big and important. That’s what they’ll get—this series invites second-graders into author studies that help them craft powerful true stories, science investigations and lab reports, and finally, into some very grown-up writing about reading. Across the writing genres, children learn to understand—and apply to their own writing—techniques they discover in the work of published authors. In **Lessons from the Masters: Improving Narrative Writing** students learn how to create engaging narratives by stretching out small moments and writing in detail. Unit 2, **Lab Reports and Science Books**, uses inspirational nonfiction texts to help students design and write about experiments and other scientific information. Unit 3, **Writing About Reading**, has students read closely and gather evidence from texts to craft persuasive arguments. The final unit, **Poetry: Big Thoughts in Small Packages** helps children explore and savor language. Students learn to use line breaks to express the meaning and rhythm they intend and use visualization and figures of speech to make their writing more clear and powerful.



Lucy Calkins • Marjorie Martinelli



Lucy Calkins • M. Colleen Cruz



Lucy Calkins • M. Colleen Cruz



Lucy Calkins • Kelly Boland Hohne • Cory Gillette



Lucy Calkins • Kelly Boland Hohne



Lucy Calkins • Shana Frazin • Maggie Beattie Roberts



Lucy Calkins • Anna Gratz Cockerille



Lucy Calkins • Kathleen Tolan • Alexandra Marron

The third-grade units of study take into account that many third-graders are writing on full sheets of notebook paper and in writers notebooks for the first time. The opening unit, ***Crafting True Stories***, extends students' work with personal narrative while engaging them more fully in the complete writing process, with increasing emphasis on drafting and revising their work. In the second unit, ***The Art of Information Writing***, youngsters write chapter books that synthesize a wide variety of information and learn to section their topics into subtopics. They are supported in this challenging work because they are writing about topics on which they have firsthand, personal knowledge: dogs, soccer, gymnastics. ***Changing the World: Persuasive Speeches, Petitions, and Editorials*** rallies third-graders to use their newfound abilities to gather and organize information to persuade people about causes the children believe matter: stopping bullying, recycling, saving dogs at the SPCA. The final unit in third grade, ***Once Upon a Time: Adapting and Writing Fairy Tales***, uses familiar fairy tales to explore techniques of fiction writing such as writing in scenes, employing an omniscient narrator to orient readers, using story structure to create tension, and crafting figurative language to convey mood.

Written for children on the cusp of writing more academic texts, the fourth-grade series familiarizes students with the genres they will regularly encounter throughout school—thesis-driven persuasive essays, literary essays, and research reports. Each of the units begins where children are and then provides a progression of instruction that brings students step by step toward increasing proficiency. In Unit 1, ***The Arc of Story: Writing Realistic Fiction***, students learn that the lenses they bring to reading fiction can also be brought to writing fiction, as they develop believable characters with struggles and motivations and rich stories to tell. This unit is followed by ***Boxes and Bullets: Personal and Persuasive Essays*** in which students learn the value of organization and form as they gather evidence to support and express an opinion on topics they know well. By Unit 3, ***Bringing History to Life***, students are ready to tackle historical research in which they collect evidence and use details to vividly describe people and events long ago and far away. Unit 4, ***The Literary Essay: Writing About Fiction***, brings the series full circle as students build on their learning of essay writing and apply it with increasing sophistication to a unit on literary essays—that is, writing about fiction.





Lucy Calkins • Alexandra Marron



Lucy Calkins • Emily Butler Smith



Lucy Calkins • Alexandra Marron



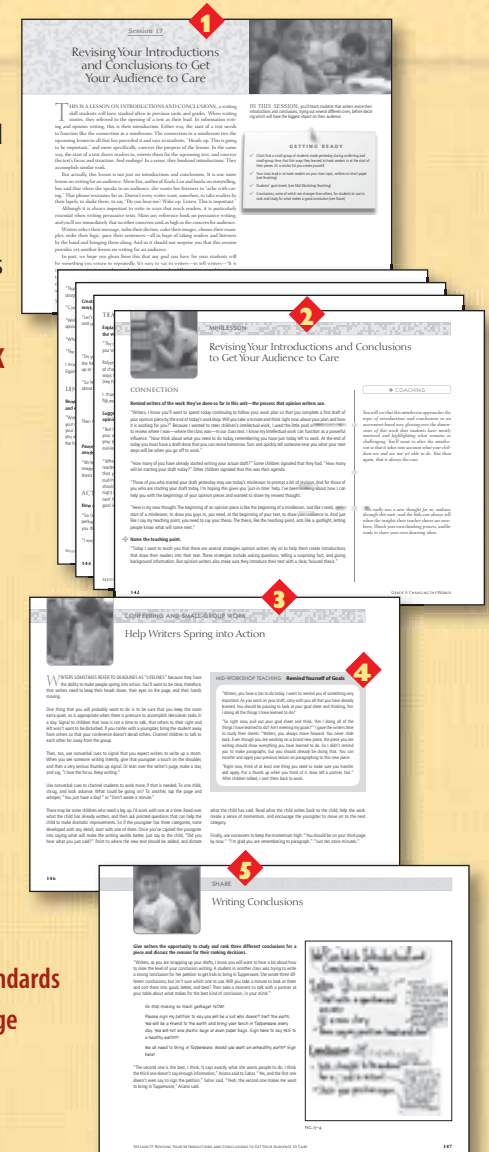
Lucy Calkins • Mary Ehrenworth • Annie Taranto

By the time children enter fifth grade, they will have been introduced to most if not all of the new skills expected of fifth-graders. The sequence of fifth grade units consolidates those skills and introduces the learning objectives called for in the sixth-grade standards: how to conduct research using primary sources, how to write narratives that are reflective and theme-based, and how to write argument essays that use counterargument to clarify a position. Unit 1, **Narrative Craft**, helps students deliberately use their knowledge of narrative craft to make their stories more thematic. In Unit 2, **The Lens of History: Research Reports**, students draw inspiration and understanding from mentor texts, historical accounts, primary source documents, maps, and timelines to write focused research reports that engage and teach readers. Building on these new skills, Unit 3, **Shaping Texts: From Essay and Narrative to Memoir** helps students grasp that form follows content, learning to take insights about their lives and decide whether these are best expressed in narratives, in essays, or in a hybrid genre created especially to convey the writer's content. In the concluding unit of this series, **The Research-Based Argument Essay**, fifth-graders learn to build powerful arguments that convincingly balance evidence and analysis to persuade readers to action.

## Predictable 5-Step Session Structure

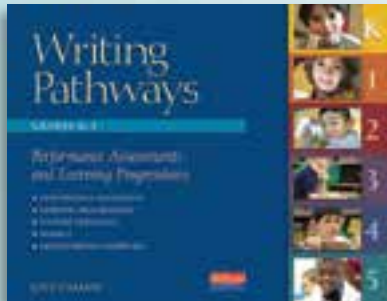
The shared structures and language of the Units of Study series will help bring coherence and continuity to your school's elementary writing instruction. While each unit of study reflects the varied developmental needs of K–5 students, the series' carefully integrated spiraling curriculum is unified by predictable structures and systems that promise consistent research-based writing instruction across the grades.

- 1 The **PRELUDE** describes the thinking behind the session and explains its place in the larger curriculum.
- 2 Brief **MINILESSONS** inspire and rally students to apply the strategy or concept to be learned.
- 3 **CONFERRING AND SMALL-GROUP WORK** provides tips and ideas for making the most of one-to-one conferences and small-group strategies.
- 4 During writing time, **MID-WORKSHOP TEACHING** either extends what children are working on or corrects the course of their work.
- 5 In the **SHARE** the teacher brings the children back together in order to make a closing point and offer an observation or celebrate some great work.



### Regular session features include:

- ◆ Correlations to the Common Core ELA Standards
- ◆ Step-by-step teaching moves and language
- ◆ Lucy's point-of-use coaching commentary
- ◆ Student writing samples
- ◆ Lesson artifacts



**Writing Pathways** is designed to help you provide your students with continuous assessment, feedback, and goal setting. Organized around a K–6 continuum of **learning progressions** for opinion, information, and narrative writing, this practical guide includes **performance assessments, student checklists, rubrics, and leveled writing exemplars** that help you evaluate your students’ work and establish where students are in their writing development.

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

OPINION				
OPINION Learning Progression, PreK-6	Learning Progression for Opinion Writing			
	Pre-Kindergarten	Kindergarten	Grade 1	Grade 2
	<b>STRUCTURE</b>			
<b>Overall</b>	The writer told about something she liked or disliked with pictures and some "writing."	The writer told, drew, and wrote his opinion or likes and dislikes about a topic or book.	The writer wrote her opinion or her likes and dislikes and said why.	The writer wrote her opinion or her likes and dislikes and gave reasons for her opinion.
<b>Lead</b>	The writer started by drawing or saying something.	The writer wrote her opinion in the beginning.	The writer wrote a beginning in which he got readers’ attention. He named the topic or text he was writing about and gave his opinion.	The writer wrote a beginning in which he not only gave his opinion, but also set readers up to expect that his writing would try to convince them of it.
<b>Transitions</b>	The writer kept on working.	The writer wrote his idea and then said more. He used words such as <i>because</i> .	The writer said more about her opinion and used words such as <i>and</i> and <i>because</i> .	The writer connected parts of her piece using words such as <i>also</i> , <i>another</i> , and <i>because</i> .
<b>Ending</b>	The writer ended working when he had said, drawn, and "written" all he could about his opinion.	The writer had a last part or page.	The writer wrote an ending for his piece.	The writer wrote an ending in which he reminded readers of his opinion.
<b>Organization</b>	On the writer’s paper, there was a place for the drawing and a place where she tried to write words.	The writer told his opinion in one place and in another place he said why.	The writer wrote a part where she got readers’ attention and a part where she said more.	The writer’s piece had different parts; she wrote a lot of lines for each part.

The vertical alignment of these writing skills help educational communities establish a coherent curriculum of foundational skills teachers can build on as students progress from grade to grade.



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

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

*Writing Pathways'* assessment system is organized around three learning progressions, one for each of the three types of writing. Each progression describes development in the same three main aspects of writing: structure, development, and language conventions. Within the category of structure, the progressions lay out the development for the overall piece, the lead, transitions, the ending, and organization. Within development, the progressions describe both elaboration and craft. The final category, language conventions, is divided into spelling and punctuation. Each category and subcategory is laid out in a pathway that maps the way the skill might develop with your students from pre-K–grade 6.

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

<b>LANGUAGE CONVENTIONS</b>			
<b>Spelling</b>	The writer could read his pictures and some of his words. The writer tried to make words.	The writer could read her writing. The writer wrote a letter for the sounds she heard. The writer used the word wall to help her spell.	The writer used all the words and chunks of words etc.) to help him spell. The writer spelled all the words right and used to help him spell other words.
<b>Punctuation</b>	The writer could label pictures. The writer could write her name.	The writer put spaces between words. The writer used lowercase letters unless capitals were needed. The writer wrote capital letters to start every sentence.	The writer ended sentences with punctuation. The writer used capital names. The writer used commas in lists.

Grade 3	Grade 4	Grade 5	Grade 6
<b>DEVELOPMENT</b>			
The writer not only named her reasons to support her opinion, but also wrote more about each one.	The writer gave reasons to support his opinion. He chose the reasons to convince his readers. The writer included examples and information to support his reasons, perhaps from a text, his knowledge, or his life.	The writer gave reasons to support her opinion that were parallel and did not overlap. She put them in an order that she thought would be most convincing. The writer included evidence such as facts, examples, quotations, micro-stories, and information to support her claim. The writer discussed and unpacked the way that the evidence went with the claim.	The writer included and arranged a variety of evidence to support her reasons. The writer used trusted sources and information from authorities on the topic. The writer explained how her evidence strengthened her argument. She explained exactly which evidence supported which point. The writer acknowledged different sides to the argument.
The writer not only told readers to believe him, but also wrote in ways that got them thinking or feeling in certain ways.	The writer made deliberate word choices to convince her readers, perhaps by emphasizing or repeating words that made readers feel emotions. If it felt right to do so, the writer chose precise details and facts to help make her points and used figurative language to draw readers into her line of thought. The writer made choices about which evidence was best to include or not include to support her points. The writer used a convincing tone.	The writer made deliberate word choices to have an effect on his readers. The writer reached for the precise phrase, metaphor, or image that would convey his ideas. The writer made choices about how to angle his evidence to support his points. When it seemed right to do so, the writer tried to use a scholarly voice and varied his sentences to create the pace and tone of the different sections of his piece.	The writer chose words deliberately to be clear and to have an effect on his readers. The writer reached for precise phrases, metaphors, analogies, or images that would help to convey his ideas and strengthen his argument. The writer chose <i>how</i> to present evidence and explained why and how the evidence supported his claim. The writer used shifts in his tone to help readers follow his argument; he made his piece sound serious.
<b>LANGUAGE CONVENTIONS</b>			
The writer used what she knew about word families and spelling rules to help her spell and edit. The writer got help from others to check her spelling and punctuation before she wrote her final draft.	The writer used what he knew about word families and spelling rules to help him spell and edit. He used the word wall and dictionaries to help him when needed.	The writer used what she knew about word patterns to spell correctly and she used references to help her spell words when needed. She made sure to correctly spell words that were important to her topic.	The writer used resources to be sure the words in her writing were spelled correctly, including returning to sources to check spelling.
The writer punctuated dialogue correctly with commas and quotation marks. While writing, the writer put punctuation at the end of every sentence. The writer wrote in ways that helped readers read with expression, reading some parts quickly, some slowly, some parts in one sort of voice and others in another.	When writing long, complex sentences, the writer used commas to make them clear and correct. The writer used periods to fix her run-on sentences.	The writer used commas to set off introductory parts of sentences, for example, <i>At this time in history, and it was common to...</i> The writer used a variety of punctuation to fix any run-on sentences. The writer used punctuation to cite his sources.	The writer used punctuation such as dashes, colons, parentheses, and semicolons to help him include or connect extra information in some of his sentences.

“The assessment system that undergirds this curriculum is meant as an instructional tool. It makes progress in writing as transparent, concrete, and obtainable as possible and puts ownership for this progress into the hands of learners. This system of assessment demystifies the Common Core State Standards, allowing students and teachers to work toward a very clear image of what good work entails.”

	Grade 2 (1 POINT)	1.5 PTS	Grade 3 (2 POINTS)	2.5 PTS	Grade 4 (3 POINTS)	3.5 PTS	Grade 5 (4 POINTS)	SCORE
<b>STRUCTURE (cont.)</b>								
<b>Transitions</b>	The writer connected parts of her piece using words such as <i>also</i> , <i>another</i> , and <i>because</i> .	Mid-level	The writer connected his ideas and reasons with his examples using words such as <i>for example</i> and <i>because</i> . He connected one reason or example using words such as <i>also</i> and <i>another</i> .	Mid-level	The writer used words and phrases to glue parts of her piece together. She used phrases such as <i>for example</i> , <i>another example</i> , <i>one time</i> , and <i>for instance</i> to show when she wanted to shift from saying reasons to giving evidence and <i>in addition to</i> , <i>also</i> , and <i>another</i> to show when she wanted to make a new point.	Mid-level	The writer used transition words and phrases to connect evidence back to his reasons using phrases such as <i>this shows that...</i>  The writer helped readers follow his thinking with phrases such as <i>another reason</i> and <i>the most important reason</i> . To show what happened he used phrases such as <i>consequently</i> and <i>because of</i> .  The writer used words such as <i>specifically</i> and <i>in particular</i> to be more precise.	
<b>Ending</b>	The writer wrote an ending in which he reminded readers of his opinion.	Mid-level	The writer worked on an ending, perhaps a thought or comment related to her opinion.	Mid-level	The writer wrote an ending for his piece in which he restated and reflected on his claim, perhaps suggesting an action or response based on what he had written.	Mid-level	The writer worked on a conclusion in which he connected back to and highlighted what the text was mainly about, not just the preceding paragraph.	
<b>Organization</b>	The writer's piece had different parts; she wrote a lot of lines for each part.	Mid-level	The writer wrote several reasons or examples why readers should agree with his opinion and wrote at least	Mid-level	The writer separated sections of information using paragraphs.	Mid-level	The writer grouped information and related ideas into paragraphs. He put the parts of his writing in the order that most suited his purpose and helped him prove his reasons and claim.	
								TOTAL

Name: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Rubric for Opinion Writing—Fourth Grade</b>								
	Grade 2 (1 POINT)	1.5 PTS	Grade 3 (2 POINTS)	2.5 PTS	Grade 4 (3 POINTS)	3.5 PTS	Grade 5 (4 POINTS)	SCORE
<b>STRUCTURE</b>								
<b>Overall</b>	The writer wrote her opinion or her likes and dislikes and gave reasons for her opinion.	Mid-level	The writer told readers his opinion and ideas on a text or a topic and helped them understand his reasons.	Mid-level	The writer made a claim about a topic or a text and tried to support her reasons.	Mid-level	The writer made a claim or thesis on a topic or text, supported it with reasons, and provided a variety of evidence for each reason.	
<b>Lead</b>	The writer wrote a beginning in which he not only gave his opinion, but also set readers up to expect that his writing would try to convince them of it.	Mid-level	The writer wrote a beginning in which she not only set readers up to expect that this would be a piece of opinion writing, but also tried to hook them into caring about her opinion.	Mid-level	The writer wrote a few sentences to hook his readers, perhaps by asking a question, explaining why the topic mattered, telling a surprising fact, or giving background information.  The writer stated his claim.	Mid-level	The writer wrote an introduction that led to a claim or thesis and got her readers to care about her opinion. She got readers to care by not only including a cool fact or jazzy question, but also figuring out what was significant in or around the topic and giving readers information about what was significant about the topic.  The writer worked to find the precise words to state her claim; she let readers know the reasons she would develop later.	



	Grade 2 (1 POINT)	1.5 PTS	Grade 3 (2 POINTS)	2.5 PTS	Grade 4 (3 POINTS)	3.5 PTS	Grade 5 (4 POINTS)	SCORE
<b>DEVELOPMENT</b>								
<b>Elaboration*</b>	The writer wrote at least two reasons and wrote at least a few sentences about each one.	Mid-level	The writer not only named her reasons to support her opinion, but also wrote more about each one.	Mid-level	The writer gave reasons to support his opinion. He chose the reasons to convince his readers. The writer included examples and information to support his reasons, perhaps from a text, his knowledge, or his life.	Mid-level	The writer gave reasons to support her opinion that were parallel and did not overlap. She put them in an order that she thought would be most convincing. The writer included evidence such as facts, examples, quotations, micro-stories, and information to support her claim. The writer discussed and unpacked the way that the evidence went with the claim.	(X2)
<b>Craft*</b>	The writer chose words that would make readers agree with her opinion.	Mid-level	The writer not only told readers to believe him, but also wrote in ways that got them thinking or feeling in certain ways.	Mid-level	The writer made deliberate word choices to convince her readers, perhaps by emphasis or repetition.	Mid-level	The writer made deliberate word choices to have an effect on his readers.	(X2)

Building on the learning progressions, these grade-specific rubrics for each kind of writing establish clear benchmarks and help teachers monitor student progress throughout the stages of development.

\* Elaboration and Craft are double-weighted categories: Whatever score a student would get in these categories is worth double the amount of points. For example, if student meets standards in Elaboration, then that student would receive 6 points instead of 3 points.

	Grade 2 (1 POINT)	1.5 PTS	Grade 3 (2 POINTS)	2.5 PTS	Grade 4 (3 POINTS)	3.5 PTS	Grade 5 (4 POINTS)	SCORE
<b>LANGUAGE CONVENTIONS</b>								
<b>Spelling</b>	To spell a word, the writer used what he knew about spelling patterns ( <i>tion, er, ly, etc.</i> ). The writer spelled all of the word wall words correctly and used the word wall to help him figure out how to spell other words.	Mid-level	The writer used what she knew about word families and spelling rules to help her spell and edit. The writer got help from others to check her spelling and punctuation before she wrote her final draft.	Mid-level	The writer used what he knew about word families and spelling rules to help him spell and edit. He used the word wall and dictionaries to help him when needed.	Mid-level	The writer used what she knew about word patterns to spell correctly and she used references to help her spell words when needed. She made sure to correctly spell words that were important to her topic.	
<b>Punctuation</b>	The writer used quotation marks to show what characters said. When the writer used words such as <i>can't</i> and <i>don't</i> , she put in the apostrophe.	Mid-level	The writer punctuated dialogue correctly with commas and quotation marks. While writing, the writer put punctuation at the end of every sentence. The writer wrote in ways that helped readers read with expression, reading some parts quickly, some slowly, some parts in one sort of voice and others in another.	Mid-level	When writing long, complex sentences, the writer used commas to make them clear and correct. The writer used periods to fix her run-on sentences.	Mid-level	The writer used commas to set off introductory parts of sentences, for example, <i>At this time in history, and it was common to . . .</i> The writer used a variety of punctuation to fix any run-on sentences. The writer used punctuation to cite his sources.	
								TOTAL

Teachers, we created these rubrics so you will have your own place to pull together scores of student work. You can use these assessments immediately after giving the on-demands and also for self-assessment and setting goals.

If you want to translate this score into a grade, you can use the provided table to score each student on a scale of 0–4.

**Scoring Guide**

In each row, circle the descriptor in the column that matches the student work. Scores in the categories of Elaboration and Craft are worth double the point value (2, 3, 4, 5, 6, 7, or 8 instead of 1, 1.5, 2, 2.5, 3, 3.5, or 4).

Total the number of points and then track students' progress by seeing when the total points increase.

Total score: \_\_\_\_\_

Number of Points	Scaled Score
1–11	1
11.5–16.5	1.5
17–22	2
22.5–27.5	2.5
28–33	3
33.5–38.5	3.5
39–44	4

The rubrics for assessing writing will help professional learning communities evaluate mastery and plan instruction for large groups of students. While these scores are reductive—reducing the complexity of the work and the response to the work as scores and rubrics always do—they can be extremely useful in comparing and contrasting large numbers of pieces of writing, and they can be useful in reporting general trends across classrooms, schools, and districts.

## Opinion Writing Checklist (continued)

	Grade 4	NOT YET	STARTING TO	YES!	Grade 5	NOT YET	STARTING TO	YES!
<b>Craft</b>	I made deliberate word choices to convince my readers, perhaps by emphasizing or repeating words that would make my readers feel emotions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I made deliberate word choices to had an effect on my readers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	If it felt right to do so, I chose precise details and facts to help make my points and used figurative language to draw the readers into my line of	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I reached for the precise phrase, metaphor, or image that would convey my ideas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Opinion Writing Checklist (continued)

	Grade 4	NOT YET	STARTING TO	YES!	Grade 5	NOT YET	STARTING TO	YES!
<b>Ending</b>	I wrote an ending for my piece in which I restated and reflected on my claim, perhaps suggesting an action or response based on what I had written.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I worked on a conclusion in which I connected back to and highlighted what the text was mainly about,	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- Spelling
- Punctuation

	Grade 4
<b>Organization</b>	I separated sections of information using paragraphs.
<b>Development</b>	
<b>Elaboration</b>	I gave reasons to support my opinion. I chose the reasons to convince my readers.
	I included examples and information to support my reasons, perhaps from a text, my knowledge, or my life.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Opinion Writing Checklist

	Grade 4	NOT YET	STARTING TO	YES!	Grade 5	NOT YET	STARTING TO	YES!
	<b>Structure</b>				<b>Structure</b>			
<b>Overall</b>	I made a claim about a topic or a text and tried to support my reasons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I made a claim or thesis on a topic or text, supported it with reasons, and provided a variety of evidence for each reason.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Lead</b>	I wrote a few sentences to hook my readers, perhaps by asking a question, explaining why the topic mattered, telling a surprising fact, or giving background information.  I stated my claim.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I wrote an introduction that led to a claim or thesis and got my readers to care about my opinion. I got my readers to care by not only including a cool fact or jazzy question, but also figuring out was significant in or around the topic and giving readers information about what was significant about the topic.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
					I worked to find the precise words to state my claim; I let readers know the reasons I would develop later.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Transitions</b>	I used words and phrases to glue parts of my piece together. I used phrases such as <i>for example</i> , <i>another example</i> , <i>one time</i> , and <i>for instance</i> to show when I was shifting from saying reasons to giving evidence and <i>in addition to</i> , <i>also</i> , and <i>another</i> to show when I wanted to make a new point.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I used transition words and phrases to connect evidence back to my reasons using phrases such as <i>this shows that . . .</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
					I helped readers follow my thinking with phrases such as <i>another reason</i> and <i>the most important reason</i> . I used phrases such as <i>consequently</i> and <i>because of</i> to show what happened.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
					I used words such as <i>specifically</i> and <i>in particular</i> in order to be more precise.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The units teach students the CCSS' grade-appropriate skills for both their own grade level and for the upcoming grade. That is, the fourth-grade opinion writing unit supports both the fourth- and the fifth-grade standards. This is done in part because the expectation level of the CCSS for middle school is exceedingly high. For an entire class of students to reach the sixth- and eighth-grade CCSS expectations when they reach those grade levels, teachers need to accelerate students' writing development in the early grades, when the Common Core Standards in writing do not keep the same fast pace as the reading standards.

Based on a grade-specific portion of the learning progressions, these crystal-clear **student checklists** spell out the genre-specific benchmarks students should be working toward and help students set goals and self-assess their work.



An exemplar piece of writing for each writing genre shows how one piece of writing could develop according to the learning progressions.

## Grade 2

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

Dear Principal Santera,

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

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

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

Sam

The writer's ending reminds readers of his opinion.

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

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

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

## Grade 3

The writer used his introduction to set readers up to expect that this will be a piece of opinion writing. He tried to hook the reader into caring about his opinion.

Do you want to know the best sport ever? Football is the best sport. We should be able to play football at recess.

The writer explained several reasons and examples for why people should agree with his opinion, and wrote at least a few sentences about each point.

We should be able to play football because it's fun. Everyone likes football. Everyone watches the Superbowl because they love football. When we play football we have fun. If you get the ball everyone runs after you and tries to grab it. We run around screaming and we have fun.

The writer organized his information so that each part of the writing is about mostly the same thing.

The writer connected his ideas/reasons with his examples using words such as *for example*, and *because*. He also connected reasons and examples to each other by using words such as *also* and *another*.

Everyone in our class knows how to play. For example, I can be the quarterback and Jessie can be the receiver. Even our teacher knows how to play. She told us. We wouldn't leave anyone out. Please let us play!

The writer didn't just tell the reader to believe him. Instead, he included compelling details (in this case, primarily from his own personal knowledge and experience) to help persuade the reader.

Another reason why we should have football is it is good for us. You get to run, throw, and catch. For example, one time I was playing with my brothers and my dog caught the ball. We had to chase after Rufus to get the ball back. I asked my brother and he said, "I get the best workout when I play football." Football is good exercise.

We would be happy if we could play football. Everyone would love it!!! Please let us play!

The writer worked on an ending for his piece. It is likely a thought or comment related to the opinion he is writing about.

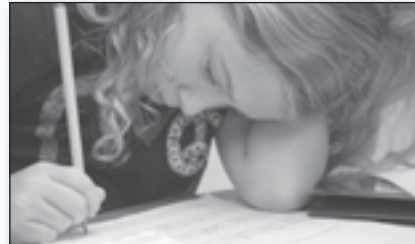
The writer punctuated quotes correctly, with commas and quotation marks.

The writer punctuated in ways that help the reader read with pauses and expression.

These two teacher-written demonstration texts model how a student in Grade 2 and another in Grade 3 might write an opinion/argument piece asking for more time to play football during recess. The accompanying annotations highlight the grade-specific traits you expect to see at each level of writing. These benchmark samples offer teachers, children, and parents concrete tools to assess where a piece of writing falls on the ladder of development.



In addition to the four units of study, each level provides a book of if... then... curricular plans. ***If... Then... Curriculum: Assessment-Based Instruction*** supports targeted instruction and differentiation with five to seven alternative units of study for you to strategically teach before, after, or in between the core curriculum based on your students' needs. This resource also includes If... Then... Conferring Scenarios that help you customize your curriculum through individual and small-group instruction.



## Music in Our Hearts

*Writing Songs and Poetry*

### RATIONALE/INTRODUCTION

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

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

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

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

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

### Alternate Unit, Grade 1

IF your students struggle in *Small Moments: Writing with Focus, Detail, and Dialogue* and you want to give them additional scaffolds in conventions, word choice, language, and looking closely to write with description, THEN you might want to teach this unit as a precursor to the rest of the units, which are more sophisticated.

“The quality of writing instruction will rise dramatically not only when teachers study the teaching of writing but also when teachers study their own children’s intentions and progress as writers. Strong writing is always tailored for and responsive to the writer.”



Despite the uniqueness of each child, there are particular ways they struggle, and predictable ways you can help. We can use all we know about child development, learning progressions, writing craft, and grade-specific standards to anticipate and plan for the individualized instruction our students are apt to need.

## Opinion Writing



If . . .	After acknowledging what the child is doing well, you might say . . .	Leave the writer with . . .
<p><b>Supports are not parallel or equal in weight.</b> This writer has developed a thesis and supports. While all the supports may support the writer's overall claim, they are not parallel. For instance, when arguing that "dogs make great friends," the writer may have suggested that this is because (A) they always listen to you, (B) they play with you, and (C) one time I was sad and my dog cuddled with me. Supports A and B are both reasons for or ways that dogs can make great friends. Support C is an example of <i>one time</i> a dog made a good friend. This writer needs help identifying places where one or more supports are not parallel and/or are not equal in weight to the others.</p>	<p>As a writer, you want each part of your essay to be about equal in weight. What I mean by this is that all your supports should prove your overall claim <i>and</i> they should be something you can elaborate on with several examples. Today, I want to teach you that writers look back over their supports and ask, "Are these all equal in size?" One way they test out this question is by checking to see if they can give two to three examples for each support. If they can't, they have to revise the supporting reason to make it bigger.</p>	<p>Do you have examples to prove each of your supports? Support _____ Example #1: _____ Example #2: _____ Support _____ Example #1: _____ Example #2: _____ Support _____ Example #1: _____ Example #2: _____</p>
<p><b>The writer is new to the writing workshop or this particular genre of writing.</b> This writer struggles not because he has struggled to raise the level of his opinion writing, but because this is a new genre for him. He may dis-</p>	<p>As a writer, it can be particularly hard to write well if you don't have a vision, a mental picture, of what you hope to produce. Today, I want to teach you that one way writers learn about the kinds of writing they hope to produce is by studying mentor texts. They read a mentor text once, enjoying it as a piece of writing. Then, they read it again, this time asking, "How do opinion pieces seem to go?" They label what notice and then try it in their own writing.</p>	<p>Writers use mentor texts to help them imagine what they hope to write. They:</p> <ol style="list-style-type: none"> <li>1. Read the text and enjoy it as a piece of writing.</li> <li>2. Ask, "How do opinion pieces seem to go?"</li> <li>3. Label what they notice.</li> <li>4. Try some of what they noticed in their own writing.</li> </ol>
	<p>Paragraph is like a signal to a reader. It says, "I just made an important point. Now I'm moving onto something else." Paragraphs give writers an opportunity to take in evidence part-by-part, reason-by-reason. Readers expect that opinion writers will separate their reasons into paragraphs, with one section for each reason. Writers reread their writing, take note of when they've moved from one reason to another, and insert a paragraph there.</p>	<p>Opinion writers use paragraphs to separate their reasons. Each paragraph has:</p> <p style="text-align: center;">Reasons + Evidence</p>

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

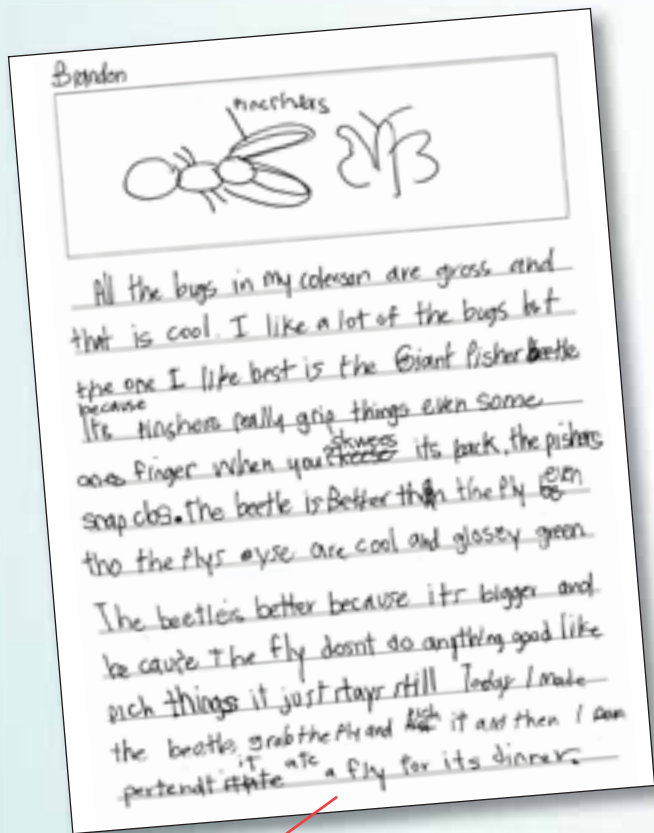
### If... Then... Conferring Scenarios, Grade 3

These charts will help you to anticipate, spot, and teach into the challenges your writers face during the independent work portion of your writing workshop. They lay out the specific strategy you might teach and the way you might contextualize the work for your writers.

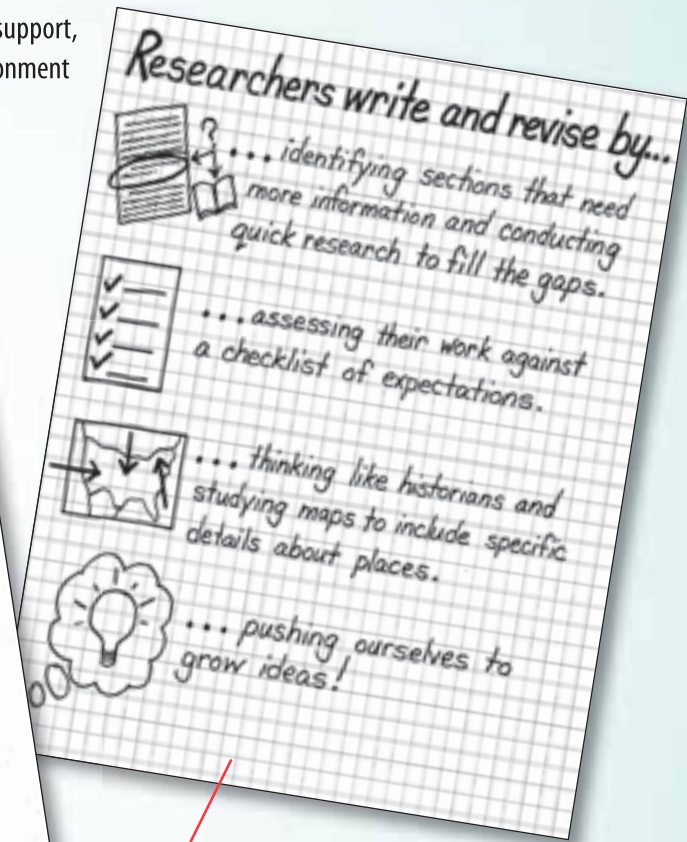
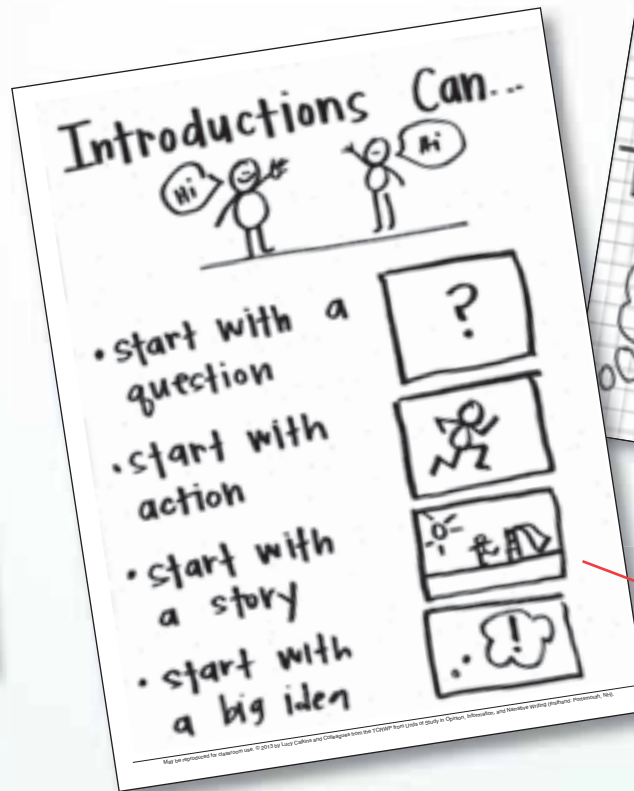
# Resources for Teaching Writing CD-ROMs



The **Resources for Teaching Writing CD-ROM** for each grade provides unit-specific print resources to support your teaching throughout the year. You'll find a rich assortment of instructional tools including **learning progressions, checklists and rubrics, correlations to the CCSS, paper choices, and teaching charts**. Offering daily support, these resources will help you establish a structured learning environment that fosters independence and self-direction.



Student writing samples illustrate different ways different students have exemplified the standard and highlight essential features of each writing genre.



A wide range of fresh-from-the-classroom instructional charts model proven teaching artifacts that are easy to copy and customize.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Editing Checklist

1. I have checked that this makes sense and that there are no words or parts missing.
2. All my sentences are complete, and I have checked for run-ons and fragments.
3. I have used correct capitalization (for names and the beginning of sentences).
4. I have used commas and quotation marks for dialogue.
5. All my verbs and subjects agree (past, present, future).

“The writing workshop needs to be simple and predictable enough that your youngsters can learn to carry on within it independently. The materials and teaching tools you provide students will help you establish such a predictable, structured learning environment.”

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Opinion Writing Checklist

**Grade 4**

		NOT YET	STARTING TO	YES!
<b>Overall</b>	<b>Structure</b> I made a claim about a topic or a text and tried to support my reasons.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Lead</b>	I wrote a few sentences to hook my readers, perhaps by asking a question, explaining why the topic mattered, telling a surprising fact, or giving background information.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Transitions</b>	I stated my claim. I used words and phrases to glue parts of my piece together. I used phrases such as <i>for example, another example, one time, and for instance</i> to show when I was shifting from saying reasons to giving evidence and in addition to, also, and another to show when I wanted to make a new point.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Ending</b>	I wrote an ending for my piece in which I restated and reflected on my claim, perhaps suggesting an action or response based on what I had written.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Organization</b>	I separated sections of information using paragraphs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Elaboration</b>	<b>Development</b> I gave reasons to support my opinion. I chose the reasons to convince my readers. I included examples and information to support my reasons, perhaps from a text, my knowledge, or my life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Craft</b>	I made deliberate word choices to convince my readers, perhaps by emphasizing or repeating words that would make my readers feel emotions. If it felt right to do so, I chose precise details and facts to help make my points and used figurative language to draw the readers into my line of thought. I made choices about which evidence was best to include or not include to support my points. I used a convincing tone.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Spelling</b>	<b>Language Conventions</b> I used what I know about word families and spelling rules to help me spell and edit. I used the word wall and dictionaries to help me when needed.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Punctuation</b>	When writing long complex sentences, I used commas to make them clear and correct. I used periods to fix my run-on sentences.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Common Core State Standards Alignment				
Session	Writing Standards	Reading Standards	Speaking and Listening Standards	Language Standards
1	W.4.1, W.4.4, W.4.7, W.4.8, W.4.9.a	RL.4.1, RL.4.4, RL.4.10, RFS.4.4, RL.5.1	SL.4.1, SL.4.4	L.4.1, L.4.2, L.4.3.a, L.4.4.a, L.4.5.a,b
2	W.4.1, W.4.7, W.4.8, W.4.9.a	RL.4.1, RL.4.3	SL.4.1	L.4.1, L.4.2, L.4.3.a, L.4.6
3	W.4.3, W.4.4, W.4.5, W.4.9.a	RL.4.1, RL.4.3	SL.4.1, SL.4.3	L.4.1, L.4.2, L.4.3.a
4	W.4.1.a,b, W.4.4, W.4.5, W.4.8	RL.4.1, RL.4.2, RL.4.3	SL.4.1	L.4.1, L.4.2, L.4.3.a
5	W.4.1.b,c, W.4.3.a,b, W.4.9.a	RL.4.1, RL.4.3, RL.4.4	SL.4.1, SL.4.4	L.4.1, L.4.2, L.4.3.a, L.4.6
6	W.4.1.b,c, W.4.9.a	RL.4.1, RL.5.1	SL.4.1, SL.4.2, SL.4.4	L.4.1.e,f, L.4.2.a,b,c, L.4.3, L.4.6
7	W.4.1.b,c, W.4.9.a	RL.4.1	SL.4.1, SL.4.3, SL.4.4	L.4.1.d,f, L.4.2, L.4.3
8	W.4.1.a,b,c,d, W.4.4, W.4.5, W.4.10	RL.4.1, RL.4.2, RL.4.3	SL.4.1, SL.4.3	L.4.1, L.4.2, L.4.3.a, L.4.6
9	W.4.1, W.4.7, W.4.8, W.4.9.a	RL.4.1, RL.4.2	SL.4.1	L.4.1, L.4.2, L.4.3, L.4.6
10	W.4.1.a,b, W.4.5	RL.4.2	SL.4.1, SL.4.4	L.4.1, L.4.2, L.4.3.a
11	W.4.1, W.4.4, W.4.10	RL.4.1, RL.4.2	SL.4.1	L.4.1, L.4.2, L.4.3, L.4.6
12	W.4.1.a,d, W.4.5	RL.4.2	SL.4.1	L.4.1, L.4.2, L.4.3.a,c, L.4.6
13	W.4.1.b, W.4.5	RL.4.1, RL.4.4	SL.4.1	L.4.1, L.4.2, L.4.3, L.4.5.a,b,c
14	W.4.1, W.4.5	RFS.4.4	SL.4.1	L.4.1, L.4.2, L.4.3
15	W.4.1.b, W.4.4, W.4.7, W.4.8	RL.4.9	SL.4.1	L.4.1, L.4.2, L.4.3
16	W.4.1.a, W.4.4	RL.4.1, RL.4.2, RL.4.9	SL.4.1	L.4.1, L.4.2, L.4.3, L.4.6
17	W.4.1, W.4.5, W.4.10	RL.4.1, RL.4.9, RL.5.1	SL.4.1	L.4.1, L.4.2, L.4.3, L.4.6
18	W.4.1.b,c, W.4.5	RL.4.1, RFS.4.4	SL.4.1	L.4.1, L.4.2, L.4.3, L.4.6
19	W.4.4, W.4.5	RFS.4.4	SL.4.1	L.4.1, L.4.2.b,c, L.4.3
20	W.4.4	RFS.4.4	SL.4.1, SL.4.4, SL.4.6	L.4.3.c

\*Bold indicates major emphasis

Because writing workshop instruction involves students in writing, reading, speaking and listening, and language development, each session in each unit of study is **correlated to the full Common Core State Standards for English Language Arts.**

Genre-specific checklists support self-assessment and goal setting, as well as writing rehearsal, revision, and editing.

# Units of Study Trade Book Packs

Each **Units of Study Trade Book Pack** includes three to four age-appropriate trade books that are used in the units to model effective writing techniques, encourage students to read as writers, and provide background knowledge.

## Kindergarten

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

## Grade 1

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

## Grade 2

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

## Grade 3

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

## Grade 4

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

## Grade 5

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

Because some teachers may want to purchase class sets and others may already own these popular books, these are available as an optional purchase. See the back cover for more details.

“Any effective writing curriculum acknowledges that it is important for writers to be immersed in powerful writing—literature and other kinds of texts. Children especially need opportunities to read as writers. By studying the work of other authors, students not only develop a felt sense of what it is they are trying to make but also learn the traditions of that particular kind of text.”





# Implementation and Professional Development Options

In addition to offering curricular support, the Units of Study series also includes **embedded professional development**. Through its regular coaching tips and detailed descriptions of carefully crafted teaching moves and language, essential aspects of the teaching are underscored and explained at every turn in every session. The professional development embedded in this series can be further enhanced through online, on-site, and off-site opportunities.

## ➤ Online

**Classroom Videos:** 40 live-from-the-classroom videos let you eavesdrop on Lucy and her colleagues as they teach opinion, information and narrative writing. These clips model the types of Common Core-aligned minilessons, conferences, and shares you will engage in as you teach these units of study. View these videos at [vimeo.com/tcrwp/albums](https://vimeo.com/tcrwp/albums)

**Study Guide:** A step-by-step study guide offers professional learning communities a collegial platform to explore the series' features and components and plan their next steps. Visit [www.UnitsofStudy.com](http://www.UnitsofStudy.com) to download your copy today.

**Implementation Webinar:** From the comforts of your own laptop a trained consultant can help you unpack your new units of study. Whether you want to jump right in and start teaching or first explore the workshop's guiding principles and practices, this webinar will help you get started your way. For additional information visit [www.UnitsofStudy.com](http://www.UnitsofStudy.com).

**Twitter Chats and Book Talks:** Join Lucy and her colleagues for regular twitter chats and book talks. For more information follow them at @tcrwp or search #TCWRP or #TCWRPcoaching. For TCRWP's Guide to Twitter, please go the "Resources" section of [www.readingandwritingproject.com](http://www.readingandwritingproject.com), you'll find that and more in "How-tos and Guides."

## ➤ On-Site

**Professional Development Day:** Invite one of Lucy's colleagues to come to your school for a Units of Study professional development day. These sessions will help teachers unpack the series' components, grasp the big picture of leading effective workshop teaching, and gain an understanding of how to integrate assessment into their curriculum.

**Large group cost:** \$3500–\$5000/day, all inclusive for 50–150 people  
**Small group cost:** \$2800–\$3500/day, all inclusive.  
Highly flexible scheduling available.

*For additional information, contact*  
Judith Chin, Coordinator of Strategic Development at  
[judith.chin@readingandwritingproject.com](mailto:judith.chin@readingandwritingproject.com)  
or call 212-678-3327.

### **Multi-Day Training and Homegrown Institutes:**

Invite a TCRWP staff developer to work in your school or district with a cohort of educators for multiple days. For each area of staff development in which you choose to focus, the Project provides resources such as curriculum maps, curriculum calendars, and planning templates.

**Small groups:** \$2000–\$2500/day plus travel expenses.

*For additional information, contact*  
Kathy Neville, Executive Administrator, at  
[kathy@readingandwritingproject.com](mailto:kathy@readingandwritingproject.com)  
or call 917-484-1482.

## ➤ Off-Site

**Lucy Calkins Workshops:** Teachers College and Heinemann both offer one-day workshops by Lucy Calkins on the new *Units of Study in Opinion, Information, and Narrative Writing*. For dates and locations of workshops near you, visit [ReadingandWritingProject.com](http://ReadingandWritingProject.com) and [Heinemann.com/pd](http://Heinemann.com/pd)

**TCRWP Institutes:** Visit Teachers College for a series of institutes lead by world-renowned teacher-educators and other all-stars in the field of literacy and learning. Institutes include small and large group sections that are designed to help teachers, coaches, and administrators establish vibrant, rigorous models of best practice.

*For additional information, contact*  
Lisa Cazzola, Project Coordinator, at  
[lisa@readingandwritingproject.com](mailto:lisa@readingandwritingproject.com)  
or call 212-678-3195.

*For registrations and applications go to*  
[readingandwritingproject.com/institutes.html](http://readingandwritingproject.com/institutes.html)

# GRADE BY GRADE COMPONENTS OVERVIEW

TEACHER'S GUIDE & CD-ROM

FOUR UNITS OF STUDY

K



1



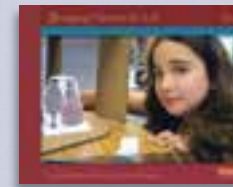
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3



4



5





**WRITING PATHWAYS**

**IF... THEN... CURRICULUM**

**TRADE BOOK PACKS**

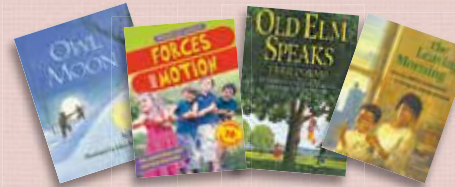
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# UNITS OF STUDY in Opinion, Information, and Narrative Writing

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



Building on the best practices and proven frameworks in the original Units of Study for Teaching Writing series, this new series offers grade-by-grade plans for teaching writing workshops that help students meet and exceed the Common Core State Standards.

## These new units will:

- ◆ help you teach **opinion, information, and narrative writing** with increasing complexity and sophistication
- ◆ unpack the **Common Core writing standards** as you guide students to attain and exceed those expectations
- ◆ foster **high-level thinking**, including regular chances to synthesize, analyze, and critique
- ◆ develop and refine strategies for **writing across the curriculum**
- ◆ support **greater independence and fluency** through intensive writing opportunities
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- ◆ provide a ladder of exemplar texts that model **writing progressions across the elementary grades**.

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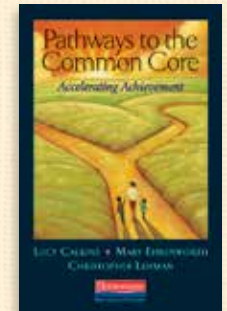
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