

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

A Common Core Workshop Curriculum

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

Unit Overviews and Contents

Grades K–5

“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.”

—Lucy Calkins

Instruction in the *Units of Study in Opinion, Information, and Narrative Writing* series is organized around four grade-specific units of study at each level and a book of if/then curricular plans. The four units of study at each grade level are organized around opinion, information, and narrative writing. Each unit of study contains 18-22 sequential sessions subdivided into three to four bends, with each bend walking you step-by-step through the entire writing process from planing and drafting to revising and editing and eventually to publication. Each session lays out the teaching points, minilessons, conferences, and small-group work in a way that will help you replicate, and eventually personalize Lucy and her colleagues’ carefully crafted teaching moves and language. In addition, the grade-specific book *If... Then... Curriculum: Assessment-Based Instruction* supports targeted instruction and differentiation with alternative assessment-based units. Each includes five to eight concise units of study for you to strategically teach before, after (or in-between) the core curriculum based on your students needs.

KINDERGARTEN

The kindergarten series begins with Lucy and her colleagues helping children approximate writing. 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 newfound 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.

UNIT 1: **Launching the Writing Workshop**

by Lucy Calkins • Amanda Hartman

CONTENTS

WE ARE ALL WRITERS We Are All Writers ■ Writers Know that “When We Are Done, We Have Just Begun.” ■ Carrying on Independently as Writers ■ Writers Call to Mind What They Want to Say, Then Put that onto the Page ■ Stretching Out Words to Write Them ■ Writing Even Hard-to-Write Ideas

WRITING TEACHING BOOKS Turning Pieces into Scrolls and Books ■ Planning Teaching Books Page by Page ■ Asking and Answering Questions to Add More ■ Stretching Out Words to Write Even More Sounds ■ Making Writing the Best It Can Be

WRITING STORIES Getting Ideas for Stories and Practicing Storytelling ■ Planning Stories Page by Page: Planning and Telling Stories across Pages ■ Adding More Details to Pictures and Stories ■ Stretching and Writing Words: Hearing and Recording Sounds in Sequence ■ Bringing Our Writing to Life: Adding Dialogue with Speech Bubbles ■ Using Everything To Make Pieces the Best They Can Be

PREPARING FOR PUBLICATION Editing ■ Reading into the Circle: An Author’s Celebration

UNIT 2: **Writing for Readers**

by Lucy Calkins • Natalie Louis

CONTENTS

WRITING STORIES THAT PEOPLE CAN REALLY READ Writing for Readers ■ How to Write True Stories that Readers Really Want to Read ■ Drawing Stories For Readers ■ Writing Sentences that Tell a Story ■ The Power of Rereading

TOOLS GIVE WRITERS EXTRA POWER Checklists Can Help Writers Make Powerful Stories ■ A Vowel Chart Can Help with the Middles of Words ■ Writing Readable Stories Using Word Walls ■ Writing Stories with True Words: Making Stories Talk ■ Using Reading Partnerships to Support More Conventional Writing ■ Using a Partner to Hear More Sounds in Words ■ Putting it Together: How to Make Readable Writing (Guided Inquiry Lesson)

PARTNERING FOR REVISION: MAKING STORIES MORE FUN TO READ Writers Search Their Mental and Drawn Pictures to Make Their Stories Better ■ Writers Use Flaps to Make Better Stories ■ Writing Amazing Story Beginnings ■ Writers Work With Partners to Answer Reader’s Questions

PREPARING FOR PUBLICATION Writers Use All They Know to Select and Revise a Piece to Publish ■ Ending with Feelings ■ Writers Make Their Pieces Beautiful to Get Ready For Publication ■ A Final Celebration: Bringing True Stories to Life

UNIT 3: **How-To-Books: Writing to Teach Others**

by Lucy Calkins • Laurie Pessah • Elizabeth Moore

CONTENTS

WRITING HOW-TO BOOKS, STEP BY STEP Writers Study the Kind of Writing They Plan to Make ■ Writers Use What They Already Know: Touching and Telling Steps Across the Pages ■ Writers Become Readers, Asking, “Can I Follow This?” ■ Writers Answer a Partner’s Questions ■ Writers Label Their Diagrams to Teach Even More Information ■

Writers Write as Many Books as They Can ■ Writers Reflect and Set Goals to Create Their Best Information Writing

USING MENTOR TEXTS FOR INSPIRATION: REVISING OLD HOW-TO BOOKS AND WRITING NEW ONES

Writers Emulate Features of Informational Writing Using a Mentor Text ■ Writing for Your Readers: Using the Word *You* ■ How-To Book Writers Picture Each Step and then Choose Exactly Right Words ■ Elaboration in How-To Books: Writers Guide Readers with Warnings, Suggestions, and Tips ■ ”Balance on One Leg Like a Flamingo”: Using Comparisons to Give Readers Clear Directions

KEEPING READERS IN MIND Writers Write How-To Books about Things They Learn Throughout the Day and from Books ■ Writing a Series or Collection of How-To Books To Teach Others Even More about a Topic ■ Writers Can Write Introductions and Conclusions To Help Their Readers ■ Writers Use Everything They Know To Make Their How-To Books Easy To Read

GIVING HOW-TO BOOKS AS GIFTS How-To Books Make Wonderful Gifts! ■ Preparing for the Publishing Party: Writers Do Their Best Work Now to Share It Later ■ Publishing Celebration: Writers Are Teachers!

UNIT 4: **Persuasive Writing of All Kinds: Using Words to Make a Change**

by Lucy Calkins • Elizabeth Dunford

CONTENTS

EXPLORING OPINION WRITING: MAKING OUR SCHOOL A BETTER PLACE Words Are Like Magic Wands: They Can Make Things Happen ■ Convincing People: Providing Reasons and Consequences ■ Don’t Stop There! Generating More Writing for More Causes ■ Writers Reread and Fix Up Their Writing ■ Spelling Strategies Give Writers Word Power ■ Hear Ye! Hear Ye! Writing To Spread the Word (A Mini-Celebration)

SENDING OUR WORDS OUT INTO THE WORLD: WRITING LETTERS TO MAKE A CHANGE Writing Letters that Reach Readers ■ Studying a Mentor Text (a Guided Inquiry) ■ Knowing Just What To Say: Angling Letters to Different Audiences ■ How Can We Make it Better? Imagining Solutions ■ Wait! What’s that Say? Fixing Up Letters Before Mailing Them

PERSUASIVE WRITING PROJECTS Draw on a Repertoire of Strategies to Write about a World Problem ■ Sound Like an Expert! Teaching Information to Persuade Your Audience ■ More on Adding Detailed Information to Persuasive Writing ■ Writing How-To Books to Make a Change ■ Editing for Punctuation: Partner Work ■ Speaking Up and Taking a Stand: Planning and Rehearsing Speeches ■ Fixing and Fancying Up for Publication Using the Super Checklist ■ The Earth Day Fair: An Author’s Celebration

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

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

ALTERNATE AND ADDITIONAL UNITS

Storytelling Across the Pages: First Steps for Personal Narrative Writing ■ Looking Closely: Observing, Labeling & Listing Like Scientists ■ Writing Pattern Books to Read, Write, and Teach ■ Writing All-About Books ■ Music In Our Hearts: Songs and Poetry ■ With a Little Help from My Friends: Independent Writing Projects across the Genres

GRADE 1

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 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*.

UNIT 1: **Small Moments: Writing with Focus, Detail, and Dialogue**

by Lucy Calkins • Abby Oxenhorn Smith • Rachel Rothman

CONTENTS

WRITING SMALL MOMENT STORIES WITH INDEPENDENCE Lives Are Full of Stories to Tell ■ Planning for Writing: Writers Touch and Tell, Sketch, Then Write ■ Using Pictures to Add On ■ Stretching Words to Spell Them: Hearing and Recording All Sounds ■ Zooming In: Focusing on Small Moments ■ Partnerships and Storytelling ■ Reading Our Writing Like We Read Our Books

BRINGING SMALL MOMENT STORIES TO LIFE Unfreezing Our Characters and Our Writing ■ Telling Stories in Itsy-Bitsy Steps ■ Bringing What’s Inside Out: Making Characters Think and Feel ■ Using Drama to Bring Stories to Life ■ Using Familiar Words to Spell New Words ■ Editing: Capital Letters and End Marks Help Readers

STUDYING OTHER WRITERS’ CRAFT Studying a Story to Learn Ways the Author Makes It Special ■ Trying Out a Craft Move from a Mentor Text: Writing with Exact Actions ■ Trying Out a Craft Move from a Mentor Text: Writing with Pop-Out Words ■ Turning to Other Mentor Texts

FIXING AND FANCYING UP OUR BEST WORK Using All We Know to Revise ■ Editing with a Checklist ■ Making Books Ready for the Library ■ A Celebration

UNIT 2: **Nonfiction Chapter Books**

by Lucy Calkins • Kristine Mraz • Barbara Golub

CONTENTS

WRITING TEACHING BOOKS WITH INDEPENDENCE Writers Get Ready to Write by Teaching All About a Topic ■ Writers Tell Information across their Fingers, Sketch, then Write ■ Writers Keep Readers in Mind, Writing to Answer Their Questions ■ Nonfiction Writers Teach with Pictures as well as Words ■ Being Brave Enough to Spell Domain-Specific Words (Spelling Fancy Words) ■ Nonfiction Writers Use Readers to Help Them Add and Subtract ■ Taking Stock: Self-Assessing and Setting Goals ■ Editing: Spelling, Capitals, and Punctuation

NONFICTION WRITERS CAN WRITE CHAPTER BOOKS! Writing Tables of Contents ■ Planning and Writing Chapters While Resolving to Get Better ■ Writers Write with Details and Help Readers Picture the Details by Using Comparisons ■ Different Kinds of Writing in Teaching Books: Chapters Can Contain How-To Writing, Persuasive Writing, and Stories ■ Introductions and Conclusions ■ Fix up Writing by Pretending to Be a Reader

WRITING CHAPTER BOOKS WITH GREATER INDEPENDENCE Writers Use All They Know to Plan for New Chapter Books ■ Writers Do Research, Like Finding Images or Photos, to Help Them Say More ■ Editing “On the Go”: Varying End Punctuation to Bring Out a Teaching Book’s Meaning ■ Using Craft Moves Learned in *Small Moments*: Pop-Out Words and Speech Bubbles ■ Editing Step by Step ■ A Final Celebration: A Letter to Teachers

UNIT 3: **Writing Reviews**

by Lucy Calkins • Elizabeth Dunford • Celena Dangler Larkey

CONTENTS

BEST IN SHOW: JUDGING OUR COLLECTIONS People Collect Things and Write Opinions about Their Collections

■ Explaining Judgments in Convincing Ways ■ “How Do I Write This Kind of Writing Well?” ■ Opinion Writers Expect Disagreement ■ Awarding Booby Prizes for More Practice—and More Fun ■ Bolstering Arguments ■ Editing and Publishing: Making Writing “Best in Show”!

WRITING PERSUASIVE REVIEWS Writing Reviews to Persuade Others ■ Talking Right to Readers ■ Making Comparisons in Writing ■ Hook Your Reader: Writing Catchy Introductions and Conclusions ■ Partners Work Together to Give Writing Checkups! ■ Making Anthologies: A Celebration

WRITING PERSUASIVE BOOK REVIEWS Using All You Know to Write Book Reviews ■ Don’t Spill the Beans!: Giving Sneak Peek Summaries ■ Not Too Long, Not Too Short!: Using Conjunctions ■ Review a Review?: Making Sure Reviews are Brim Full of the Best Work! ■ Book Review Talks: A *Reading Rainbow*-Style Celebration

UNIT 4: **From Scenes to Series: Writing Fiction**

by Mary Ehrenworth • Christine Holley

CONTENTS

FICTION WRITERS SET OUT TO WRITE REALISTIC FICTION! Serious Fiction Authors Do Some Serious Pretending ■ Writers Develop a “Can-Do,” Independent Attitude ■ Writers Learn to Get Their Characters Out of Trouble ■ Serious Writers Get Serious about Spelling ■ Taking Stock: Writers Use Checklists to Set Goals

FICTION WRITERS SET OUT TO WRITE Series Writers Always Have a Lot to Write About ■ Introducing Your Character in Book One of a Series: What Does Your Reader Want to Know? ■ Writers Develop Their Dialogue ■ Saddle Up to the Revision Party—and Bring Your Favorite Writer ■ Celebrating Our First Series

BECOMING MORE POWERFUL AT REALISTIC FICTION: STUDYING THE GENRE AND STUDYING OURSELVES AS WRITERS Series Writers Investigate What Makes Realistic Fiction Realistic ■ Writers “Show, Not Tell” by Focusing on Tiny Realistic Details ■ Fiction Writers Include Chapters: Writing a Beginning, Middle, and End ■ Patterns Help Writers Elaborate ■ Writers Use Their Superpowers to Work with Greater Independence

GETTING READY TO PUBLISH OUR SECOND SERIES Punctuation Parties ■ Writers Use Illustrations to Tell Important Details ■ “Meet the Author” Page ■ Getting Ready for the Final Celebration ■ A Celebration of Series Writers: The Grand Finale!

If...Then...Curriculum: Assessment-Based Instruction, Grade 1

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

ALTERNATE AND ADDITIONAL UNITS

Authors as Mentors: Craftsmanship and Revision ■ Music In Our Hearts: Songs and Poetry ■ Writing How-To Books ■ Science Information Books about Liquids, Solids, and Gases ■ Independent Writing Projects across the Genres

GRADE 2

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.

UNIT 1: **Lessons from the Masters: Improving Narrative Writing**

by Lucy Calkins • Amanda Hartman • Julia Mooney

CONTENTS

STUDYING THE MASTERS FOR INSPIRATION AND IDEAS Discovering Small Moments That Matter: Generating Ideas for Writing ■ Capturing Story Ideas: Tiny Topics Notepads ■ Stretching Out Small Moments ■ Writing with Detail: Magnifying a Small Moment ■ Revising with the Masters: Crafting Powerful Endings ■ Rereading Like Detectives: Making Sure Writing Makes Sense and Sounds Right ■ Working Hard: Setting Goals and Making Plans for Writing Time

NOTICING AUTHOR’S CRAFT: STUDYING IMAGERY, TENSION, AND LITERARY LANGUAGE IN OWL MOON Revising with Intent ■ Close Reading: Learning Writing Moves from a Text ■ Learning to Write in Powerful Ways: Trying Out Craft Moves Learned from Mentor Authors ■ Learning to Write in Powerful Ways: Trying Out a Second Craft Move ■ Emulating Authors in Ways That Matter: Revising in Meaningful Ways ■ Mining Mentor Texts for Word Choice: Studying and Revising for Precise and Specific Language ■ Rereading and Quick Editing: Preparing for a Mini-Celebration

STUDY YOUR OWN AUTHORS Learning Craft Moves from Any Mentor Text ■ Being Bold: Trying New Craft Moves ■ Writers Can Help Each Other: Partners Offer Feedback ■ Editing and Preparing for Publication ■ A Celebration

UNIT 2: **Lab Reports and Science Books**

by Lucy Calkins • Lauren Kolbeck • Monique Knight

CONTENTS

WRITING AS SCIENTISTS DO Learning to Write about Science ■ Studying a Mentor Text: Procedural Writing ■ New Wonderings, New Experiments ■ Authors Share Scientific Ideas/Conclusions ■ Scientists Learn from Other Sources as Well as from Experiments ■ Student Self-Assessment and Plans

WRITING TO TEACH OTHERS ABOUT OUR DISCOVERIES Remember All You Know about Science and about Scientific Writing for New Experiments ■ Studying a Mentor Text: The “Results” Page ■ Comparing Results and Reading More Expert Materials to Consider New Questions ■ Designing and Writing a New Experiment ■ Editing: Domain-Specific Language

WRITING ABOUT FORCES AND MOTION IN INFORMATION BOOKS Drawing on All We Know to Rehearse and Plan Information Books ■ Tapping Informational Know-How for Drafting ■ Studying Mentor Texts: Integrating Scientific Information ■ Using Comparisons to Teach Readers ■ Showing Hidden Worlds with Science Writing ■ Introductions and Conclusions: Addressing an Audience ■ Editing: Aligning Expectations to the Common Core ■ Celebration: Writing and Science Exhibition

UNIT 3: **Writing About Reading**

by Lucy Calkins • Shanna Schwartz • Alexandra Marron • Elizabeth Dunford

CONTENTS

LETTER WRITING: A GLORIOUS TRADITION Writing Letters to Share Ideas About Characters ■ Getting Energy for Writing by Talking ■ Writers Generate More Letters: Developing New Opinions by Looking at Pictures ■ Writers Make Their Letters about Books Even Better by Retelling Important Parts ■ Keeping Audience in Mind ■ Using a Checklist to Set Goals for Ourselves As Writers

RAISING THE LEVEL OF OUR LETTER WRITING Writing about More than One Part of a Book ■ Reading Closely to Generate More Writing ■ Gathering More Evidence to Support Each of Our Opinions ■ Why Is the Author Using a Capital Here? ■ Publishing Our Opinions for All to Read

WRITING NOMINATIONS AND AWARDING FAVORITE BOOKS And the Nominees Are... ■ Prove it! Adding Quotes to Support Opinions ■ Good. Better. Best. ■ Giving Readers Signposts and Rest Stops ■ Writing Introductions and Conclusions to Captivate ■ Using a Checklist to Set Writerly Goals ■ Keep the Elaboration Going ■ Awarding Our Favorites: A Book Fair Celebration

UNIT 4: **Poetry: Big Thoughts in Small Packages**

by Lucy Calkins • Stephanie Parsons • Amy Ludwig VanDerwater

CONTENTS

SEEING WITH POETS' EYES Seeing with Poets' Eyes ■ Listening for Line Breaks ■ Putting Powerful Thoughts in Tiny Packages ■ Poets Find Poems in the Strong Feelings and Concrete Details of Life ■ Editing Poetry

DELVING DEEPER: EXPERIMENTING WITH LANGUAGE AND SOUND TO CREATE MEANING Searching for Honest, Precise Words: Language Matters ■ Patterning Through Repetition ■ Poems Are Moody ■ Using Comparisons to Clarify Feelings and Ideas ■ Stretching Out a Comparison

TRYING STRUCTURES ON FOR SIZE Studying Structure ■ Close Reading of a Mentor Text ■ Matching Structures to Feelings ■ Playing with Point of View ■ Revising Poems: Replacing Feeling Words with Word Pictures ■ Editing Poems: Reading Aloud to Find Trouble Spots ■ Presenting Poems to the World: An Author's Celebration

If...Then...Curriculum: Assessment-Based Instruction, Grade 2

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

ALTERNATE AND ADDITIONAL UNITS

Launching with Small Moments ■ Information Books: Using Writing to Teach Others All About Our Favorite Topics ■ Write Gripping Fictional Stories with Meaning and Significance ■ Writing Persuasive Reviews ■ Independent Writing Projects Across the Genres

GRADE 3

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 new-found 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.

UNIT 1: **Crafting True Stories**

by Lucy Calkins • Marjorie Martinelli

CONTENTS

WRITING PERSONAL NARRATIVES WITH INDEPENDENCE Starting the Writing Workshop: Visualizing Possibilities ■ Finding Ideas and Writing Up a Storm ■ Drawing on a Repertoire of Strategies: Writing with Independence ■ Writers Use a Storyteller's Voice. They Tell Stories, Not Summaries ■ Taking Stock: Pausing to Ask, "How Am I Doing?" ■ Editing as We Go: Making Sure Others Can Read Our Writing

BECOMING A STORYTELLER ON THE PAGE Rehearsing: Storytelling and Leads ■ Writing Discovery Drafts ■ Revising by Studying What Other Authors Have Done ■ Storytellers Develop the Heart of a Story ■ Paragraphing to Support Sequencing, Dialogue, and Elaboration

WRITING WITH NEW INDEPENDENCE ON A SECOND PIECE Becoming One's Own Job Captain: Starting a Second Piece, Working with New Independence ■ Revision Happens throughout the Writing Process ■ Drafting: Writing from Inside a Memory ■ Revision: Balancing Kinds of Details ■ Commas and Quotation Marks: Punctuating Dialogue

FIXING UP AND FANCYING UP OUR BEST WORK: REVISION AND EDITING Writers Revise in Big, Important Ways ■ Revising Endings: Learning from Published Writing ■ Using Editing Checklists ■ Publishing: A Writing Community Celebrates

UNIT 2: **The Art of Information Writing**

by Lucy Calkins • M. Colleen Cruz

CONTENTS

ORGANIZING INFORMATION Teaching Others as a Way to Prime the Pump ■ The Power of Organizing and Reorganizing ■ New Structures Lead to New Thinking ■ Laying the Bricks of Information ■ Organization Matters in Texts Large and Small

REACHING TO WRITE WELL Studying Mentor Texts in a Search for Elaboration Strategies ■ Making Connections within and across Chapters ■ Balancing Facts and Ideas from the Start ■ Researching Facts and Ensuring Text Accuracy ■ Reusing and Recycling in the Revision Process ■ Creating Introductions through Researching Mentor Authors

MOVING TOWARD PUBLICATION, MOVING TOWARD READERS Taking Stock and Setting Goals ■ Putting One-self in Readers' Shoes to Clear Up Confusion ■ Using Text Features Makes it Easier for Readers to Learn ■ Fact-Checking through Rapid Research ■ Punctuating with Paragraphs

TRANSFERRING LEARNING FROM LONG PROJECTS TO SHORT ONES Plan Content-Area Writing, Drawing on Knowledge from across the Unit ■ Revising from Self-Assessments ■ Crafting Speeches, Articles, or Brochures Using Information Writing Skills ■ Bringing All You Know to Every Project ■ A Final Celebration: Using Knowledge about Nonfiction Writing to Teach Younger Students

UNIT 3: **Changing the World: Persuasive Speeches, Petitions, and Editorials**

by Lucy Calkins • Kelly Boland Hohne

CONTENTS

LAUNCHING WORK ON PERSUASIVE SPEECHES Practicing Persuasion ■ Gathering Brave, Bold Opinions for Persuasive Writing ■ Drawing on a Repertoire of Strategies for Generating Opinion Writing: Writing with Independence ■ Considering Audience to Say More ■ Editing as We Go: Making Sure our Audience Can Always Read Your Drafts ■ Taking Stock and Setting Goals

RAISING THE LEVEL OF PERSUASIVE WRITING Gathering All You Know About Your Opinion ■ Organizing and Categorizing ■ For Example: Proving by Showing ■ By Considering Audience, Writers Select and Discard Material ■ Paragraphing to Organize our Drafts ■ Choosing Words that Sound Right and Evoke Emotion ■ Looking Back and Looking Forward: Assessing and Preparing for Mini-Publication

FROM PERSUASIVE SPEECHES TO PETITIONS, EDITORIALS, AND PERSUASIVE LETTERS Inquiry into Petitions ■ Becoming Your Own Job Captain ■ Gathering a Variety of Evidence: Interviews and Surveys ■ Revising Your Introductions and Conclusions to Get Your Audience to Care ■ Taking Stock Again: Goal Setting with More Independence

CAUSE GROUPS Tackling a Cause ■ Becoming Informed about a Cause ■ Yesterday’s Revisions Become Today’s Drafting Strategies ■ Getting our Writing Ready for Readers ■ Celebrating Activism

UNIT 4: **Once Upon a Time: Adapting and Writing Fairy Tales**

by Lucy Calkins • Shana Frazin • Maggie Beattie Roberts

CONTENTS

WRITING IN THE FOOTSTEPS OF THE CLASSICS Adapting Classic Tales ■ Writing Story Adaptations That Hold Together ■ Storytelling, Planning, and Drafting Adaptations of Fairy Tales ■ Writers Can Story-Tell and Act Out as They Draft ■ Weaving Narration through Stories ■ Mirror, Mirror on the Wall: Assessment Using Self-Reflection

FOLLOW THE PATH: ADAPTING FAIRY TALES INDEPENDENCE Goals and Plans Are a Big Deal ■ Telling Stories That Make Readers Shiver ■ Revising Early and Often ■ When Dialogue Swamps Your Draft, Add Actions ■ Painting a Picture with Words: Revising for Language ■ The Long and Short of It: Editing for Sentence Variety

BLAZING TRAILS: WRITING ORIGINAL FAIRY TALES Collecting Ideas for Original Fairy Tales ■ From “This Is a Fairy Tale About” to “Once upon a Time” ■ Tethering Objects to Characters ■ Using Descriptive Language While Drafting ■ Revising the Magic ■ Revising for Readers ■ Editing With an Eye Out for Broken Patterns ■ Happily Ever After: A Fairy Tale Celebration

If...Then...Curriculum: Assessment-Based Instruction, Grade 3

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

ALTERNATE AND ADDITIONAL UNITS

Writing Gripping Fictional Stories with Meaning and Significance ■ Information Writing: Reading, Research, and Writing in the Content Areas ■ Poetry: Writing, Thinking, and Seeing More ■ The Literary Essay: Equipping Ourselves with the Tools to Write Expository Texts that Advance an Idea about Literature ■ Revision

GRADE 4

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.

UNIT 1: *The Arc of Story: Writing Realistic Fiction*

by Lucy Calkins • M. Colleen Cruz

CONTENTS

CREATING AND DEVELOPING STORIES AND CHARACTERS THAT FEEL REAL Imagining Stories from Ordinary Moments ■ Imagining Stories We Wish Existed in the World ■ Developing Believable Characters ■ Giving Characters Struggles and Motivations ■ Plotting with a Story Arc

DRAFTING AND REVISING WITH AN EYE TOWARD BELIEVABILITY Show, Don't Tell: Planning and Writing Scenes ■ Feeling and Drafting the Heart of Your Story ■ Studying Published Texts to Write Leads ■ Orienting Readers with Setting ■ Writing Powerful Endings

PREPARING FOR PUBLICATION WITH AN AUDIENCE IN MIND Revision: Rereading with a Lens ■ Making a Space for Writing ■ Using Mentor Texts to Flesh Out Characters ■ Editing with Various Lenses ■ Publishing Anthologies: A Celebration

EMBARKING ON INDEPENDENT FICTION PROJECTS Launching Independent Fiction Projects ■ Planning and Drafting Stories with Agency ■ Mining the Connections Between Reading and Writing Fiction ■ Focusing the Reader's Gaze ■ Choosing Punctuation for Effect ■ Surveying Your Work and Planning for the Future

UNIT 2: *Boxes and Bullets: Personal and Persuasive Essays*

by Lucy Calkins • Kelly Boland Hohne • Cory Gillette

CONTENTS

WRITING TO LEARN Essay Structure Boot Camp ■ Collecting Ideas as Essayists ■ Writing to Learn ■ Using Elaboration Prompts to Grow Ideas ■ Mining Our Writing ■ Boxes and Bullets: Framing Essays ■ Return to Boot Camp

RAISING THE LEVEL OF ESSAY WRITING Composing and Sorting Mini-Stories ■ Creating Parallelism in Lists ■ Organizing for Drafting ■ Building a Cohesive Draft ■ Becoming Our Own Job Captains ■ Writing Introductions and Conclusions ■ Revising Our Work with Goals in Mind ■ Correcting Run On Sentences and Sentence Fragments

PERSONAL TO PERSUASIVE Moving from Personal to Persuasive ■ Inquiry into Persuasive Essay ■ Broader Evidence ■ Connecting Evidence, Reason, and Thesis ■ Getting Ready to Put Your Opinions into the World ■ Hey World, Listen Up!: Sharing Our Opinions Loudly and Proudly

UNIT 3: **Bringing History to Life**

by Lucy Calkins • Anna Gratz Cockerille

CONTENTS

INFORMATIONAL BOOKS: MAKING A CONGLOMERATE OF FORMS Getting the Sense of Informational Books ■ Planning the Structure of Writing ■ Planning and Writing with Greater Independence ■ Teaching as a Way to Rehearse for Information Writing ■ Elaboration: The Details that Let People Picture What Happened Long Ago and Far Away ■ Bringing Information Alive: Stories Inside Nonfiction Texts ■ Essays within Information Texts ■ Taking Stock and Setting Goals-A Letter to Teachers

WRITING WITH GREATER INDEPENDENCE Writers Plan for Their Research ■ The Intense Mind-Work of Note-Taking ■ Drafting is like Tobogganing: First the Preparation, the Positioning...then the Whoosh! ■ Developing a Logical Structure Using Introductions and Transitions ■ Text Features: Popping Out the Important Information ■ Quotations Accentuate Importance: Voices Chime In to Make a Point ■ Using All We Know to Craft Essay and Narrative Sections ■ The Other Side of the Story ■ Self-Assessment and Goal Setting: Taking on New Challenges

BUILDING IDEAS IN INFORMATIONAL WRITING Information Writing Gives Way to Idea Writing ■ Digging Deeper: Interpreting the Life Lessons that History Teaches ■ Using Confusions to Guide Research ■ Questions Without a Ready Answer ■ Editing ■ A Final Celebration: An Expert Fair

UNIT 4: **The Literary Essay: Writing About Fiction**

by Lucy Calkins • Kathleen Tolan • Alexandra Marron

CONTENTS

WRITING ABOUT READING: LITERARY ESSAYS Close Reading to Generate Ideas about a Text ■ Gathering Writing by Studying Characters ■ Elaborating on Written Ideas Using Prompts ■ Finding and Testing a Thesis ■ Using Stories as Evidence ■ Citing Textual Evidence ■ Using Lists as Evidence ■ Putting It All Together: Constructing Literary Essays

RAISING THE QUALITY OF LITERARY ESSAYS Writing to Discover What a Story Is *Really* About ■ Adding Complexity to Our Ideas ■ Flash-Drafting Literary Essays ■ Beginnings and Endings ■ Using Descriptions of an Author's Craft as Evidence ■ Editing

WRITING COMPARE-AND-CONTRAST ESSAYS Building the Muscles to Compare and Contrast ■ Comparing and Contrasting Familiar Texts ■ Using Yesterday's Learning, Today and Always ■ Developing Distinct Lines of Thought ■ Exploring Commas ■ A Celebration

If...Then...Curriculum: Assessment-Based Instruction, Grade 4

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

ALTERNATE AND ADDITIONAL UNITS

Raising the Level of Personal Narrative Writing ■ Information Writing: Writing About Topics of Personal Expertise ■ The Literary Essay: Equipping Ourselves with the Tools to Write Expository Texts that Advance an Idea about Literature ■ Revision ■ Poetry Anthologies: Writing, Thinking, and Seeing More ■ Historical Fiction: Tackling Complex Texts ■ Journalism

GRADE 5

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.

UNIT 1: Narrative Craft

by Lucy Calkins • Alexandra Marron

CONTENTS

GENERATING PERSONAL NARRATIVES Starting with Turning Points ■ Dreaming the Dream of the Story ■ Letting Other Authors' Words Awaken Our Own ■ Telling the Story from Inside It ■ Taking Stock and Setting Goals

MOVING THROUGH THE WRITING PROCESS: REHEARSING, DRAFTING, REVISING, AND EDITING Flash-Drafting: Putting Our Stories on the Page ■ What's this Story Really About?: Redrafting to Bring Out Meaning ■ Bringing Forth the Story Arc ■ Elaborating on Important Parts ■ Adding Scenes from the Past and Future ■ Ending Stories ■ Putting on the Final Touches

LEARNING FROM MENTOR TEXTS Reading with a Writer's Eye ■ Taking Writing to the Workbench ■ Stretching Out the Tension ■ Catching the Action or Image that Produced the Emotion ■ Every Character Plays a Role ■ Editing: The Power of Commas ■ Mechanics ■ Reading Aloud Your Writing: A Ceremony of Celebration ■ Transferring Learning: Applying Narrative Writing Skills across the Curriculum

UNIT 2: The Lens of History: Research Reports

by Lucy Calkins • Emily Butler Smith

CONTENTS

WRITING FLASH DRAFTS ABOUT WESTWARD EXPANSION Organizing for the Journey Ahead ■ Writing Flash-Drafts ■ Note-Taking and Idea-Making for Revision ■ Writers of History Pay Attention to Geography ■ Writing to Think ■ Writers of History Draw on an Awareness of Timelines ■ Assembling and Thinking About Information ■ Redrafting Our Research Reports ■ Celebrating and Reaching Towards New Goals

WRITING FOCUSED RESEARCH REPORTS THAT TEACH AND ENGAGE READERS Drawing Inspiration from Mentor Texts ■ Primary Source Documents ■ Organizing Information for Drafting ■ Finding a Structure to Let Writing Grow Into ■ Finding Multiple Points of View ■ Creating Cohesion ■ Using Text Features to Write Well ■ Crafting Introductions and Conclusions ■ Mentor Texts Help Writers Revise ■ Adding Information Inside Sentences ■ Celebration

UNIT 3: **Shaping Texts: From Essay and Narrative to Memoir**

by Lucy Calkins • Alexandra Marron

CONTENTS

GENERATING IDEAS ABOUT OUR LIVES AND FINDING DEPTH IN THE MOMENTS WE CHOOSE What Makes a Memoir? ■ Interpreting the Comings and Goings of Life ■ Writing Small about Big Topics ■ Reading Literature to Inspire Writing ■ Choosing a Seed Idea ■ Expecting Depth from Your Writing

STRUCTURING, DRAFTING, AND REVISING A MEMOIR Studying and Planning Structures ■ The Inspiration to Draft ■ Becoming Your Own Teacher ■ Revising the Narrative Portion of a Memoir ■ Editing for Voice

A SECOND MEMOIR Seeing Again, with New Lenses: Interpreting Your Own Story ■ Flash-Drafting ■ Revising the Expository Portions of Memoir ■ Reconsidering the Finer Points ■ Rereading Your Draft and Drawing on All You Know to Revise ■ Metaphors Can Convey Big Ideas ■ Editing to Match Sound to Meaning ■ An Author's Final Celebration: Placing Our Writing in the Company of Others

UNIT 4: **The Research-Based Argument Essay**

by Lucy Calkins • Mary Ehrenworth • Annie Taranto

CONTENTS

ESTABLISHING AND SUPPORTING POSITIONS Investigating to Understand an Argument ■ Flash-Drafting Arguments ■ Using Evidence to Build Arguments ■ Using Quotations to Bolster an Argument ■ Redrafting to Add More Evidence ■ Balancing Evidence with Analysis ■ Signed, Sealed, Delivered

BUILDING POWERFUL ARGUMENTS Taking Arguments Up a Notch ■ Bringing a Critical Perspective to Writing ■ Rehearsing the Whole, Refining a Part ■ Rebuttals, Responses, and Counterclaims ■ Evaluating Evidence ■ Appealing to the Audience ■ A Mini-Celebration: Panel Presentations, Reflections, and Goal Setting ■ Argument across the Curriculum

WRITING FOR REAL-LIFE PURPOSES AND AUDIENCES Taking Opportunities to Stand and Be Counted ■ Everyday Research ■ Taking Stock and Setting Writing Tasks ■ Using All You Know From Other Types of Writing to Make Your Argument More Powerful ■ Evaluating the Validity of Your Argument ■ Paragraphing Choices ■ Celebration: Taking Positions, Developing Stances

If...Then...Curriculum: Assessment-Based Instruction, Grade 5

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

ALTERNATE AND ADDITIONAL UNITS

The Personal and Persuasive Essay: Creating Boxes and Bullets and Argument Structures for Essay Writing ■ Information Writing: Feature Articles on Topics of Personal Expertise ■ Information Writing: Reading, Research, and Writing in the Content Areas ■ Literary and Comparative Essays ■ Poetry Anthologies: Writing, Thinking, and Seeing More ■ Journalism ■ Fantasy