Grade 5 Sampler

Units of Study

in Opinion, Information, *and* Narrative Writing

A COMMON CORE WORKSHOP CURRICULUM

Lucy Calkins

with Colleagues from the Teachers College Reading and Writing Project

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HEINEMANN
Dedicated to Teachers

Grade 5 Components

Professional and Classroom Support

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

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

Four Units of Study

- 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

Writing Pathways: Performance Assessments and Learning Progressions

- Is organized around a K–5 continuum of learning progressions across opinion, information, and narrative writing
- Includes performance assessments, student checklists, rubrics, and leveled writing exemplars

If… Then… Curriculum: Assessment-Based Instruction

- Offers seven concise units of study
- Presents alternative assessment-based units that support targeted instruction and differentiation

Units of Study Trade Book Pack

- Includes three age-appropriate trade books referenced in the units of study *(recommended)*
- Models effective writing techniques, encourages students to read as writers, and provides background knowledge

Welcome to this sampler of the Grade 5 components in the Units of Study in Opinion, Information, and Narrative Writing series. The first pages of this sampler provide an overview of the units of study. They describe the instructional pathways each unit follows and how this journey is subdivided into bends, or parts. This overview describes how each bend builds on the learning in the previous bend and sets the stage for the learning in the next bend. Likewise, it describes how each larger unit of study builds on the learning in past units and sets the stage for learning in future units and grades. The tables of contents that follow delineate the steps of the journey and map in detail the learning students will see and experience.

The bulk of this sampler is the first bend from Unit 2, *The Lens of History: Research Reports*. This bend, "Writing Flash-Drafts about Westward Expansion" extends your students' journey into information writing. This in-depth look allows you to see how learning is progressively built in each unit and how students become immersed in the writing process. In addition to mapping your teaching points, minilessons, conferences, and small-group work, each session also includes Lucy's coaching commentary. In these side-column notes, Lucy is at your side explaining proven strategies, offering professional insight, and coaching you through the nitty-gritty details of teaching.

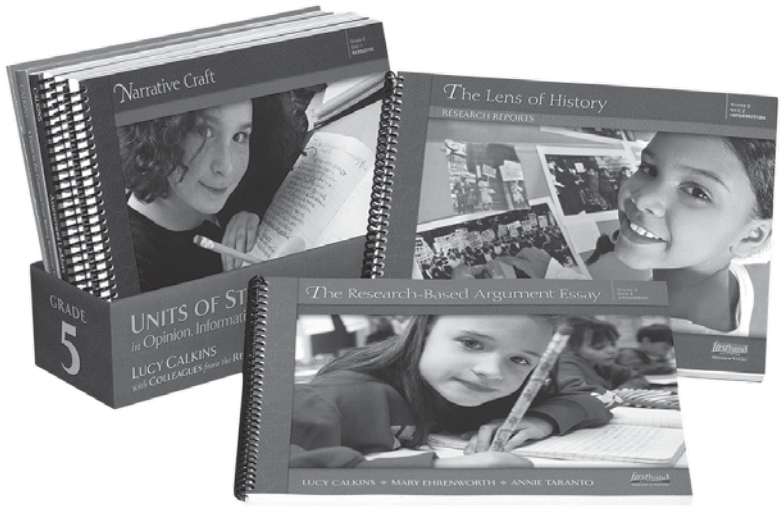
Also included are samples of the instructional resources that support these core units. *Writing Pathways* shows you the types of learning progressions, checklists, and benchmark writing samples that will help you evaluate your students' work and establish where students are in their writing development. *If… Then… Curriculum* describes the alternate units you can use to enhance or differentiate your instruction. The samples from the resources CD-ROM show you the wealth of teaching tools that support each unit. And finally, the trade book pack lists the mentor texts that support instruction.

As you review this Grade 5 sampler, it is important to remember that the goal of this series is to model thoughtful, reflective teaching in ways that enable you to extrapolate guidelines and methods, so that you will feel ready to invent your own clear, sequenced, vibrant instruction in writing.

Grade 5

"Students enter fifth grade with varied backgrounds in writing. They'll also come with varied backgrounds in reading and in spelling. Just as young people who have strong literacy in their first language can transfer these skills to reading and writing in a second language and make efficient progress, so too, youngsters with strong language skills in reading and spelling can use those skills to make more rapid progress as writers."

—Lucy Calkins



- **Units of Study Overview and Contents** *pages 2–12*
- **UNIT 2: The Lens of History: Research Reports (Information Writing)**
  BEND 1: "Writing Flash-Drafts about Westward Expansion" *pages 13–90*
- ***Writing Pathways: Performance Assessments and Learning Progressions, K–5*** *pages 91–95*
- ***If... Then... Curriculum: Assessment-Based Instruction*** *pages 96–99*
- ***Resources for Teaching Writing CD-ROM*** *pages 100–103*
- **Units of Study Trade Book Pack** *page 104*
- **About the Grade 5 Authors** *back cover*

Narrative Craft

Lucy Calkins and Alexandra Marron

With this unit you'll be retraveling the now familiar ground of narrative writing with the goal of raising the level of student work to new, highly sophisticated levels. You will emphasize that writers make decisions based on their plans for a piece of writing, their assessment of the draft, and everything they know about life and the world. Most of all, you will emphasize the importance of meaning, of significance, in writing.

In an effort to help students write stories that have significance and that are shaped like true stories, not chronicles, you'll start this unit by teaching some new strategies for generating a personal narrative, as well as reminding students of strategies they already know. For example, you may teach your students that when we want to write a powerful personal narrative, we might write about the first (or last) time we did something or about a time we learned something or about a turning point of some kind.

In Bend II students will choose a seed idea to develop into a full piece of writing. You'll help students draw on all the narrative crafting techniques they have ever learned, and your emphasis will be on teaching students that craft and revision are always driven by an effort to communicate meaning. Deciding on a good lead, for example, requires the writer to think, "What is my story really about?" As part of this teaching, you will help students learn that the same story can be told differently, depending on the theme the writer wants to bring out. By the end of Bend II students will have written two entire drafts (and been reminded that it usually helps to draft quickly, letting velocity create cohesion and bring voice to the piece) and will have revised their best draft extensively.

In Bend III students will begin anew with a second personal narrative. This time, you'll help them progress with more independence. You'll also encourage them to learn from a close reading of a mentor text, the narrative section of Sandra Cisneros's "Eleven." Students will develop their skills at analyzing and annotating mentor texts and emulating the craft moves of a published author. As children do so, you will remind them of the importance of dramatizing a scene in order to capture the unfolding experience on the page. You'll help writers relive the experience so as to recapture its truth. Children will have much to draw on from their first round of writing and will continue to evaluate their work and set goals for moving forward.

Welcome to Unit 1

BEND I ✦ Generating Personal Narratives

1. **Starting with Turning Points**
   In this session, you'll teach students that to come up with ideas for personal narratives, it can help to think of turning point moments.

2. **Determining the Dream of the Story**
   In this session, you'll teach students that narrative writers sometimes generate story ideas by thinking of places that matter to them and the episodes that occurred in those places. You'll then teach students that in order to write effective narratives, writers re-experience the episode before writing it, reliving it so that readers will be able to experience it, too.

3. **Letting Other Authors' Words Awaken Our Own**
   In this session you will teach students that writers read great stories in order to write great stories. That is, writers allow another author's words to spark ideas of their own.

4. **Telling the Story from Inside It**
   In this session, you'll build upon the earlier session, reminding students to experience the moment as they write about it so that readers, too, can experience that moment. In particular, the session teaches writers that to do this, it is important to write from inside the skin of the character—which in a personal narrative is oneself, at another time, in another place.

5. **Taking Stock and Setting Goals**
   In this session, you'll teach children that writers sometimes pause to take stock, using a checklist to assess their own growth and set new goals.

BEND II ✦ Moving Through the Writing Process: Rehearsing, Drafting, Revising and Editing

6. **Flash Drafting: Putting Our Stories on the Page**
   In this session, you'll remind students that writers draft by writing fast and furious, working to capture the experience on the page.

7. **What's This Story Really About?: Redrafting to Bring Out Meaning**
   In this session, you'll teach children that the most important question they can ask, as a writer, is "What's my story really about?" You'll channel writers to expect to engage in large-scale, whole-new-draft revisions.

8. **Bringing Forth the Story Arc**
   In this session you'll teach students that one powerful way to revise their narratives is to bring out the story structure.

9. **Elaborating on Important Parts**
   In this session, you'll teach students that after writers have determined what their stories are really about, they use writing techniques to elaborate on the parts that show that meaning.

10. **Adding Scenes from the Past and Future**
    In this session, you'll teach students that writers use scenes from the past or future to bring out the internal story and add power to their narratives.

11. **Ending Stories**
    In this session, you'll teach children a final revision strategy: that writers don't just end stories; they resolve problems, learn lessons, and make changes to end them in a way that ties back to the big meaning of their story.

12. **Putting On the Final Touches**
    In this session, you could teach students that writers draw on all they know about editing, including using checklists and charts, to put the final touches on their writing.

BEND III ✦ Learning from Mentor Texts

13. **Reading with a Writer's Eye**
    In this session, you'll teach students that one way writers make writing powerful is by emulating narrative writing they admire.

14. **Taking Writing to the Workbench**
    In this session, you'll teach students that writers don't just use their writer's notebooks to gather entries; they also use their writer's notebooks as a place to try new things and to work hard at the writing goals they've set for themselves.

15. **Stretching Out the Tension**
    In this session, you'll teach students that writers think carefully about how to structure their stories. One way they think about structure is to stretch out the problem, telling it bit by bit.

16. **Catching the Action or Image that Produced an Emotion**
    In this session, you'll teach students that writers think about which actions or images happened before they felt or thought something, and then they write those exact actions or images on the page, to evoke the same emotions or thoughts in readers.

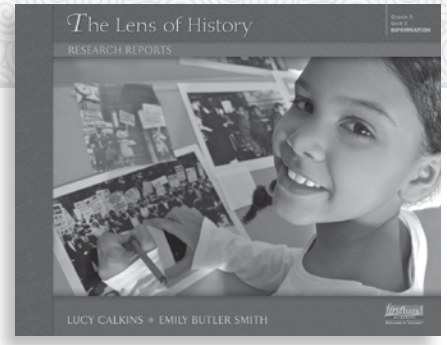
17. **Every Character Plays a Role**
    In this session, you'll teach students that writers make sure every character has a role that connects to—and furthers—the larger meaning of their story.

18. **Editing: The Power of Commas**
    In this session, you will teach students that writers learn about punctuation—commas in particular—from writing they admire, to make their writing more exact.

19. **Mechanics**
    In this session, you could assess your students' writing and create a minilesson on mechanics tailored to their needs, using mentor texts as your guide.

20. **Reading Aloud Your Writing: A Ceremony of Celebration**
    In this session, students will have an opportunity to share their writing with an audience, as writers strive to do. Children will read their pieces aloud, adding a chorus to give the occasion appropriate ceremony.

21. **Transferring Learning: Applying Narrative Writing Skills across the Curriculum**
    In this session, you could teach students that writers take and apply everything they have learned in one genre to other writing tasks and other genres.



The Lens of History
Research Reports

Lucy Calkins and Emily Butler Smith

In the first part, or bend, of this unit you'll ask your students to write a full draft of a research report very quickly, organizing information in subsections and using all they have already learned about informational writing. These are often called "flash drafts" because they are written so quickly. Next you will lead students through a series of lessons on how to revise their flash draft by looking at it through various lenses. Writers might look for patterns, questions, and surprises, or consider the way historians think about geography or timelines, or hypothesize. After several lessons that teach students to reconsider and revise their flash-draft thinking and writing, students write a new and improved draft of their research report. Their aim in this second draft is to use the revision approaches you've taught. It can be quite exciting to see how much students have progressed in a relatively short time. You'll see, for instance, that this second draft is much more elaborated than the first. The celebration of these revised reports marks the end of the first bend.

In the second bend you will teach your students to turn their attention to writing more focused research reports. This means that instead of writing about all of westward expansion as they did in the first bend of the unit, they will write about a more focused topic, such as the Pony Express or the Oregon Trail or the Erie Canal. In addition, you will teach students to focus their attention on writing these reports well. That is, you will teach your students to write reports with an attention to the qualities of good information writing, qualities aimed at delivering information and engaging readers. Bend II focuses on learning from other informational texts and then teaching others this information in engaging ways. Students will learn to use primary sources in their informational writing. By setting students up to write a second draft, you give them opportunities to transfer and apply what they have learned in Bend I about developing and revising their reports.

Welcome to Unit 2

BEND I ✦ Writing Flash-Drafts about Westward Expansion

1. **Organizing for the Journey Ahead**
   In this session, you'll teach students that research writers organize the information that they know about their topic, which helps them to write about their topic.

2. **Writing Flash-Drafts**
   In this session, you'll remind students that before writers write, they recall all they know about the kind of writing they are about to do.

3. **Note-Taking and Idea-Making for Revision**
   In this session, you'll teach students that researchers shift between reading to collect and record information, and writing to grow ideas. When reflecting, researchers think, talk, and jot about patterns, surprises, and points of comparison or contrast, and they entertain questions.

4. **Writers of History Pay Attention to Geography**
   In this session, you'll teach students that as historians write and revise, they need to keep in mind the qualities of good writing as well as the qualities of good history. One of the qualities of good history to keep in mind is the impact that geography has on the ways events unfold. A map is a good tool for this.

5. **Writing to Think**
   In this session, you'll teach students that when writers are researching, they think about the information they are learning and come up with new ideas. One of the ways writers do this is by asking questions and then figuring out answers to those questions.

6. **Writers of History Draw on an Awareness of Timelines**
In this session, you'll teach students that as historians write and revise, they need to keep in mind the qualities of good writing as well as the qualities of good history. One of the qualities of good history to keep in mind is the relationship between events in history.

7. **Assembling and Thinking about Information**
In this session, you could teach students that researchers take stock of all the information they have collected so far and make a plan to do quick research to fill in any gaps.

8. **Redrafting Our Research Reports**
In this session, you'll teach students that informational writers look back over their research and use this to come up with an image of what they hope to write. They can do this by sketching an outline and then writing fast off of their outline.

9. **Celebrating and Reaching Toward New Goals**
In this session, you could teach students that writers celebrate the accomplishments they've made so far as historians and researchers and then set new goals for future work.

Bend II ✦ Writing Focused Research Reports that Teach and Engage Readers

10. **Drawing Inspiration from Mentor Texts**
In this session, you'll teach students that to write research reports that are compelling to readers, writers need to write in a way that draws readers in. Once writers have figured out how to do this, they can angle their research appropriately.

11. **Primary Source Documents**
In this session, you'll teach students that it is very important for research writers to study primary sources. However, it takes careful close reading to be able to make sense of the primary source document.

12. **Organizing Information for Drafting**
In this session, you could teach students that writers organize their research by categorizing facts and analysis they've collected, so they're prepared to use their organized information to flash-draft a report.

13. **Finding a Structure to Let Writing Grow Into**
In this session, you'll teach students that writers think and rethink the structure of their writing to make it the best it can be. They can study the work of mentor authors for possibilities.

14. **Finding Multiple Points of View**
In this session, you'll teach students that every single story, every fact, has multiple points of view from which it can be seen, and that writers ask themselves "What are some other ways to see this?"

15. **Creating Cohesion**
In this session, you'll teach students that to make writing accessible and easier for readers to take in, writers rely on patterning in words, structures, and meanings.

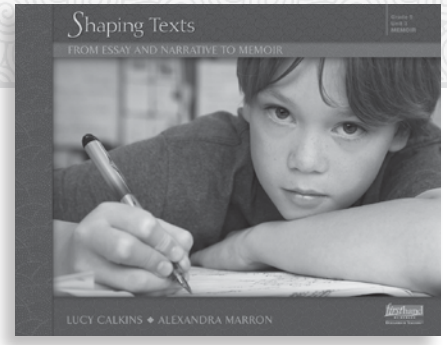
16. **Using Text Features to Write Well**
In this session, you'll teach students that informational writers include text features to support a reader's navigation through the text.

17. **Crafting Introductions and Conclusions**
In this session, you'll teach students that research writers craft introductions that both explain the structure of their writing and lure writers in.

18. **Mentor Texts Help Writers Revise**
In this session, you could remind students that writers study mentor texts for strategies and techniques they can try in their own writing, and teach them that writers also study mentor texts for revision ideas.

19. **Adding Information Inside Sentences**
In this session, you'll teach students that writers use punctuation to pack facts and information into the sentences that they have already written.

20. **Celebration**
In this session, you could teach students that information writers share their writing with an audience and they teach their audience all they have learned about their topics.



Shaping Texts
From Essay and Narrative to Memoir

Lucy Calkins and Alexandra Marron

In the first bend of this unit you will teach children to use their notebook to collect both focused entries and idea-based writing. That is, they will learn that writers write both "big" and "small," writing about broad ideas or theories and then zooming in to write about one time when that idea was true. Students could be familiar with this sort of work from the fourth-grade unit, and we recommend pulling out charts and mentor texts from that unit to support this one. After a bit of collecting, children will be ready to select one of these entries as a seed idea to be cultivated into a fully grown memoir.

Bend II begins with a study of memoir structures, exposing children to the variety of forms a memoir can take: narrative with reflection, essaylike structure, listlike structure, and more. Then you will prompt students to choose the form that best suits the idea they wish to put forth. After a day of rehearsal and flash-drafting, students will spend time revising their first drafts. This revision will focus on ways to strengthen both the expository and the narrative portions of their writing. Opportunities to reflect, assess, and set goals using writing checklists will help students write in more interpretive and purposeful ways.

In Bend III children will briefly return to their notebook to collect ideas, then quickly choose a new seed idea for a second memoir. Some children will choose an entirely different topic, while others will try the same topic (a brother leaving for middle school, say), this time using a different structure. The important thing is that students to transfer all they have learned from working on their first piece of writing to this second piece. Be sure they revise this text in very significant ways, embarking on more ambitious, large-scale revisions.

Welcome to Unit 3

BEND I ✦ Generating Ideas about Our Lives and Finding Depth in the Moments We Choose

1. **What Makes a Memoir?**
   In this session, you'll guide students through an inquiry in which they will study the qualities of memoir. You'll invite children to notice not only the specific elements of memoir, but the ways in which the genre draws heavily on what they already know about writing personal essays, persuasive essays, and personal narratives.
2. **Interpreting the Comings and Goings of Your Life**
   In this session, you'll teach students that writers usually have issues or themes that surface in their writing again and again. You'll invite children to uncover these by rereading their notebooks, looking for connections, and asking, "What's this really about?"
3. **Writing Small about Big Topics**
   In this session, you'll teach students that writers often shift between abstract ideas and concrete specifics, between themes and stories, between big meanings and small moments.
4. **Reading Literature to Inspire Writing**
   In this session, you'll teach students another strategy writers use to write with depth: letting literature influence their own writing.
5. **Choosing a Seed Idea**
   In this session, you'll remind students of the ways they've chosen seed ideas—or the material that will become seed ideas—during previous cycles through the writing process. You'll help students draw on and improve off from these strategies to devise a process that works for them.
6. **Expecting Depth from Your Writing**
   In this session, you'll teach students that writers of memoir dive deep into their topics by studying how other authors write with depth.

BEND II ✦ Structuring, Drafting, and Revising a Memoir

7. **Studying and Planning Structures**
   In this session, you'll teach students that writers study published texts to get ideas for ways to structure their own texts. You'll demonstrate how to study the structure of a text in order to help students learn to do this.

8. **The Inspiration to Draft**
   In this session, you'll teach students some ways that writers inspire themselves to write better than ever as a way to support drafting.

9. **Becoming Your Own Teacher**
   In this session, you could teach students that writers confer with themselves as they revise. You'll teach students a few questions to ask to assess themselves, plan their goals, and choose their paths to those goals.

10. **Revising the Narrative Portion of a Memoir**
    In this session, you'll teach students to remember that if their memoir contains narratives, those stories need to carry meaning.

11. **Editing for Voice**
    In this session, you'll remind students that editing is something that writers do as they write, drawing on all they've learned in previous units and writing in a way that allows their voice to come through.

BEND III ✦ A Second Memoir

12. **Seeing Again, with New Lenses: Interpreting Your Own Story**
    In this session, you'll teach students to study themselves as they would characters in a book, uncovering ideas and theories that can lead to new memoir ideas.

13. **Flash-Drafting**
    In this session, you could teach students that writers often draft their second memoirs in one sitting, conjuring an image of how the piece will be structured and then writing quickly to capture their ideas.

14. **Revising the Expository Portion of a Memoir**
    In this session, you'll teach students that when writers write about ideas, just as when they write about events, it is important to find or create a structure that allows them to say what they want to say.

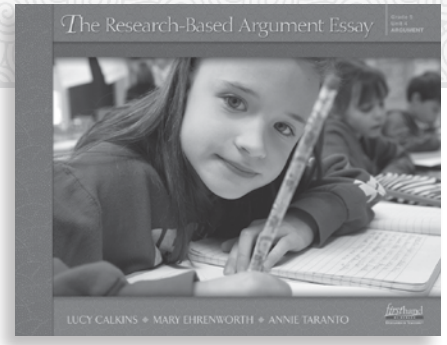
15. **Reconsidering the Finer Points**
    In this session, you'll teach students that the best details are the truest.

16. **Rereading Your Draft and Drawing on All You Know to Revise**
    In this session, you'll teach students ways that writers reread their writing intently, to learn from it how they need to revise.

17. **Metaphors Can Convey Big Ideas**
    In this session, you'll teach students that writers take a tiny detail from their lives—often something that could be very ordinary—and let that one detail represent the whole big message of their writing.

18. **Editing to Match Sound to Meaning**
    In this session, you'll teach students to listen to their writing carefully, then to choose words, structures, and punctuation that help them to convey the content, mood, tone, and feelings of the piece.

19. **An Author's Final Celebration: Placing Our Writing in the Company of Others**
    In this session, students will read aloud their memoir to their friends and family.



OVERVIEW AND CONTENTS FOR UNIT 4

The Research-Based Argument Essay

Lucy Calkins, Mary Ehrenworth, and Annie Taranto

At the start of the unit students investigate and write an argument essay about whether or not chocolate milk should be served in schools. As students explore this issue, they read texts, both digital and print (included on the CD-ROM). You will teach them that in order to develop a solid argument, they need to research both sides of an issue, postponing a conclusion until the evidence is accumulated and reviewed. Once students have studied texts that advance different perspectives on the issue, you will teach them to consider the warrant behind the arguments in those texts, reading critically. Students then begin to plan and write their own arguments and draft a letter to the principal on this topic. As part of this work, coach students to make decisions about which information to quote, which information to paraphrase, and ways to present the context for the evidence they ultimately decide to include in their letter.

The second bend begins with a response from the principal in which she invites students to craft a position paper, or argument essay, to be presented to panels of administrators, parents, and cafeteria workers. Their charge set, students return to research, thinking about possible note-taking systems they might employ and selecting the one that works best for them. They also look at the research with a more critical eye. They are more knowledgeable about the topic, more adept at noticing the author's perspective.

As students move toward drafting, they will evaluate the data they have gathered, deciding which evidence they will use to bolster their claims. They'll look for flaws in their logic and revise their work to make their arguments more sound. Students will also entertain counterclaims, stating and debunking the other side's arguments, and will attend carefully to the perspectives of their audience.

For the final bend of the unit writers draw on all they know about writing to take a stand in the world. They write another argument essay, this time about a topic of their choosing, in order to contribute to a public conversation. Students think about what they want to change in the world or what they want people to think differently about and embark on their research, uncovering new texts and perhaps conducting interviews or surveys of their own. With their deadline in mind, students outline the work they need to do and how they intend to get it done. They apply all they have learned about writing an argument essay. They also carry their knowledge of narrative writing into argument, using anecdotes to make their points where necessary. They learn to portray the data accurately to make an effective case.

Welcome to Unit 4

BEND I ✦ Establishing and Supporting Positions

1. **Investigating to Understand an Argument**
   In this session, you'll teach students that when argument writers begin to research a topic, they investigate and collect information about both sides of the issue.

2. **Flash-Drafting Arguments**
   In this session, you will remind children that writers often use what they know about structuring an essay to help them quickly write a full, rough draft of their argument.

3. **Using Evidence to Build Arguments**
   In this session, you'll teach students that argument writers conduct research and provide evidence that supports their claim.

4. **Using Quotations to Bolster an Argument**
   In this session, you will teach students that argument writers add relevant quotes to make their arguments more potent, and you'll set them up to conduct an inquiry into what makes a quote powerful.

5. **Redrafting to Add More Evidence**
   In this session, you could teach students that writers draft and draft again, setting them up to write a new draft which incorporates additional evidence and thinking.

6. **Balancing Evidence with Analysis**
   In this session, you'll teach students that writers analyze their evidence and explain their thinking, so that their own voice is powerful throughout their writing.

7. **Signed, Sealed, Delivered**
   In this session, you could teach students that writers carefully consider a variety of formats and choose one that will effectively convey their message.

BEND II ✦ Building Powerful Arguments

8. **Taking Arguments Up a Notch**
   In this session, you'll teach students that when starting a research project, writers think about how to capture the information they need, setting up systems to collect their knowledge and research, thus setting themselves up to write a lot.

9. **Bringing a Critical Perspective to Writing**
   In this session, you'll teach students that writers bring all that they know about reading critically into writing critically.

10. **Rehearsing the Whole, Refining a Part**
    In this session, you'll teach students that writers often plan for and rehearse the entirety of a draft, and then choose a tricky place to focus on as they work.

11. **Rebuttals, Responses, and Counterclaims**
    In this session, you'll teach students that argument writers strengthen their claims by including evidence supporting the opposing viewpoint and then offering a rebuttal.

12. **Evaluating Evidence**
    In this session, you'll teach students that argument writers evaluate evidence to ensure that their own arguments are solid.

13. **Appealing to the Audience**
    In this session, you'll teach students that writers think carefully about their audience and then tailor their arguments to particularly appeal to that audience, conducting an inquiry into how this might be done.

14. **A Mini-Celebration: Panel Presentations, Reflections, and Goal Setting**
    In this session, you could guide students to present their arguments in panels, noting that argument writers aim to share their arguments in real-life situations in order to sway audience opinion and enact positive change.

15. **Argument across the Curriculum**
    In this session, you could teach students that writers use argument skills in a variety of ways, in a variety of contexts.

BEND III ✦ Writing for Real-Life Purposes and Audiences

16. **Taking Opportunities to Stand and Be Counted**
    In this session, you will teach children that argument writers stand up for what they believe in, drawing on all they have learned in order to build a strong case.

17. **Everyday Research**
    In this session, you'll teach children that argument writers find some of the most persuasive evidence in everyday life.

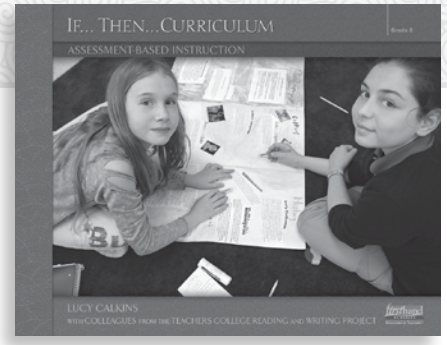
18. **Taking Stock and Setting Writing Tasks**
    In this session, you could teach students that writers stop, take stock of their progress, and use a variety of tools to help them set goals and move forward.

19. **Using All You Know From Other Types of Writing to Make Your Arguments More Powerful**
    In this session, you could teach students that argument writers strengthen their arguments when they use all that they have learned about other types of writing.

20. **Evaluating the Validity of Your Argument**
    In this session, you'll teach students that argument writers strengthen their claims by making sure their evidence doesn't depend on flawed reasoning.

21. **Paragraphing Choices**
    In this session, you'll remind students of editing strategies they know, and will also teach them strategies writers use to make decisions about nonfiction paragraphs.

22. **Celebration: Taking Positions, Developing Stances**
    In this session, you could teach students that argument writers share and discuss their writing, and make plans for how and where it will live in the world.



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

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

Introduction: Fifth-Grade Writers and Planning Your Year

Part One: Alternate and Additional Units

The Personal and Persuasive Essay: Creating Boxes and Bullets and Argument Structures for Essay Writing

IF your students did not have the opportunity to cycle through this unit of study last year or if their on-demand opinion writing shows significant gaps, THEN we recommend teaching this unit before venturing onto Shaping Texts: from Essay and Narrative to Memoir *and* The Research-Based Argument Essay.

Information Writing: Feature Articles on Topics of Personal Expertise

IF your fifth-graders have not been part of writing workshops prior to now and have not had any experience writing information texts, THEN you may want to teach this unit, because it invites youngsters to write feature articles in ways that align with all the Common Core State Standards for fifth grade.

Information Writing: Reading, Research, and Writing in the Content Areas

IF you imagine a writing unit of study in which students are engaged in research projects, THEN you will probably want to teach this unit either before or after The Lens of History: Research Reports.

Literary and Comparative Essays

IF you want to give your students more experience in opinion writing, helping them transfer all they've learned about essay writing to writing about texts, THEN you might want to teach this unit, which will instruct children in defending claims about literature using text-based evidence.

Poetry Anthologies: Writing, Thinking, and Seeing More

IF you want to ready your students for the CCSS' expectations for close reading of complex texts and teach your students to become more conscious of the crafting and language decisions that writers make, THEN you might want to teach this unit.

Journalism

IF you want to help your students learn to write information texts quickly, to revise purposefully and swiftly, and to write from positions of thoughtful observation within their community, THEN you might want to teach this unit after the foundational information units for this grade.

Fantasy

IF you want your students to synthesize many of the writing skills they have been honing all year, as well as push themselves past their comfort zones into new areas of growth in narrative writing, THEN you might want to teach this unit as a transformative and challenging capstone unit for students this year.

Part Two: Differentiating Instruction for Individuals and Small Groups: If... Then... Conferring Scenarios

NARRATIVE WRITING

Structure and Cohesion

If the story lacks focus . . .
If the story is confusing or seems to be missing important information . . .
If the story has no tension . . .
If the story has no real or significant ending . . .
If the writer is new to writing workshop or this particular genre of writing . . .
If the writer does not use paragraphs . . .

Elaboration

If the writer has created a story that is sparse, with little elaboration . . .
If the story is riddled with details . . .
If the story is swamped with dialogue . . .
If the writer has written the external story but not the internal story . . .
If the writer struggles to identify and convey a deeper meaning . . .
If the writer is ready to use literary devices . . .
If the writer summarizes rather than story-tells . . .

Language

If the writer struggles with spelling . . .
If the writer struggles with ending punctuation . . .

The Process of Generating Ideas

If the writer has "nothing to write about . . ."
If the writer's notebook work does not represent all she can do . . .

The Process of Drafting

If the writer has trouble maintaining stamina and volume . . .
If the writer struggles to work independently . . .

The Process of Revision

If the writer does not seem to be driven by personal goals as much as by your instructions . . .

The Process of Editing

If the writer does not use what she knows about editing while writing . . .

INFORMATION WRITING

Structure and Cohesion

If the writer has not established a clear organizational structure . . .
If there is no logical order to the sequence of information . . .
If information in various sections overlaps . . .
If the writer is ready to experiment with alternative organizational structures . . .
If the writer has chosen a topic that is too broad . . .
If the piece is lacking an introduction and/or conclusion . . .

Elaboration

If each section is short and needs elaboration . . .
If the writer elaborates by adding fact upon fact . . .
If the writer goes off on tangents when elaborating . . .
If the writer does not elaborate on information from outside sources . . .

Language

If the writer incorporates quotes, facts, and statistics but does so awkwardly . . .
If transitions from section to section sound awkward . . .
If the writer does not incorporate domain-specific vocabulary . . .

The Process of Generating Ideas

If the writer chooses topics about which she has little expertise and/or that are difficult to research . . .
If the writer simply copies facts into the notebook . . .

The Process of Drafting

If the first draft is not organized . . .

CONTENTS

The Process of Revision

If the writer is "done" while revising . . .
If the writer does not have a large repertoire of strategies to draw from . . .

The Process of Editing

If the student has edited but has missed several mistakes or would otherwise benefit from learning to partner-edit . . .

OPINION/ARGUMENT WRITING

Structure and Cohesion

If the introduction does not forecast the structure of the essay . . .
If supports overlap . . .
If supports are not parallel or equal in weight . . .
If the writer is new to writing workshop or this particular genre of writing . . .
If the writer has a number of well-developed reasons but they all blur together without paragraphs or transitions . . .
If the writer is ready to consider counterarguments . . .

Elaboration

If the writer is struggling to elaborate (1) . . .
If the writer is struggling to elaborate (2) . . .
If the writer's evidence feels free-floating or disconnected from the argument at hand . . .
If the piece is swamped with details . . .
If the writer has provided evidence, but it does not all support the claim . . .

Language

If the writer uses a casual, informal tone when writing . . .
If the writer struggles with spelling . . .
If the writer struggles with comma usage . . .

The Process of Generating Ideas

If the writer struggles to generate meaningful topics worth exploring . . .
If the writer is exploring opinions that are overly simple or without dimension . . .

The Process of Drafting

If the writer has a clear plan for her writing but loses focus and organization when drafting . . .

The Process of Revision

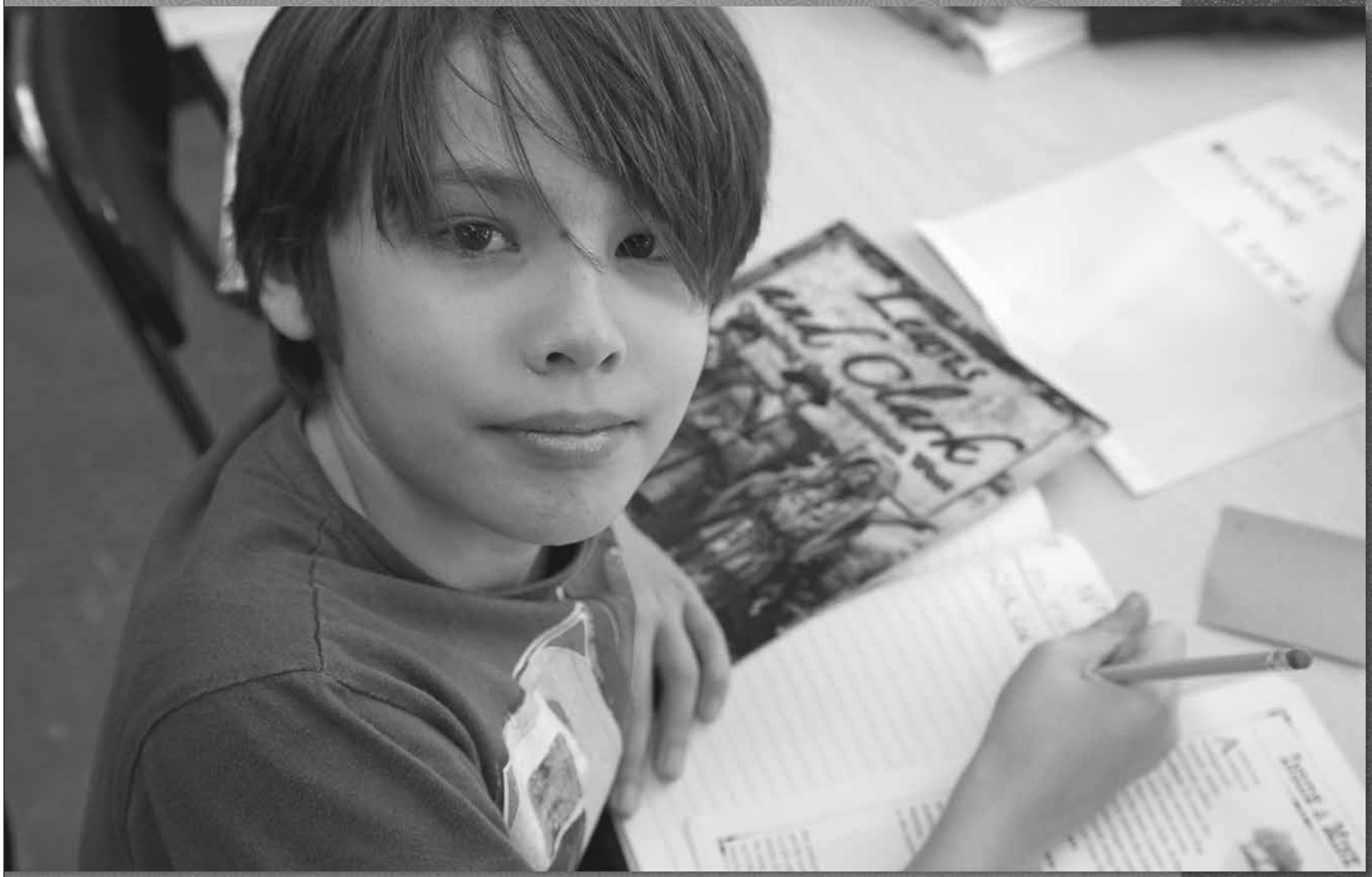
If the writer has a limited repertoire of revision strategies . . .

The Process of Editing

If the writer "edits on the run," investing little time or effort in the process . . .

Writing Flash-Drafts about Westward Expansion

BEND I



SAMPLE BEND

Session 1

Organizing for the Journey Ahead

IN THIS SESSION, you'll teach students that research writers organize the information that they know about their topic, which helps them to write about their topic.

GETTING READY

- ✔ Stack of Post-it notes or index cards (standard-size squares or larger) for each student (see Connection and Teaching)
- ✔ Loose-leaf paper for students' drafts (see Teaching and Active Engagement)
- ✔ Students' notebooks and pens (see Share)
- ✔ Large Post-it notes on which you've written demonstration keywords/subtopics about Westward Expansion (see Teaching and Active Engagement)
- ✔ Resources used during Social Studies study—trade books on Westward Expansion, student textbooks, and student notebooks with notes from the earlier study are all options
- ✔ List of websites and key search terms for student research (see Homework)
- ✔ "Tips on Note-Taking" list prepared beforehand (see Homework)

COMMON CORE STATE STANDARDS: W.5.2, W.5.7, W.5.8, W.5.10, RI.5.2, RI.5.3, RI.5.5, RI.5.7, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.6

TODAY, YOU WILL LAUNCH A UNIT OF STUDY designed to teach students to write research-based information reports within the discipline of history. Although the unit focuses on a specific topic—Westward Expansion—our intention is to design a unit that you can adapt to support research-based information writing on any topic.

We've also designed this unit so that students can be writing research reports on a curricular topic that they are still coming to understand. That is, although students need to have studied the topic for a few weeks prior to this unit, we've designed the unit so that if students' knowledge is still sketchy, they could profit tremendously from the invitation to write about the topic they were just coming to grasp. None of us, as adults, would find it easy to do this. But the truth is that writing helps learners organize and control what they *do* know in ways that make it easier for them to build on that knowledge.

The progression of this unit is unusual. Generally, one would expect that to write a research paper, students might start by investing a significant chunk of time into "collecting notes." Many of us recall that when we wrote "Ye Old Research Paper," we filled huge stacks of index cards with quotations, then spread those index cards into gigantic spider webs, the strands of which eventually became paragraphs, chapters, reports. Instead of following that expected sequence, we turn that progression on its head. Students *begin* by writing a report, a fast draft of all they already know. This first research report is very broad—students are asked, in fact, to write all about Westward Expansion, which really means "all I know" about the topic and to do so almost without notes.

Although it may seem strange for students to write before they research, in fact, in the real world, it actually is common for researchers to write a flash-draft very early on in a research project so that right away, they crystallize their ideas into a hypothesis of sorts, which they then set out to test, alter, or replace. By writing a flash-draft, students are put into an active, meaning-making, constructive position, and their subsequent stance toward research is much more proactive. Then, too, we've found that by asking students to sort, organize, and write about what they know early on, they get their mental arms

around their knowledge in ways that let them create a mental file on the topic. They develop categories that they can add to as they research.

"By writing a flash-draft, students are put into an active, meaning-making, constructive position, and their subsequent stance toward research is much more proactive."

It may seem odd to you that students are channeled to write on such a broad topic when one important quality of good writing is focus. There are a few reasons why we elected to do this. First, the breadth allows students to have enough information to write *something*, whereas writing about the more focused topic would require them to do research—and we suggest postponing that step. Then, too, organizing, extending, and coming to own one's knowledge about a broad topic is an important first step. Finally, this work with the broad topic is meant to contextualize work students will do in the latter half of this unit on a focused topic.

In this session, students make a stack of Post-it notes or index cards, each bearing a word or phrase that captures a chunk of information on the topic of the first piece of writing. These are then sorted into related piles, creating a taxonomy of the topic. These Post-it notes or index cards will soon be grist for students' writing mill, when they go to write their draft of an all-about Westward Expansion overview. Our hope is that today helps the writer tap into his or her knowledge of the qualities of good information writing and of the content, the topic.

MINILESSON

Organizing for the Journey Ahead

CONNECTION

Build excitement for this ambitious new unit, perhaps suggesting that students, like the settlers they'll be studying, will be trailblazers.

"Today we start a unit on writing research reports. I think it makes sense that while *you* are breaking new trails as writers, exploring new frontiers and pioneering a kind of writing, you are meanwhile researching other pioneers who were also trailblazers. So this is a unit on exploring new frontiers—as writers and as settlers. In this unit we will write as historians do—writing this time about Westward Expansion. For the next few weeks, you'll be working on an information book about this topic."

Explain the topic that will undergird the unit. Ask students to think about their knowledge of the topic, brainstorming subtopics, then recording those on Post-it notes.

"Has anyone ever asked you that question, 'If there was a fire in your home and you could only carry out a few things, what would you grab?' I remember when I was a kid, thinking about that question. The people who went west had a similar question, didn't they? They were probably told, 'You can only bring a small bag full of your belongings to the new land—and with those, you are going to build a whole new life.' It must have been hard for them to decide what to bring.

"I'm mentioning those questions because as writers, you need to think about a similar question. As you approach the job of writing a research report on the whole giant topic of Westward Expansion, *what will you bring* to help with this project? What kinds of knowledge will you need? Can you jot some thoughts about that?" As the students thought and listed, I did so as well. After a bit, I said, "I see you listing things like (1) knowledge of how information texts go, (2) knowledge of the writing process. . . .

"The one kind of knowledge that matters perhaps more than anything when writing a research report is knowledge about the topic—in this case about Westward Expansion!

◆ COACHING

There is a way that this new unit is a very natural extension of previous units. After all, in fourth grade your students presumably wrote a variation on the research reports that they'll be learning to write during this unit. Still, because you want to rally your students to approach this work as if it is the most ambitious enterprise they've ever embarked upon, you'd probably be wise to emphasize the fact that this is new and demanding work.

Notice that we refer to writing on Post-it notes. You can select a different medium. The important thing is to support and save the jottings.

I know, I know, this is a bit off topic. But it is interesting to think about, isn't it? And the goal during connection is in part to do just that—to connect. You want your kids to connect with the unit, with the minilesson, with the topic. Pull out all stops to pique their interest, even if this means little detours in your minilesson.

I know that in ways that are no less powerful because they are invisible, my mental, intellectual work, done at the front of the room, shapes the intellectual work students do.

"To help you bring that knowledge with you, you each have a stack of Post-it notes. In the next few minutes, write a word or phrase on each Post-it that represents stuff you know about Westward Expansion. You might jot *Pony Express* on one card, *gold rush* or *crossing rivers in a covered wagon* or *hard life* on other Post-its. Think for just a second about all you know related to Westward Expansion, and then get started writing."

I only gave students two minutes to do this, urging them to record terms quickly. As I moved about the room, I read what I saw aloud, helping to carry other students along: "Oh! Yes, the railroad. And the Erie Canal—I'd forgotten. The Mississippi River—good job. Fording rivers—nice terminology.

"I know you each have tons more you can write—each of these Post-it notes represents a whole lot you can write, right? Later today, you can jot onto more Post-its.

"For now, let's talk about how writers bring knowledge to information writing. I suspect that when the settlers were packing their things to get ready for their expedition, they didn't just scoop up armloads of clothes and tools. They probably spent time organizing what they were bringing. Researchers also don't just gather armloads of information and squish it together; it wouldn't work to just scoop up all your Post-it notes and shove them into a report."

Name the teaching point.

"Today, I want to teach you that researchers organize what they are bringing with them to their writing. When things are organized, it is easier to carry and use those things—that is true for information, too."

TEACHING

Explain that students will need to organize their knowledge (captured on Post-its) into categories, reminding them that they've done this when writing information books. Give an example, recruiting their help.

"So writers, once you've written lots of Post-its to yourself that represent ideas you want to bring to your writing, you will need to organize them into categories. You have been doing this work since you started writing all-about books in the earlier grades, remember? To write those books, you divided your information into subtopics and each subtopic became a chapter. To do that, you used a booklet and dedicated a page in the booklet to each subtopic.

"So, to get ready to write your information book, your all-about book about Westward Expansion, your job now is to set up your pages—the ones that are for each subtopic that will become a chapter. Writers organize their work as they go, and this is especially important for information writers.

"First, we'll do this together, with some of my Post-it notes, and then you can do this on your own. Here I have several sheets of loose-leaf paper that I will make into a booklet, and here are my Post-it notes, filled out with information that I want to bring when I write about this topic. I put my Post-it notes on this chart paper so you can all see them. Take a look at these and notice that I haven't filled the entire Post-it note with my writing—later we'll be adding more

Notice that the terms are not all vocabulary words. Campfires *and* railroads *are words that hold information about this topic, as do names like* Lewis and Clark. *Make sure to mention some terms that are not domain-specific vocabulary terms because this is not meant to be a vocabulary lesson. On the other hand, if you want to give someone a cache of help, channel their attention to any class bulletin board containing your thematic word wall, because those words will, of course, hold critical ideas.*

If many of your students seem short on terms, you can do a quick share-out, perhaps borrowing on the idea of a symphony share. Make sure that you encourage kids to record words that others mention if they, too, know stuff about that word.

If you notice that many students have jotted facts, not topics or categories, you may need to point out the difference between a topic and a specific fact.

It may seem strange that students will be writing reports before they have conducted research, but this idea has been around for a long time. In 1981, in Writing with Power, *Peter Elbow suggests that students write what he called* instant versions. *"Simply deny the need for research, thinking, planning, and turn out an instant version. . . . Pretend you know things you don't, act as though you have your mind made up where you're uncertain—and you will be able to get much more out of any reading and research you eventually do" (p. 64).*

information to the Post-it notes, so leave some space on your Post-its for more writing like I've done. Later, you'll use booklets like these to plan your drafts.

"Here are some of the terms in my Post-it notes:

- Lewis and Clark
- The Gold Rush
- The Oregon Trail
- The Transcontinental Railroad
- Covered Wagons
- The Corps of Discovery
- The Pony Express
- Native Americans
- Sacagawea

"I'm going to look over my notes—will you look at them and think with me, helping me to figure out how I can set up my folders? What goes together under one topic and what is one topic all by itself . . . ? Let's think." After a moment or two, I said, "Okay, what are you thinking?"

John said, "You could put *Sacagawea* and *Corps of Discovery* together with *Lewis and Clark*."

"Ah, I see how that would work! Hmm, . . . Well, what could the heading for that section be? Maybe I could label one of my Post-it notes *Exploration of the Louisiana Territory* and I'll put this at the top of one of my pages because it's a larger category and other terms fit under it. Putting it at the top shows that this is the heading for the section. Then, on this page I will put these other Post-it notes: *Lewis and Clark*, *Sacagawea*, and *The Corps of Discovery*. And, that makes me think I need to add another Post-it note or two about other aspects of the exploration. I'll add *encounters with Native Americans* and *survival*. Okay, that is one page—one of my subtopics. Any other ideas?"

"You could make a section for *Pony Express* all by itself, because nothing else there goes with it," said Nastasia.

After Nastasia said this, I asked the class, "Does everyone agree with Nastasia or do you see it differently? Does anyone see a way that Pony Express fits with another topic?" A few hands shot up. I turned to Winnie.

"You could put *Native Americans* in with *Pony Express*, too, because the Pony Express riders had to be familiar with the Native Americans and how to avoid conflicts as much as possible."

"Oh! I see and I agree, and that makes me think I could make a page in my booklet for *Conflicts*, too, since that is also a very big and important topic, even though there is nothing to go with it so far in my Post-it notes. I think I will need to make some Post-it notes to put in each of those two pages. I can already imagine some of what I'll put on those extra Post-it notes. . . ."

ACTIVE ENGAGEMENT

Channel students to sort and categorize their own key words, as they've just helped you to do.

"Thank you for the help. I will finish planning and organizing my notes in a moment. So here is a four- or five-page booklet for each of you. You'll need to do this same work. That means you'll need to either put your Post-it note at the top of the page if it serves as the section heading, or put it further down on the page if is not a heading, but instead a point found within the subtopic. You will definitely need to add some Post-it notes to your pages and make some new Post-it notes as you go! You might even have to make some new pages with new Post-it notes in them as you realize what you could have written! That's fine. Information writers get new ideas all the time, and change plans as they go, but these booklets will help you to plan your drafts." (See Figure 1–1.)

LINK

Explain that tomorrow, students will flash-draft research reports to help them know what they need to know.

"Before you get started on that, I want to let you know a bit more about how this unit will go. Once you've set up your Post-it notes and pages today, tomorrow you'll be ready for a flash-draft.

Both of my sons work for strategic management consulting companies, helping organizations to solve major problems that lie around the bend for them. To suggest solutions, a team of management consultants pore over a company's data, history, competition, market, and the like—taking sometimes months to do this research. But within just the first week, the consultants write a fast draft of their final report. They do not yet know the details, but they know the sorts of information they will be researching, and they fit their initial sense of the company into a fast draft that they then prove and flesh out or dispute and dismantle. The presence of the best-guess draft ignites and directs the process, keeping them more results-minded throughout. In writing, the flash-draft can act in much the same way—functioning as a pre-assessment.

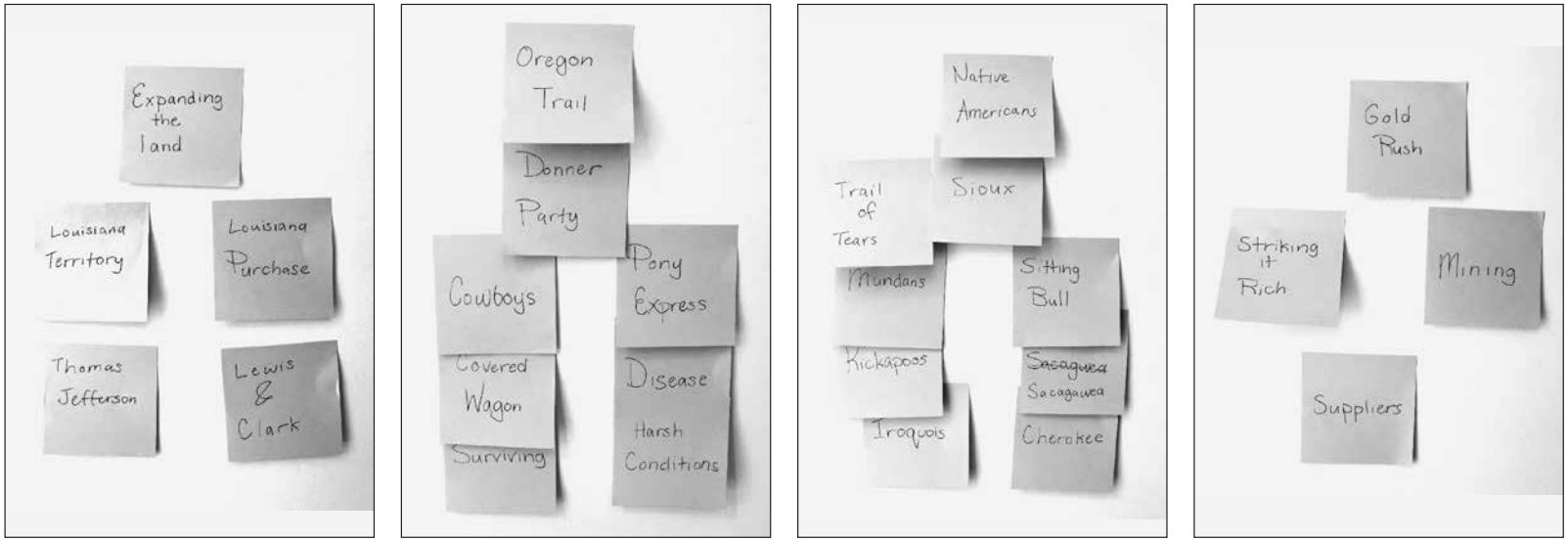


FIG. 1–1 Jocelyn's organizing Post-it notes show people, places, and events that shape the time periods.

"That's right, you will write a whole draft quick, quick, quick tomorrow! Writers sometimes push themselves like this very early on in the process of researching something. Your flash-draft will tell you (and me) what you already know about your topic and about information writing about history. And your flash-draft will also help you figure out the research that you still need to do—which you'll have lots of time to do, later in the unit. We'll spend plenty of time developing our understanding of the topic and revising, and we'll even write new drafts within this unit. You will be amazed by how much you are going to learn and how your writing will change over the next several weeks!"

Send writers off to collect and categorize their Post-it notes and to prepare for flash-drafting a research report the next day.

"So, today you will (1) write many more notes on Post-its—sharing information with others or looking through books to get more information, and (2) create categories that account for most of your Post-it notes and help you imagine how your research report will go. You can use your pages to do that—at the end of today's session, we will staple these pages together to form your booklets.

"Remember, writers spend time collecting and organizing information, making categories that are subtopics. Then they imagine how those subtopics could fit together into a structure. That is one way writers get started."

Giving students the tip that it seems important to read—looking for information about important people, places, and events—helps solidify what students have been taught today so they use it another day.

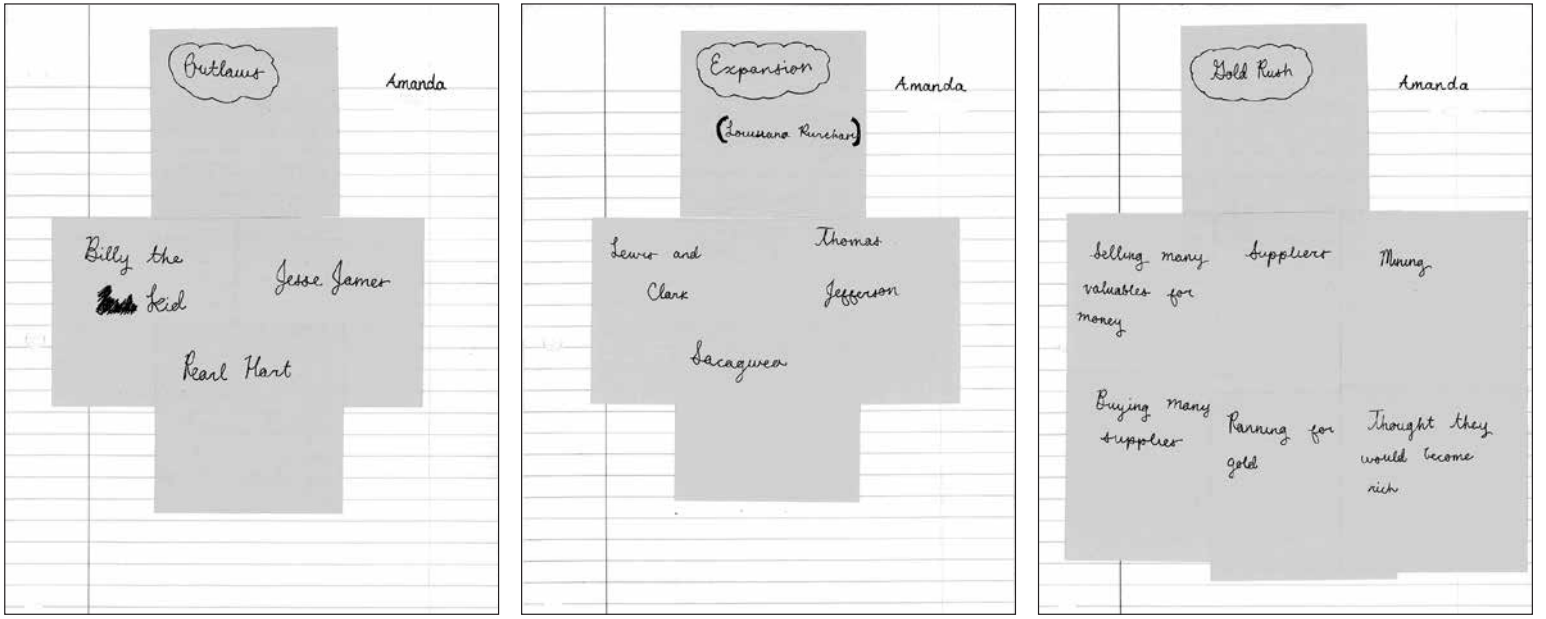


FIG. 1–2 Amanda, a student in the same class, organized her information differently.

Problem Solving, Just Like the Settlers Did

OFTEN WHEN CATEGORIZING TERMS, students will realize that some terms could fit in multiple categories or that some categories are more developed, with more information, than others. You'll probably encounter this first as you work with one individual, but you may decide that rather than teaching just that one child ways to cope with this, you prefer to create an extra mid-workshop teaching point and to talk to the whole class.

Recently, for example, I asked for the class's attention and said to the whole group, "I'm seeing that some of you are running into some tricky parts as you try to categorize your words. My biggest suggestion to you is that when things get hard, when there are problems, you need to remember that the settlers encountered problems as well, like finding themselves face-to-face with giant rivers. They've got all their worldly goods in a wagon, and they can't go farther because there is a giant swollen river in front of them. The settlers had to problem solve. They had to say, 'Maybe we could—or maybe it would work to—' and then they had to choose a way to go forward.

"In a much smaller way, Chris was traveling along and then he came face-to-face with a problem. He has *Native Americans* on one of his Post-its and he isn't sure whether to categorize it with the *Lewis and Clark* Post-it because there is stuff they did with Indians. *But*, he could also file that Post-it with *Transcontinental Railroad* because there is stuff related to Indians he could write about here. Chris could have just said, 'This is a big problem' and sat there, stuck, but instead he did a bit like those settlers must have done. He started weighing which of the possible ways forward seemed best."

I then asked the class, "Would you have done that, too? What possible ways forward would you have suggested? Turn and talk."

After a moment, I intervened and asked the children to tell Chris what they'd do in his shoes. Maria pointed out that he could have one large section on Native Americans in which he writes about what they had to do with Lewis and Clark and with the railroad and so on. Aidan suggested he make more Post-it notes that said *Native American* so that Post-it could go in lots of categories. I didn't continue collecting solutions, but instead reminded children that the bigger point is that when they aren't sure what to do, they can think of various possible solutions, choose one, and then go forward. I added, "And just like the explorers and settlers, you are not alone. You can use your partners to support you."

There will be other problems that many students encounter. For example, many of them will end up with lopsided categories. Some will be tiny; some will be giant. Recently, I worked with a small group of students who needed help with this. As frequently happens, this small group actually began as a conference. When I asked Pretee to tell me about her categories, she immediately said, "I got a giant Lewis and Clark pile and my pile on the Gold Rush is teeny." *(continues)*

MID-WORKSHOP TEACHING **Preparing to Draft**

"Writers, quickly, I want to remind you of two ways to help yourself get ready to draft, and I want to teach you one new way. These first two, you've tried at other times, in other writing units. You can"—I listed the following across my finger—"(1) teach someone what you know (then revise your organization based on how the teaching went), or (2) study published authors to see how they have done the same work (and then try that same work).

"I want to teach you one new way to get ready to draft: get feedback on your plan for writing. Just say to your partner something like, 'Here's my plan for my writing so far, what do you think?' and listen closely to their thoughts and questions. That partner is working on the same topic, so no doubt you can help each other! For just one moment, turn to the person next to you and tell each other what you might do from this list or what else you will try to help yourself plan your writing."

"Let me look," I said, and quickly found myself agreeing with her. Then I said to Pretee, "I'm pretty sure there are kids in this class with the same problem, so watch." And I interrupted the whole class to say, "Writers, Pretee has a problem—one of her piles is giant, and at least one other one is tiny. How many of you have the same problem?" A scattering of children signaled with a thumbs up, and soon I'd convened all those youngsters in a group with Pretee, who explained her situation. "So writers, remember how you are going to be problem solvers. This is not as challenging as the problem of how to get a stagecoach across a river, is it? What do you think she could do?"

Soon suggestions were flying. Pretee could talk to some other kids or look in a book and build up the Gold Rush category, because there's a lot of information on that topic. Or she could see if her huge pile could get divided into smaller parts.

The group helped Pretee reread her Post-it notes on Lewis and Clark. They quickly realized that she could break her stack of Post-it notes into two separate piles: the Louisiana Purchase and the Expedition of Lewis and Clark. I looked at all the kids. "You won't all have a too-big Lewis and Clark pile, but all your life, when you are writing, you will often find that you decide to write about a few categories and then those categories seem lopsided in size in ways that don't work. When that happens, it often helps to divide your largest category into several smaller ones."

SHARE

Preparing Information for Drafting

Invite students to spend the final moments of today and more time tonight preparing themselves to fast-draft tomorrow by taking more notes on Post-its to fill their writers' notebooks.

"Researchers, I know the deadline—that tomorrow you write—is coming soon. Some writers refer to deadlines as life-lines, not deadlines, because they make us spring to life. And my sense is that this deadline—that tomorrow you write your whole report on Westward Expansion—probably means that at least some of you will want to spend time tonight (and perhaps later today, in school, if you have any free moments at all) getting ready. Some of you have been asking whether you can use books tomorrow, and you can, but my suggestion is that you use them tonight—you absolutely can go through books and cull out names, dates, facts, key words. I'd write these words right onto the Post-it notes to jog your memory so that you remember to include the key information that you have learned about each of these subtopics. So if you know there were three waves of the gold rush and you want to record the dates for them—just jot them down and drop them into your section labeled 'gold rush.' And if you want to reference page numbers of particular books so that tomorrow you can go to those specific pages, you can record a few page numbers onto your Post-it notes as well.

"Make sure that you come in tomorrow ready to start drafting your research report. If you forget your Post-it notes, you'll be writing without that support, so I wouldn't forget them."

Teachers, make sure the children prepare to write fast drafts on only one side of the loose-leaf paper, not on both sides and not in note-books. This is because they will later need to cut these drafts apart and reassemble them in new ways, adding and deleting parts.

SESSION 1 HOMEWORK

CONTINUING TO RESEARCH AT HOME

Writers, for homework please get ready for writing your reports. You can borrow a book from the classroom, and draw on the list of websites that is attached here. Remember, too, to use note-taking strategies you learned earlier this year and in preceding grades. These are some tips—add to the list if you can think of more. Tonight, take notes in ways that illustrate your best methods for note-taking.

Tips on Note-Taking

- Read a section of text, pause to think about what is important, and then write your notes.
- Consider the main ideas and supporting details as you read. A structure like boxes and bullets can help you organize your notes.
- Instead of copying from the text, put the information in your own words. (If this is hard, don't look at the original text when record-ing notes.)
- Keep track of your source so you can return later to confirm or get more information.

Session 2

Writing Flash-Drafts

IN THIS SESSION, you'll remind students that before writers write, they recall all they know about the kind of writing they are about to do.

GETTING READY

- ✔ An example of a student report from the year before (see Teaching and Active Engagement)
- ✔ Drafting and revision charts from the previous units of study (see Teaching and Active Engagement)
- ✔ Information books—some good options include: *Who Settled the West?* a Bobbie Kalman book (1999); *The Story of America: Westward Expansion* by Greg Roza (2011); *Daily Life in a Covered Wagon* by Paul Erickson (1997) (see Teaching and Active Engagement)
- ✔ Chart paper and marker for capturing students' tips for information writing (see Teaching and Active Engagement)
- ✔ Students' Post-it notes in their loose-leaf booklets with possibilities for categorization, from Session 1 (see Link)
- ✔ Loose-leaf paper for student drafts (see Link)
- ✔ The beginning of your own flash-draft, written on chart paper (see Mid-Workshop Teaching and Share)
- ✔ Copies of Information Writing Checklist, Grades 5 and 6 for each student (see Share)

COMMON CORE STATE STANDARDS: W.5.2.a,b; W.5.4, W.5.5, W.5.10, RI.5.2, RI.5.3, SL.5.1, SL.5.4, L.5.1, L.5.2, L.5.3

ONCE UPON A TIME, long long ago, when students wrote reports, they tended to begin by investing weeks in collecting notes on index cards. Then, after sorting those cards, they eventually began eking out a draft—a process that often consumed another week.

This session stands in contrast to that. This is Day Two of the unit, and students are writing, and doing so with the intention to start and finish their report in a single day. You will teach them to plan their topic and to draw on all they know about both the topic and the method of writing. Then you will encourage them to write, fast and furious, getting their knowledge and notes onto the paper as best they can.

"When students write their first drafts very quickly, they are far more game to revise those drafts than they are when those drafts are the result of a day's worth of work."

One argument for encouraging students to draft quickly is this. When students write their first drafts very quickly, they are far more game to revise those drafts than they are when their drafts are the result of days' worth of work. The presence of exploratory flash-drafts means, then, that writers are more amenable to large-scale revision.

But that is for another day. Today, students won't have a lot of time to look to their right or their left because their hands will be flying down the paper.

MINILESSON

Writing Flash-Drafts

CONNECTION

Set children up to draw upon what they know about how information writing tends to go.

"Yesterday, you thought about the kinds of knowledge you'd bring with you on this expedition we are embarking on—and we talked especially about knowledge about the topic. But there is another kind of knowledge that you're going to need to rely upon today, as you write a research report, writing fast and furious. You are going to want to rely on your knowledge of how information writing goes."

Name the teaching point.

"Today, I want to remind you that before a writer writes, the writer often gets full of the kind of writing he or she aims to make. Poets warm themselves up by reading poetry. Speech writers listen to the Gettysburg Address or other great speeches. And information writers, too, profit from filling themselves up with all that they know about how their kind of writing tends to go."

TEACHING AND ACTIVE ENGAGEMENT

Divide the class into small groups. Ask each group to recall characteristics of good information writing, coming up with a few key pointers to help with today's writing.

"Before you get started on your writing, let's quickly compile some of the most important things that you know about information writing—whether that writing is found in all-about books or in feature articles or in summaries. Will the kids sitting in this first quadrant of our meeting area recall what you learned last year when writing reports? I have Amelia's report for you to look over, to spark your memory. And will those of you sitting in this next quadrant look over a published information book—I have a good one here for you—and collect observations that could affect what you do today when you write your first draft?

"Will those of you sitting in this third quadrant of our meeting area look back at our class charts on writing process—especially drafting and revision and see if any of the things you've learned during earlier units can help you get ready to write this? And will this last group think about—this will be the hardest—think about what historians might care

◆ COACHING

Today's minilesson is a bit unusual, with a more interactive teaching component than usual. You will want to keep the connection especially streamlined for that reason.

This will take some orchestration, but it is worth doing even if it doesn't go exactly as planned. You might quickly scrawl four quadrants on the board with a specific job listed in each square. Then, simply direct each group of students to their quadrant.

about that is special to history? So you won't be thinking about information writing in general, but about the special spin that historians bring to it. I have a text for you to read about what historians do."

> *Historians use artifacts, official documents, and other evidence as sources to study the past. The job of an historian is to interpret past events and to think about the causes of these events. This information can help us understand our predecessors and perhaps help us solve current problems or avoid problems in the future.*

"Each group, you have just three minutes to collect a few key pointers that you think can help everyone. Go!" After children talked for a few minutes, I intervened. "Eyes up here," I said. "Researchers, you know a lot! Will you now crystallize some of what you know into two or three very brief pointers? Turn and talk."

Obviously, this work could span the entire class session instead of being a small interlude during a minilesson. We think it is probably not helpful to generate too long of a list, as the children's minds will need to mostly be on the focal topic—Westward Expansion—and their thoughts about how to write information texts well will need to be secondary.

Ask children to bring to mind exactly what they plan to write, and then ask members of each group to report back several important tips for information writing.

"Writers, in a few minutes you'll start writing your research reports. Now let's give each other some last-minute words of advice. When I nod to a group, will one of you say the tips that you think will help people with today's research writing?" I nodded to Melody who said, "We need to teach other people."

Maria called out, "We need to show what the past was like."

Caleb followed, "We need to group the information." Henry added, "We need to use quotes."

Muhammad pouted, suggesting Caleb had taken the point he wanted to say, but then lit up with a new thought. "We need to write introductions and conclusions like in the history books last year." I listened to what the students were saying, jotting their suggestions, and a few of my own, onto a fresh sheet of chart paper. This was growing into an anchor chart about writing research.

Don't attempt to be comprehensive. Children will get a checklist for self-assessing their writing later in this session. This process would last the entire writing workshop if you let it, and it is important to instead keep it short. On the other hand, if you think it would be helpful, you could create a quick class chart of these reminder tips.

LINK

Coach writers to reflect on their work plans in the light of these new suggestions.

"Writers, now that you have these tips in your mind, look over your Post-it notes and booklet pages, which is really the same as looking over your plans. When you feel ready to start, go for it! One quick logistical reminder about your drafts today: please remember only to write on one side of your loose-leaf paper. This will be important tomorrow when we begin revisions of these drafts. Let's start our flash-drafts right here on the carpet. Begin looking over your notes."

A few seconds later I called out, "I need to start seeing some pens moving on the page. Let's go." I walked around the carpet and announced, "All of us should be writing. Write, write, write."

I leaned in and whispered to Jocelyn, "Instead of stopping so often and thinking about what you are going to write, try to let the words come to the tip of your pen as you keep writing even when you are not sure what you will say next. Let your pen go. Think with your pen."

I spotted a few children using their erasers and I wanted to make sure that all of the writers knew this was a major time-waster. "Writers, I can't believe that I am seeing students in this room erasing! Don't spend time erasing—cross out if you need to and move on. Come on, guys, let's write long and strong!"

As soon as I saw children with about a quarter of a page, I tapped them on the shoulder and whispered to them to go back to their seat and continue to write fast and furious. When a few more than a handful were left, I told them to return to their seats and continue to write, write, write, unless any one of them felt a conversation with me could help them get their bearings. A few stayed and we talked for a bit, and then I sent them off.

Often, our students belabor writing their first drafts. It can take some students two or three days to come up with their first try. By then, they are so committed to what they wrote they don't want to change anything. You will want to break that habit and help your students see the value in writing a flash-draft. Getting them going on the carpet so you can put them through a mini-bootcamp will push them to write more and faster than they would have alone—to understand how to write a draft in a flash.

It is best not to stay seated during an interval like this. Getting up and walking around allows you to support individuals and note what children seem to be doing well and what they are not doing so that you can use these observations in your voiceovers.

On days when you teach something particularly challenging, a quick post-minilesson small group can help kids feel better prepared for the work ahead. With a little extra support and scaffolding, these children will be ready to go off and work independently. Then, too, by inviting children to choose *whether they are ready to work independently, you are helping reinforce a community of capable, self-evaluative learners.*

Support the Logical Grouping of Information within Sections

MANY STUDENTS TODAY COULD BENEFIT from some strategies for categorizing within subcategories. As you read your students' work, you may notice that they just seem to list facts, without thinking about how to group information logically into paragraphs or sections. Christian was struggling with this very issue.

When I read Christian's section on the Gold Rush, I noticed that he'd grouped all the information about gold mining into one paragraph, but hadn't yet extended his knowledge of grouping so as to create subcategories within this, or any, of his larger categories. Christian listed some information about panning for gold, then went on to teach about different tools used for mining, and then returned to include more information about panning for gold.

"I know more than I thought I did," he said to open the conversation, and I agreed that it is sometimes amazing the information that comes to one's pencil tip when you start writing. I used this as my invitation into the topic I wanted to broach.

"Christian, because you have so much information on the page, it will be important for your readers that you chunk it into categories." He nodded, and pointed to the subhead "Tools for Gold Mining," and explained to me that making subheads was now easy for him. "Christian, that tells me that you are ready for a new challenge. You know that's how it goes in life—it is like a staircase of learning, right? And once you go up one stair, then there's another." Recognizing that the instruction I was going to give this one youngster would pertain to others, I asked for the attention of all the other writers at Christian's table. I explained that what I was about to teach Christian would probably help them as well, so it would be great if they listened in to our talk.

"Because you know a lot and information rises to your pen as you write, you are going to want to plan subcategories for your information writing, like you did, which is a very adult thing to do. But the new thing that I want to tell you is that it is also important for you to group information *within* a subcategory. If you write a little bit about 'A' and then a little bit about 'B' and then go back to writing a little bit more about 'A,' it is likely your reader will get confused. I'm going to read you your section on tools for gold mining right now. Will you all listen and see if Christian jumps back and forth, and if maybe he could group similar kinds of information together?"

MID-WORKSHOP TEACHING **Pushing to Write More**

"Writers, you've gotten so much written on your flash-drafts! How many of you wrote at least one page?" Every student so indicated. "How many of you wrote two pages?"

After this nod to the sheer volume of writing the students had done that day, I said, "Here is the cool thing. It's going to be easy to write even more. When you think of something more to add to a category, just stick it in there—writing in the margins, or using a star or a half moon as a code, showing where the new stuff will go in that section." As I spoke, I inserted a symbol into my own start of an exploratory draft—written on chart paper—and then wrote the same symbol on a patch of white space, signaling that I could add text there. "Plus, you can continue to add categories.

"Writers, most of you are onto the second page and third or fourth section of your report. That's great—keep those pens flying. This is like taking the lid off your mind and pouring it into each of the containers you made—what else can you say about each of them? Say more even when you think there is nothing more—just keep writing and you'll be surprised that something else will come out. You've got another fifteen minutes, so you should get another three or four sections written. The more you write, the more you'll have to work with as you move into revising this, so just pour it out!"

I reread the page, audibly pausing at moments when Christian jumped from one topic to another. I finished and invited the children to comment. Christian immediately chimed in: "I wrote about panning for a few sentences and then I switched to other kinds of mining tools. But then I wrote about panning again later! All the parts about mining with pans should go together!" Christian smiled, proud of his discovery.

"Ta da!!!!!! You did it," I said. "So let's underline the sentences that would go in the first paragraph, in your paragraph about panning. Then, in the next paragraph, you can go on to write about other mining tools." He did this while I chatted a bit with the other listeners about whether they needed to do similar work on their pages. Then Christian showed us he was done and pointed out the second paragraph would be awfully short. I agreed.

"So now you'll have a new challenge, right? When you write inside structures like this, those structures often give you room to grow into. You are going to have to come up with more to say about mining supplies (other than pans). Once you do *this* easily, come to me and I'll show you the *next* stair up!" I suggested that the others who'd listened work in pairs to think about whether they could do similar work before moving on. "So remember, just because you have a subcategory doesn't mean that everything in the section can get smooshed together. You need to ask yourself: What will I write about in the first section of this category? What about the second section? And do your best to sort your information into paragraphs that make sense."

SHARE

Relying on Rubrics and Partnerships to Strengthen Drafts

Remind students of the assessment checklist they have used in the past and ask them to use this updated tool to assess their current drafts.

"Writers, eyes up here," I said and waited until the writers, still in their work spots, looked at me. "I want to remind you that when you draft, you should be thinking not only about your plan but also about what you know about the qualities of good information writing." I moved the chart paper, revealing the checklist on information writing. Once the checklist was revealed, I said to the class, "How many of you remember using the fifth-grade checklist last year, when you were in fourth grade, to help you assess your Revolutionary War reports?"

The Information Writing Checklist, Grades 5 and 6 can be found on the CD-ROM.

Many children recalled the checklist, so I continued. "You'll remember that a lot of teachers from all over the country got together and agreed that all fourth-graders—that is, all you guys, a year ago—needed to be able to write informational texts—reports, articles, all-about books—that showed certain amount of skill. You'll see this checklist has the even *harder* goals, goals for sixth-graders, listed alongside the goals for fifth-graders. (I know many of you want to push yourselves past what you have already learned.) So will you quickly read this checklist and think, 'Which of these things still needs to go on my To-Do list?' I don't expect that a report written in one day will necessarily show *all* of these qualities of good information writing, but I do expect that in the next five minutes, and later at home tonight, you can draft and revise your writing so that it shows you can do all of this. So get busy!"

Information Writing Checklist

	Grade 5	NOT YET	STARTING TO	YES!	Grade 6	NOT YET	STARTING TO	YES!
	Structure							
Overall	I used different kinds of information to teach about the subject. Sometimes I included little essays, stories, or "how-to" sections in my writing.	☐	☐	☐	I conveyed ideas and information about a subject. Sometimes I incorporated essays, explanations, stories, or procedural passages into my writing.	☐	☐	☐
Lead	I wrote an introduction that helped readers get interested in and understand the subject. I let readers know the subtopics I would be developing later as well as the sequence.	☐	☐	☐	I wrote an introduction in which I interested readers, perhaps with a quote or significant fact. I may have included my own ideas about the topic. I let readers know the subtopics that I would develop later and how my text will unfold.	☐	☐	☐
Transitions	When I wrote about results, I used words and phrases like *consequently, as a result,* and *because of this.* When I compared information, I used words and phrases such as *in contrast, by comparison,* and *especially.* In narrative parts, I used phrases that go with stories such as *a little later* and *three hours later.* In the sections that stated an opinion, I used words such as *but the most important reason, for example,* and *consequently.*	☐	☐	☐	I used transition words to help my readers understand how different bits of information and different parts of my writing fit together.	☐	☐	☐
					The writer used transitions such as *for instance, in addition, therefore, such as, because of, as a result, in contrast to, unlike, despite,* and *on the other hand* to help connect ideas, information, and examples and to compare, contrast, and imply relationships.	☐	☐	☐
Ending	I wrote a conclusion in which I restated the main points and may have offered a final thought or question for readers to consider.	☐	☐	☐	I wrote a conclusion in which I restated my important ideas and offered a final insight or implication for readers to consider.	☐	☐	☐

Channel students to read their exploratory drafts aloud to each other, helping each other check the veracity of their information and using each other's work to remind them of ways to add to their own.

"There is another way to check your writing, and that involves checking your information, asking, 'Is this true?' Journalists do this before they publish something; they call it *fact-checking*. For now, help each other fact-check. Partner 1, you start reading aloud what you've written, and as Partner 1 reads, Partner 2, will you listen and think, 'Does this ring true for me?' If you think that some of the information may be wrong—that will happen in a flash-draft—talk about it and make a question mark in the margin so that later the writer can do some research to make everything accurate.

"Before you get started, will you meet with your partner and make a plan? You have to decide if you are going to help each other assess your drafts using the checklist or help each other check the accuracy of your information. You guys decide and then get started."

SESSION 2 HOMEWORK

"IF . . . , THEN . . ."

Writers, if you have not finished drafting your sections, continue working on them tonight. If you've written as many sections as you think you can write, and you are done, then remember the saying, "When you are done, you've just begun." Finishing one cycle of the writing process allows you to start on the next one.

So reread what you have written, and this time, try rereading with the lens of, "Is my information accurate?" Professional writers call this *fact-checking*. To check your facts, find sources of information on any of the information where you know your facts could be a little bit off. Reread those sources, and confirm that what you have written is true. Chances are good that your content won't be completely true, so use the sources to make it more accurate.

If you and your partner used the checklist to assess your draft and you saw things that were missing from your flash-draft, then you want to make sure you work on that tonight.

Session 3

Note-Taking and Idea-Making for Revision

IN THIS SESSION, you'll teach students that researchers shift between reading to collect and record information, and writing to grow ideas. When reflecting, researchers think, talk, and jot about patterns, surprises, and points of comparison or contrast, and they entertain questions.

GETTING READY

- ✔ Student sample that shows how the student used scissors, paper, and tape to make revisions (see Connection)
- ✔ "Tips on Note-Taking" chart from Session 1 (see Connection)
- ✔ Demonstration text (see Teaching)
- ✔ *Who Settled the West?* by Bobbie Kalman (1999), or other trade books, for the minilesson as well as student use (see Teaching and Active Engagement)
- ✔ Students' original exploratory drafts (see Link)
- ✔ Scissors and staplers (or tape, glue, etc.) for each student (see Link)
- ✔ Students' notebooks and pens (see Link)
- ✔ "Information Writers" chart (see Link)
- ✔ List of videos on topics students are writing about (see Homework)

FOWLER'S *MODERN ENGLISH USAGE (2004)* suggests that the purpose of the paragraph is to help readers collect what they've learned and ready themselves to learn more. The author says the writer is essentially telling the reader, "Have you got that? If so, I'll go on to the next point."

In this session, you help youngsters grasp what "getting it" involves. When they're doing research, and they've read a passage, what exactly do they record in their notebooks?

This is a complex topic. If you and some colleagues watch an information video together, taking notes as you watch, and then afterward compare and contrast your notes, you'll be amazed at how differently you do this. Note-taking has always been considered to be personal and idiosyncratic, so most of us have never studied "mentor notes" or pushed ourselves to "lift the level of our note-taking." Note-taking is personal.

But the truth is that the quality of students' research notes constrains the possible quality of their research writing, and so this session suggests you open up the black box of note-taking and of comprehension and begin to talk to students about the learning that occurs while reading in preparation for writing. Above all, you'll teach students that although sometimes their notes will echo the text they've read, serving almost as outlines of their reading, at other times, notes will be reflective, analytic. Of course, saying to students "Be thoughtful. Be analytic." is probably not helpful, so this session tries to capture a bit of what that sort of thinking entails.

To make sure that students have places in which to record their notes, we channel them to scissor their initial exploratory drafts apart, chunking them into sections and sometimes setting two sections beside each other. We then suggest students staple or tape these to pages of their writer's notebooks so that they can jot notes—both outlines and freewriting—in the white space surrounding their first drafts of subsections.

COMMON CORE STATE STANDARDS: W.5.2.d, W.5.5, W.5.7, W.5.8, W.5.9, RI.5.1, RI.5.2, RI.5.3, RI.5.4, RI.5.9, SL.5.1, L.5.1, L.5.2, L.5.3, L.5.6

MINILESSON

Note-Taking and Idea-Making for Revision

CONNECTION

Talk about professional writers' obsession over their tools, and then channel their attention that way.

"Writers, I want to tell you something. Many famous writers are totally obsessed with their writing tools—they need to have the *exactly* perfect pen, the *exactly* perfect paper, the *exactly* perfect desk. You can read blogs about how a writer will drive hours to get the perfect pen—maybe it is a super-thin purple marker pen, or a really thick, substantial pen that writes in bold font. Writers go crazy over their notebooks as well—they will spend days decorating the cover, and they often have all these little rituals. One Pulitzer Prize–winning writer, Donald Murray, used to count the number of *words* he wrote each day and leave that number in the upper-righthand corner of his pages."

"I think we actually need to be a little bit obsessed about our materials, too. Sometimes the paper you write can actually make you write more or write less, write better or write worse."

Show work from a student who has cut up her initial draft, taping one subtopic onto each page of her writer's notebook, and then collecting related notes on the surrounding page.

"I'm going to show you the work that another student did when she was studying in this very same unit of study. Lots of teachers have looked at this work and thought, 'A fifth-grader did that? In a quick unit of study? That's pretty good.' So I figure you can learn by studying this work, like you studied *Eleven* earlier. But, here's the weird thing. I'm not going to let you read Ashley's work. For now, I'm just going to *show* you the way she used her materials—her notebook, her paper.

"Ashley started with a report that looked a lot like the reports you have written. I can't show it to you because she took some scissors to her report"—and I mimed scissoring apart sections to an imaginary page. "Then, she taped her subsections into her notebook, leaving lots of lines of notebook paper around each section she'd written. Over the next few days, Ashley added more research to each of the blank parts of pages, writing around the taped-on fragments of her report." I pointed to the outlines and paragraphs Ashley had added under taped-in sections of her report, showing that Ashley had tripled the amount of writing on each page in her notebook.

◆ COACHING

Someone—perhaps it was the poet Donald Hall—described writers as birds, collecting little snippets of random materials from which to build their nests. I'm reminded of that image now, as this minilesson brings in the totally random little fact that Don Murray always counted each word that he wrote. There is another famous writer—I forget who it is—who writes standing up, and another who loves to have the smell of apples in the background as she writes. You'll want to be like one of those birds, collecting little odds and ends, because you'll find that nothing is ever lost. The title of Hall's collection of poems is Strings Too Short to Be Saved*—and of course, it is all about saving those strings!*

Note that Ashley has added both lists of facts and also long additional paragraphs below the little blurbs she'd written on life in a covered wagon and topics like that.

Recruit your students to do similar work, cutting apart their flash-drafts so as to leave space to develop each subtopic.

"How many of you are game for laying your work out in the same way—cutting apart your draft, giving different pages of your notebook over to different subtopics?" The children seemed game. "You might have a different idea, in which case, talk to me about it," I added. "But no matter what, you need to lay out your materials so you are ready to revise the flash-draft you've written."

Shift to a focus on how to take notes, first reminding students of what you taught in the preceding sessions.

"Now that you have plans for *where* to write your notes, I want to talk to you again about how to write those notes. A couple of days ago, I sent you home with these tips for note-taking," I said as I pointed to the chart.

Learning, in Piaget's terms, is assimilation *and* accommodation. *In this instance, you are talking to students about the need to file new information alongside existing information—and meanwhile, your return to this chart shows you are doing just that in your methods of teaching.*

Tips on Note-Taking

- Read a section of text, pause to think about what is important, and then write your notes.
- Consider the main ideas and supporting details as you read. A structure like boxes and bullets can help you to organize your notes.
- Instead of copying from the text, try to put the information in your own words. (If this is hard, don't look at the original text when recording notes.)
- Keep track of your source so you can return later to confirm or get more information.

"These tips are still important, but you'll notice that there is nothing on this list about using your notes to make ideas, and that is what we will focus on today. Collecting facts and information is important, but it is also important to use those facts and that information to grow ideas."

Name the teaching point.

"Today, I want to teach you that researchers shift between reading to collect and record information and writing to grow ideas. As note-takers, then, researchers record and *also* reflect. When reflecting, researchers think, and talk and jot about patterns, surprises, points of comparison or contrast, and they entertain questions."

Providing students with a visual—Ashley's rules—and pointing out what you mean as you talk will help students hold on to what you say and will make the content of your teaching more memorable.

TEACHING

Establish the fact that notes contain abbreviated, organized records of information and also passages of freewriting, in which the writer reflects.

"You'll remember that Ashley's notes contain parts that are boxes and bullets or timelines or sketches. Those are notes in which she tries to collect and organize all the facts she is learning. Those are important notes. But today, I want to point out that her notes also included paragraphs and sometimes pages of writing. Those are the places in her note-taking where she stopped reading, stopped taking in someone else's information, and instead said to herself, 'Let me think about what I have learned so far.'

"You know how I often suggest to you that when you are reading nonfiction texts, it helps to pause after a big chunk of reading, when your head is totally full, to rethink what you have just learned? That pause time can be a time to recall and hold onto and organize what you've just learned—which might lead to a quick boxes-and-bullets outline of what you are taking away from the text, and it can also lead to you *thinking* about what you've just read."

Demonstrate thinking and writing your thoughts while note-taking.

"I'll demonstrate doing this so you'll see what I mean. I'll read about settlers from the east in *Who Settled the West?* by Bobbie Kalman. Then, I'll look back on notes I collected earlier, and I'll shift to the reflecting sort of note-making. As I do this, will you and your partner whisper to each other about what specifically you see me doing?" I opened the book and read aloud:

"Will you and your partner whisper to each other . . . ?" What an invitation!

> *The Race West*
>
> *People in the United States and Canada became more interested in the West. They heard stories about rich ranchers, huge areas of unused land, and gold finds. The two countries grew fearful that they might lose this land to each other or Mexico. They needed citizens to go occupy the land in order to keep it. Both governments offered cheap land to anyone who claimed it, and the race to settle the West began!*

"When I first read this, I recorded a few facts that I'm going to look back on now. This is what I'd written."

> U.S. and Canada wanted to keep land in the west. Gov't offered cheap land to settlers who wanted to get rich.

"Now comes the part I'm trying to show you today. I'm going to pick up my pen and free-write so as to grow some ideas about what I've just read. I'm thinking about patterns, surprises." With pen in hand, I reread part of the passage, contemplating. "Hmm, . . . " Moving my pencil over the page as if I was writing in my notebook, I dictated what I would have said, had I actually had time to write.

This is yet one more example of the fact that when you demonstrate, it helps for you to "mess up" in ways you expect kids will also mess up, and then to self-correct, showing your students how to do this as well.

> Why didn't Mexico do the same thing? Why didn't they offer the land to their people?

I looked up, as if I was done writing—and thinking, then said, "Wait, let me push myself to think more." I reread what I'd written, thought, and then wrote:

> Maybe Mexico didn't realize how valuable the land was, or maybe Mexico was busy fighting for independence from Spain. Maybe they felt as though they had enough land and didn't want to fight with the U.S. and Canada.

Debrief in ways that highlight the intellectual work researchers do when reflecting on (and freewriting about) information.

"Did you see that I shifted from taking 'just the facts' notes, as brief as possible, to freewriting a little paragraph? I got myself thinking by saying, 'Let me see if there are surprises, patterns, questions that I have about what I am reading.' Then did you see that after a little bit of thinking I was ready to give up—but instead what did I do?" The kids echoed that I pushed myself to think more.

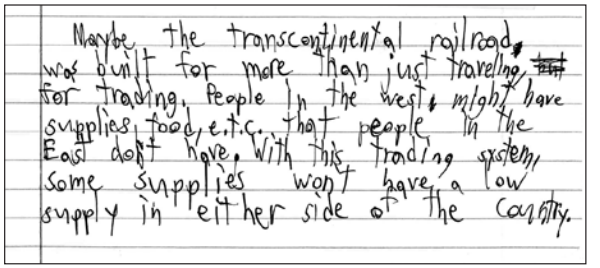

Maybe the transcontinental railroad was built for more than just traveling for trading. People in the west might have supplies, food, e.t.c. that people in the East don't have. With this trading system some supplies won't have a low supply in either side of the country.

FIG. 3–1 Eric speculated about the reasons the Transcontinental Railroad was built.

ACTIVE ENGAGEMENT

Channel students to continue reflecting on the text you read, suggesting they think about patterns or questions. After they've thought for just a moment, push them to extend their thoughts.

"So researchers, will you try this process of growing ideas? Reread the same passage, and do what I did. Push yourself to see questions or patterns, or do as I did and ask and answer a question. When you find yourself thinking something, stop and jot, fast and furious, about your thoughts."

A minute or two later, I pulled alongside Daniel and saw he'd written this:

> I wonder how the U.S. gained the advantage over Canada?

Daniel paused, looking as if he was done, so I voiced over to the whole class. "Remember to push yourself. Your goal is not to write sentences of thought, but paragraphs of thought. Try using phrases like, *I wonder if . . .* or *Perhaps . . .*" I watched Daniel add on, so now his jotted notes said:

> I wonder how the U.S. gained the advantage over Canada? Maybe because the U.S. had a stronger government that was more organized and helped people settle the west. Maybe the U.S. had a larger population so there were more people to move west and settle the land.

LINK

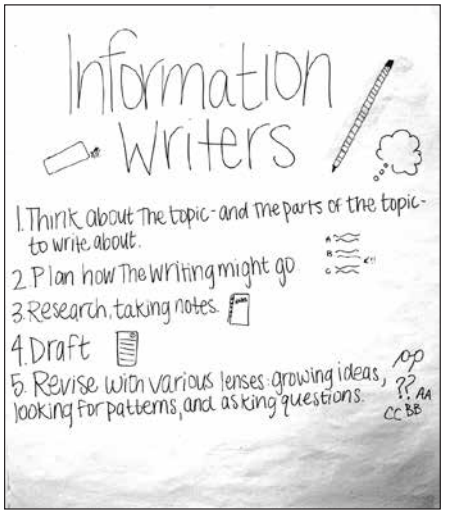
Channel students toward doing the same work with their own writing. Recap that they need to set up their materials so they are ready to revise in general and to revise to highlight places. They can also write new subsections.

"So, researchers, to give yourself space for continuing to research and think about each of the sections of your report, you'll probably want to cut apart your flash-draft and tape sections to blank pages of your notebook, making white space around each of your subtopics as Ashley did. Then you can continue researching each of those subtopics. You'll record notes in lots of ways. Some new information can be arrowed into your draft (or you can use those little code marks to insert information). You may also want to write boxes-and-bullets notes or some other format of notes. And finally, remember to grow your thinking, to shift from recording information to thinking about it.

"I've created a chart that recaps your learning so far in this unit," I said, flipping my chart paper to reveal the new chart. "We'll continue to add to this across the unit, but so far you can read the chart and think about all you have already accomplished in a short amount of time!"

Information Writers

1. Think about the topic–and the parts of the topic–to write about.
2. Plan how the writing might go.
3. Research, taking notes.
4. Draft.
5. Revise with various lenses: growing ideas, looking for patterns, and asking questions.



Effective Note-Taking

TODAY, YOU WILL UNDOUBTEDLY FIND MANY PEOPLE who need help writing the information they are learning into their own words. You'll want to have a pocketful of strategies you can draw upon, and to plan to teach some students and then to channel those students to teach others. For example, you may suggest that rather than copying directly from a published text, writers find it helpful to record only key words and phrases as they read. Then after reading a chunk of pages, students can close the book and return to the list of phrases, this time writing about each of the terms. This strategy helps readers anchor the new information they are learning, and it also shows children the way in which key words contain key concepts.

When I noticed Melody was copying, word for word, whole sections of text from the resources, I recruited several other children who were doing the same to meet me on the carpet.

"Melody, Josh, Alexandra, and James," I began, "I noticed you all have copied whole sentences into your notes. So there are two things I want to teach you about note-taking. First, when you feel as though another writer has found the perfect way to write about some piece of information, one of the things you can do is copy it and then be sure to credit this author. When you do this, be sure to put the text in quotation marks, and be sure to write down the author's name and the title of the text so that you can be sure to give these writers credit.

"You also have another option: You can, instead, put the information into your own words. One way to do this is to read a section of the text, maybe even twice, then look away from the text and explain it to yourself. That puts the text into your own words! Then you can write down what you figured out to say to yourself. Here, too, you will need to write down the authors and titles of the texts you use so that you can give these writers credit.

"So look back at the notes you have already taken and find a place to revise—either by quoting directly when the author has written about the content well or revise your notes by putting the information into your own words." I paused while the students reread their notes and began to revise. Then I moved closer to Melody to support her revisions. I watched for a moment and saw that she was putting quotation marks

MID-WORKSHOP TEACHING
Using Domain-Specific Vocabulary

"Writers, I need to interrupt you for a moment. I'm going to read you a group of sentences from my own notes, and then I'm going to read you a new and improved version of those same few sentences. After I do that, turn and talk with your neighbor about what made the new and improved version better. Ready? Here goes."

Some guys went to California in the old days. They wanted to find gold.

"Now here is my new and improved version."

Prospectors went to California during the Gold Rush. They wanted to pan for gold.

I waited while students talked with their neighbors about the difference between the two notes, and then summarized what I heard them saying. "Writers, I heard you say that in the second one I used the exact right words. I didn't just fill in a substitute word. I took a risk and filled in words I don't use everyday—words I am just learning! That's what writers do—they pride themselves on finding and using the right words for things. Right now, will you look over your writing and find some places where you could search a bit harder to use a word or phrase that experts in this field might use? Then you can be on the lookout for those words as you continue writing—being sure to use them whenever possible."

around whole chunks of text. "Wait just a minute, Melody," I interrupted. "I see you're putting the quotation marks around all of these sentences, and I want to help you think about this a bit more. When writers decide to quote another writer, we often do this because we think that this writer captured the information in a perfect way, and you may feel that way when you read over your notes. You may feel as though all of these writers have captured the information perfectly, but I want to encourage you to be a little more picky and to choose the one sentence that seems best, or most important, to keep the same when you transfer information from the published text to your notes. So, let's do this together. Let's reread this section and see if we can find the exact right sentence to quote and then put the other parts in your own words."

Once I had coached each student, I brought them back together to remind them of what they had learned. "Writers, you're getting the hang of this—you are reading your texts and notes and revising to either quote exactly or to paraphrase the information. "You are also keeping track of your sources. Now, as you go forward, in this unit of study, and really throughout your lives, these note-taking practices will be important to all the research you do in the future. Keep at it!"

I then found a few students who seemed to shift between reading and writing prematurely, reading just a line or two rather than a chunk of text before pausing to write. I reminded these youngsters to read longer swatches of text before taking notes, and also that those notes could be structured in a boxes-and-bullets fashion.

One child needed extra help discerning the bigger idea—the one that would go in the box—so I showed her how to notice text features and especially headings.

Finally, I helped a student to sketch as a way to recall and record information. I read a chunk of text to him, and then asked him to sketch and label what he heard.

SHARE

Planning for Improvements in Our Writing

Liken the writing process to make-overs that kids may see on television, suggesting that within a few days they'll have accomplished a make-over. Suggest they note places where their work is already en route to improvements.

"Writers, do you know those television make-overs, where they show a house before it was made over, and then after? Or they show someone before he or she had a fashion make-over, and then after. You are in the midst of a make-over of your reports. By two days from now, you'll be able to contrast your first little section on, say, the Pony Express, and your new section on the Pony Express—and it will be worlds better.

"So let's start that process of looking at what one of your sections used to look like, and what it looks like now. Find a section where you've done an especially large amount of new work, and reread the new work, thinking about what aspect of it makes you proudest, and if there are ways to improve it even. Then you have a minute or two to fix up your pride and joy before we do a sharing of it. So get to work."

Create a gallery share, channeling writers to leave responses on each other's notes.

After a few minutes, I suggested writers leave their work open on their desk, with a stack of Post-it notes near, and step away from it, letting others come around to see it. "Writers, usually notes are the part of writing that few people ever see, but in this classroom, sharing our notes will be one of the ways we work on our writing. So will you roam about the room, rereading what others have done, and leave notes for each other on anything you find admirable: an insight, a marginal star or number or arrow, an inserted chunk of information—and most of all, evidence that the writer is not just recording information, but is reflecting on it as well."

As children did this work, I voiced over, "You should have a short list of new resolutions for what you could do better. In a minute I'm going to ask you to record those new resolutions, so be sure you are thinking about them."

After a few minutes, I gave children time to record their plans for how their note-taking and idea-making would improve, based on all they learned. (See Figure 3–2.)

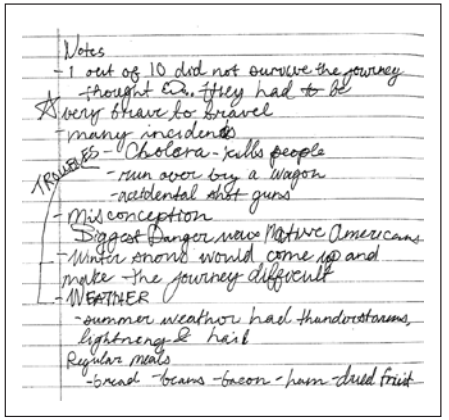


FIG. 3–2 Jocelyn's notes show the way she revisited her initial understandings.

CONTINUE RESEARCH, NOTE-TAKING, AND IDEA-MAKING AT HOME

Writers, tomorrow when you come into school, I'm going to ask you to be ready to show off a few new pages in your notebook, where again you have developed some notes that show a combination of research that leads you to record information, plus reflections on that information. I'll especially want to see that you have done some of the things you learned to do today by studying each other's work. Rainbow, star, or make fireworks beside sections of your notes that are your pride and joy.

If you have time, work on several subtopics because time for research and note-taking will be short. I especially suggest that you watch a video on one of your subtopics, and you'll see that I've sent home a short list of videos on topics many of you have been writing about.

- (See the CD also for the list of videos.)

Session 4

Writers of History Pay Attention to Geography

IN THIS SESSION, you'll teach students that as historians write and revise, they need to keep in mind the qualities of good writing as well as the qualities of good history. One of the qualities of good history to keep in mind is the impact that geography has on the ways events unfold. A map is a useful tool for this.

GETTING READY

- ✔ Students' copies of the Westward Expansion map
- ✔ Subsections of your draft, or the demonstration text provided, modeled to look like the students', with a paragraph taped to the top and blank space below, enlarged for students to see (see Teaching and Active Engagement)
- ✔ "Information Writers" chart, from Session 3 (see Teaching)
- ✔ Student drafts (see Link)
- ✔ Chart paper and marker to create "Possible Geographic Revisions" list (see Conferring)

COMMON CORE STATE STANDARDS: W.5.2.d, W.5.5, RI.5.3, SL.5.1, SL.5.5, L.5.1, L.5.2, L.5.3, L.5.6

WHEN WE TEACH WRITING, we teach students to adopt the mind-set of writers. We teach them to ask the questions that writers the world over ask of a text. "What am I really trying to say?" and "What works that I can build upon?" and "What doesn't work that I can cut?"

In this unit of study, you will be teaching students to write not only like professional writers but also like historians. And this means that you need to help them learn to bring the questions that historians ask and the lenses that historians use to their work. The pay-off for this instruction, of course, can be very big indeed, for you will not just be teaching students to bring one specific lens or another to their draft. You will be teaching something far deeper, grander, more fundamental. You'll be teaching them that although, yes, there is a writing process that is fundamental to all writing, and that just as the scientific process undergirds all disciplines of science, the writing process undergirds all sorts of writing, the opposite is also true. The work that a writer does in a particular discipline reflects the mind-set of those within that discipline.

So what are the mind-sets of historians? There are many, of course, and within this one unit of study you cannot hope to be comprehensive. But, you can show students that applying fundamental historical concepts to their research allows them to rethink, to grow insights of their own, to synthesize what they are learning in the service on constructing meaning, and to rewrite not just out of a concern for good writing but also out of a concern for good history. Ultimately, this process will bring history to life and allow the facts that students learn to matter.

This session and a few that follow do this by starting with what will seem to you to be a simple concept: when studying history—time and place matter. That is, in today's minilesson, you will teach students that as historians, they need to be sure that they bring a knowledge of time and place to their thinking (and writing) about any particular subtopic. We have found that a willingness to incorporate concepts about time and place into one's knowledge of the subtopic at hand can add vitality to that knowledge. Even if a student has a novice's meager understanding of the Pony Express or of the Louisiana

Purchase, a willingness to think about the implications of time and place on that subtopic will pay off. This is a simple idea—but our hope is that students will come to see that it can make a difference.

"You will be teaching not only what it means to think like a historian, but also what it means to transfer and apply what one learns, and to revise, in the truest sense of the word."

While teaching this, you will be teaching students that when studying and writing about history, they need to look at the cold hard facts with attentive thoughtfulness—noticing patterns and surprises, for example—and being willing to work to piece those bits of information together. When trying to understand Westward Expansion, it matters that the Mississippi River is 2,530 miles long, beginning in Minnesota and ending in the Gulf of Mexico. That cold fact is not just something to parrot. Instead, that fact, like so many of the facts of Westward Expansion, posed challenges, shaped decisions, and influenced the way in which our country was settled.

Your minilesson will begin with suggesting that it is helpful to reread what one has written with the lens of time and place. A writer can notice the ways in which he or she did and did not bring out the elements of time and place in his or her treatment of any subtopic, whether it is the Pony Express, the Gold Rush, the Erie Canal, or Lewis and Clark's journey. Chances are good that students will not have given time or place much thought at all, and in a way this is good news because it means that the lens you ask students to bring to their writing will lead to revision—and to growth.

The work you are supporting in today's minilesson is big work indeed. You will be teaching not only what it means to think like a historian, but also what it means to transfer and apply what one learns, and to revise, in the truest sense of the word. *Re-vision* means, quite literally, to see again. And that is what your students will do today and for the next few days. They will revise the little passages they've written about a host of topics related to Westward Expansion, bringing the historian's attentiveness to first place and then time to their early fast drafts, and they will revise their understanding of what it means to study and to write history.

MINILESSON

Writers of History Pay Attention to Geography

CONNECTION

Introduce using geography as a lens for revision.

"Writers, when I was in college there was a course for every single first-year student. You may be surprised to hear that it wasn't about writing—it was about geography. The heads of the school felt very strongly that all of the students who graduated needed to know about geography, to know about landforms and climate, to know about the way that geography impacts the world. Now, I went on to take a number of history classes, and the study of geography became even more important because historians are always concerned about the ways that geography—the study of landforms, places, and climates—has an impact on events in history. Geography is crucially important to Westward Expansion as well as to any other event in history. This means that you, as researchers and writers, need to pay attention to geography as you revise your reports." I paused to let this information sink in and make sure the students were still paying attention.

"Now, you may have expected that in writing workshop we would work on ways to revise our writing as writers, and we will. But today, our minilesson will be a little different."

Name the teaching point.

"Today, I want to teach you that when you write and revise as a historian, it is important to keep in mind not only *qualities of good writing* but also *qualities of good history*. For example, historians think it is important to include details about the places where things occurred—about the geography of that place—because geography will always have an impact on what occurs. And here's the cool thing: a history writer can think about the places in which a bit of history occurred simply by keeping a map close by as he or she reads, takes notes, and writes."

TEACHING

Remind students that writers adopt specific lenses. The impact of geography can be a lens, and students can re-see their writing through that lens and revise based on what they see.

"Writers, do you remember that revision means just that—to re-vision, to re-see? And you will recall that it can help for writers to put on 'special lenses' before rereading their own writing, so that they look for special things. For example,

◆ COACHING

Often, geography is its own separate unit. Perhaps it is the first unit of every year—taught almost as map reading. The interesting thing is that research is clear that most students don't have even the most fundamental geographic facts down. Embedding it into this unit allows children to see the critical role geography plays in history. You might consider bringing the work of this lesson into all your history units.

a writer can reread his or her writing looking only at how the text seems to be structured, seems to be organized. Or a writer can look only at how he or she has spelled things.

"When writing history, one thing a writer can do is to look through the lens of 'Have I highlighted the ways in which the geography, the place, impacted the events?'"

Demonstrate rereading your own writing with the lens of geography, recruiting children to do this alongside you. Provide lots of support with the very start of this.

"So let me show you what I mean. This is one of the paragraphs I wrote in my flash-draft of a report." I flipped over a new page in the pad of chart paper, revealing one subsection of my report. I'd written the report to be just a notch better than those the children write and formatted it as they were doing, so onto the larger piece of chart paper, I'd taped just a little paragraph about the trip west. "Let's reread this together, looking at it through the lens of, 'How much specific information is included here about places, about geography?'" Then I added, "It helps to have a map on hand as you do this work, so I'm going to distribute one to each of you. While I read the text, will you touch the places on the map that I mention and think about the places I *don't* mention but could?" I read:

The Erie Canal

The Erie Canal was built to connect the Atlantic Ocean to Lake Erie. This way people could travel by water.

As I read, I pointed to the Atlantic Ocean on my map, then said, "Writers, are you with me? Find and touch the specific places on your map, and think, always, 'Could I be more specific? Am I leaving things out?'" I reread, as if mulling over what I might add.

Hands shot up, but I wanted to continue my demonstration before passing the baton to kids, so I said, "Oh! I can add. . . ." I used arrows as I inserted more specific information into my draft. I scrawled furiously:

The Erie Canal connected the Atlantic Ocean to Lake Erie. Before the Erie Canal was built, boats could travel from New York City in the south to Albany in the north using the Hudson River. The Erie Canal added a branch to the Hudson River going west! Now boats could travel from New York City to other cities like Syracuse and Buffalo. Now boats could travel across and up and down New York!

"Notice the way I added more specific information, and I added towns as well as geographical features like oceans and lakes. To make some revisions, I crossed things out and used arrows, and to make other revisions, I added information at the bottom of my first bit of writing."

The Teachers College Reading and Writing Project has a video in which I teach youngsters that to revise—or re-vision—a person needs to wear glasses. I then put on a pair of glasses to illustrate and laugh to show that writers don't need actual glasses. I go on to point out that writers do need to put on and reread through special lenses. One is the lens of structure and a writer can reread to see if each of his or her paragraphs says one main thing.

It is important to resist the temptation to flood the room with lots of maps. Channel their attention to only this one map, at least for today, as a way to teach them that they can deduce patterns and read analytically, making a lot out of even one resource.

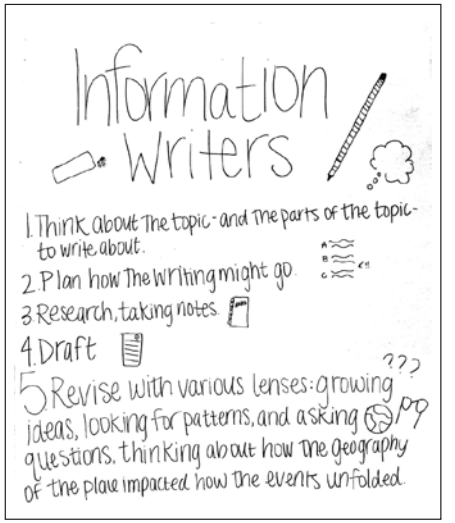
When kids raise their hands or lift their thumbs or climb onto their knees, saying, "Ohh! Ohh!" during your demonstration, it shows that they were doing the same work you are doing, and they are one step ahead of you. That's exactly the context in which your actions can serve as a demonstration. You are doing something they are doing, or working to do, as well. Perfect! Now get them to compare and contrast what you do with what they would have done.

Debrief, highlighting how using the map and your knowledge of geography helped you to add more specific details to your writing.

"Do you see, writers, that rereading with an eye on the specific places I have mentioned, and those I could have mentioned, has helped me to revise my draft? That's what I mean by writing and rewriting with an eye out for ways to include specific details about places. So, let's add this technique to our information writing chart." I returned to the chart from the previous session and added,

Information Writers

1. Think about the topic–and the parts of the topic–to write about.
2. Plan how the writing might go.
3. Research, taking notes.
4. Draft.
5. Revise with various lenses: growing ideas, looking for patterns, and asking questions, **thinking about how the geography of the place impacted how the events unfolded.**



ACTIVE ENGAGEMENT

Set students up to practice revising with an eye toward geography.

"Let's read another section from my draft, and this time, will you try to do this same work on your own? Remember that your goal is to notice how much the writing already highlights the places where events take place—and to find details about the place that can be added. You will probably find it helps if you use any mention of a place as a cue to look at the map, even to touch the specific place."

I read aloud, and left children to talk with partners about ways they'd revise the next section.

The Oregon Trail

Many people living in the eastern United States wanted to have a better life for themselves and their children. So, they traveled in wagons on trails into the western states to get land. One famous trail they traveled was called the Oregon Trail.

Remember that throughout this minilesson and even throughout the entire workshop, you'll expect children to mine a single map for all their information about places. If you flood the room with lots of maps, they'll be less apt to need to study a document closely, mining it for all it's worth.

After a few minutes, I called on children to suggest revisions and soon there was a new paragraph at the end of the original one:

> The Oregon Trail
>
> Many people living in the eastern United States wanted to have a better life for themselves and their children. So, they traveled in wagons on trails into the western states to get land. One famous trail was called the Oregon Trail. It started in Missouri and traveled through (what is now) Idaho, Montana, Wyoming, Washington, and finally Oregon before it stopped at the Pacific Ocean.

LINK

Take a moment to celebrate the way students have already begun to use the lens of geography to revise their writing.

"Before you get started, will you reread the first bit of your own writing and after you have done that, point out to a partner some of the specific details about places that you think could be added."

After a minute, the children shifted from rereading to talking. I pulled in to listen as Melody turned to Winnie: "Well, I could add some thinking about geography to my section on the Trail of Tears. I could write about where the Native Americans began and where they were forced to live."

Winnie nodded and looked down at her draft. Touching her section on the Gold Rush she said, "Well, I could do the same thing, I could write about where people came from for the Gold Rush. Not everyone came from the east, some people came from the west, from Asia."

Set students up to work independently.

After a bit, I asked for the class's attention. "So you have a lot to do. You'll need to set up your materials to get ready for revision, you'll need to reread and revise with a map in hand, and I'm sure you are going to want to continue adding new subsections to your report.

"After you have set up your materials, please turn to *any* passage you wrote. Any passage can be revised to bring out more information on place. Doing this doesn't take searching and searching for the perfect passage; it just takes powerful thinking. Let's get started. And researchers, when you have revised your sections for geography, you may also want to continue revising by adding more information, important vocabulary words, or your own ideas. Remember you are in charge of making your writing the best it can be. Get going!

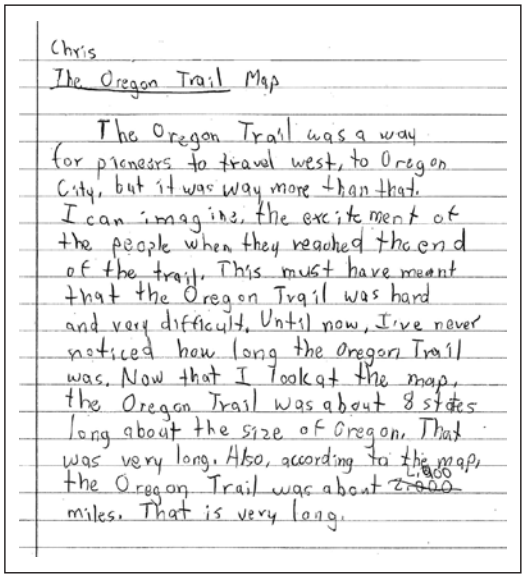
Teachers, you will notice this is extremely minimal and simple work. It is going to escalate quickly—but we decided to start with this very accessible work because it is important in a unit of study to get every student aboard the work and able to carry on with independence doing something that is worthwhile. This work is worthwhile, and they will all do it eagerly. It is not as sophisticated as the work we want students to be doing—it is only partway there, and the real challenges are still to come—but we found that if we taught our fondest hopes straight away, a fair number of kids were paralyzed and needy, so we began with work that most of them could do with success.

Just as you will match readers to books, making sure they can always read with comprehension, so you will want to match readers to the levels of task complexity that they can handle. Today's lesson will be well within reach for most of your students—especially because they are all doing similar work, so it is entirely appropriate for them to talk as they work and to help each other. You may want to support the conversations that will help them make meaning by distributing only one map for every partnership of students.

Remember that the link of your minilesson is a forum for not only channeling students toward work you hope they do, but also for you to remind students to add today's work to their ongoing repertoire and to draw on all they know how to do.

Revision with the Lens of Geography

YOUR GOAL TODAY will be, first, to help students set up their writing in ways that expect revision, and second, to help them do that revision. They will absolutely need you to help them mine the map as a resource, growing insights from their work with the map. You'll probably find that the students are resistant to doing this—first, it means revising writing that already seems perfectly good to them, and second, it requires that they literally make new thoughts from a close, attentive, proactive reading of the map. "I'm done," they'll say. "This map doesn't tell me anything more," they'll assure you. You'll want to be ready to show them the patience, close study, and imagination that revision requires.



Chris
The Oregon Trail Map

The Oregon Trail was a way for pioneers to travel west, to Oregon City, but it was way more than that. I can imagine, the excitement of the people when they reached the end of the trail. This must have meant that the Oregon Trail was hard and very difficult. Until now, I've never noticed how long the Oregon Trail was. Now that I look at the map, the Oregon Trail was about 8 states long about the size of Oregon. That was very long. Also, according to the map, the Oregon Trail was about ~~2,000~~ 1,900 miles. That is very long.

FIG. 4–1 Chris's Oregon Trail entry shows how he imagined himself in the place of settlers traveling west.

MID-WORKSHOP TEACHING
Looking for Patterns and Asking Questions

"I just overheard Maria asking Winnie about these two big mountain ranges that block off sections of the USA—the Rocky Mountains in the west, and the Appalachian Mountains in the east. She was wondering how people managed to move things from one part of the country to another with those huge mountains in the way and no airplanes! She looked at the map, and the map gave her genuine questions. What a great habit she is developing, to look at information and develop questions. Those questions will lead her to more research that she may end up including in her writing! This kind of habit will help you in all of your writing and in all of your life."

For example, John was writing about the gold rush and was struggling to add more geographical information. On the map, he saw where the major gold "strikes" occurred. I asked him to put his finger on one such place, and he put it on Empire Mine. I then asked him to look closely to see what physical features he saw near that mine. Did he see rivers, mountains, or lakes? Did he see any names of places such as towns or states? John listed Sacramento, Pacific Ocean, a river, Nevada, Washington, Comstock Mines. I asked him to say which ones were closest and furthest from the Empire Mine. He did this, and I coached into his oral work by teaching him phrases that might help him situate places geographically:

- Further north . . .
- South of . . .
- East of . . .
- West of . . .
- Closest to . . .
- A great distance from . . .
- By the . . .
- Located in or near . . .

John nodded, and taking my list of place phrases, he set to work writing. Soon he had written that one of the biggest strikes during the gold rush was at the Empire Mine. He then added, "The Empire Mine is north of Sacramento, California, and by a river that runs through a lot of California. It is east of the Pacific Ocean and north of the Comstock Mines located in Nevada."

When I was conferring with John, I found myself having to clarify east from west. This led me to realize that I should be on the lookout for those children in my class who might need some support in basic map skills. I also found that almost all of my students ignored the distance scale and so I coached one youngster to use it, then made his work famous. In fact, some of my students didn't know the symbols for mountains, rivers, lakes, or oceans so I did a voiceover to point out the symbols key.

Toward the end of work time, I quickly charted the types of geographical information that children had started to include. This way they could look through their other sections, adding those types of geographical revisions. The list went like this:

Possible Geographical Revisions

- Where was the route?
- Where did important events occur?
- Which area was settled with which peoples?
- Which physical features had an impact? (rivers, mountains, lakes, deserts, . . .)
- What did the location mean for the climate and weather?
- What distances were involved?

SHARE

Using Scale as a Way to Gather More Information

Explain what a scale on a map is for and demonstrate using it to help add geographical detail to your writing.

"Writers, take a minute to collect your materials—maps, notebooks, and pens or pencils—and meet me on the carpet for a quick share." Once the class was settled in the meeting area, I began, "Most of you have added geographical information to your subsections. It's been exciting to watch those subsections develop so quickly! You have been moving information about geographical features—like lakes and rivers and mountains—and information about settlements—like states and cities—into your reports.

"Now I want to teach you one more feature that you can notice on maps, and this feature will go far toward helping you understand the mystery of what life was like back then. It is this: scale. You can use the scale on the map to estimate distances.

"I'm going to figure out the distances related to the Erie Canal, and after I do that, you'll have a chance to start calculating the distances on *your* map." I reread my page:

> The Erie Canal connected the Atlantic Ocean to Lake Erie. Before the Erie Canal was built, boats could travel from New York City in the south to Albany in the north using the Hudson River. The Erie Canal added a branch to the Hudson River going west! Now boats could travel from New York City to other cities like Syracuse and Buffalo. Now boats could travel across and up and down New York!

Then I used my thumb on my pencil to note the size interval used by the scale, and proceeded to count how many times that full scale can fit between the Hudson River and Buffalo. Muttering to myself as others worked to calculate their own distances, I calculated that the interval between Buffalo and Albany is about 350 miles.

"Okay, so now I have more geographical information that can be added to this entry. I always knew the Erie Canal was long, but I never knew just *how long*. By measuring the distance and including the specific details in my writing, I am able to help my reader understand what a big endeavor this was! Plus, I sound like more of an expert when I use precise measurements." I added the number to my test, using a caret.

Ask students to try using a scale on their own maps. Share one student's work as an example.

"Writers, right now I'd like you to try calculating a distance on your map, one that is important for your work. That way, you'll have practice and will be able to do that work on your own, whenever you need to." I pointed out how I'd used a caret to insert a distance and let students know that they'd no doubt invent other ways to include geographical information. After a moment, I gave them more examples.

"Marielle estimated that the distance between the Empire Mine in California and the Comstock Mine in Nevada was about 300 miles, while Alejandra estimated that the length of the Oregon Trail was 2,000 miles. So they will each be able to add this to their writing and in this way teach their readers more. Of course, this is also interesting because if prospectors had already traveled 2,000 miles on the Oregon Trail, a 300-mile journey from California to Utah might not have felt like a big deal at all! That is, by comparing distances you can help your readers visualize distances and also compare distances related to events in this time period."

SESSION 4 HOMEWORK

REVISING WITH VARIOUS LENSES

Tonight, writers, I'd like you to continue working on your drafts. You may find that you have more revision work to do, based on the Westward Expansion map you have been working with. Please also remember the other lenses with which we can look at our writing to revise, looking for patterns and asking questions.

Session 5

Writing to Think

IN THIS SESSION, you'll teach students that when writers are researching, they think about the information they are learning and come up with new ideas. One of the ways writers do this is by asking questions and then figuring out answers to those questions.

GETTING READY

- ✔ A demonstration passage that contains geographical facts, enlarged for students to see (see Teaching)
- ✔ Students' Westward Expansion map (see Teaching and Active Engagement)
- ✔ "Writing to Think" prompts listed on chart paper (see Active Engagement)
- ✔ Your demonstration text from Session 4, with more writing added on, enlarged for students to see (see Active Engagement)
- ✔ "Information Writers" chart (see Active Engagement)
- ✔ "Researchers Write and Revise By . . ." chart (see Conferring and Small-Group Work)
- ✔ Chart paper and marker (see Mid-Workshop Teaching)

COMMON CORE STATE STANDARDS: W.5.2, W.5.5, W.5.7, W.5.8, W.5.9.b, W.6.2.b, RI.5.1, RI.5.4, RI.5.9, RI.6.1, SL.5.1, SL.5.4, L.5.1, L.5.2, L.5.3

CHANCES ARE GOOD that students grasped the point that you made in yesterday's minilesson. They got the idea that historians include details about places, and they were able to do that—especially after they were encouraged to use a map as a resource and after they began to share ideas with each other about the kinds of revisions they could make. It was probably exciting for your youngsters to realize that if they were writing about a journey from one side of the nation to the other, their writing could be made much stronger simply by listing the geographical features that the settlers encountered—copying the names of specific rivers and mountain ranges from the map to their notes. And chances are good that children who were writing about events—say, the making of the Erie Canal—were able to locate the event geographically. Simply using the scale on the map could allow students to record the number of miles traversed or encompassed—how satisfying! Chances are good that yesterday, your students' nearly scrawny reports began to grow. Best of all, the additions are in line with what is valued by historians!

The good news is that it absolutely is the case that historians value the specific details of place names, the names of geographical features, the estimated number of miles. And, soon you will be teaching students about other lenses they can use to read their writing and bring out yet more information: before you know it, they'll begin embedding dates all over their pages. When they do that work, they will be doing the same work that my son was taught to do before his Advanced Placement history exams. His high school teachers literally told him to use parentheses to embed mention of dates in as many places as possible!

The bad news is that adding times and places hardly represents an ideal of great writing. But then again, students will only become at home with terms such as the *Great Plains*, the *Rocky Mountains*, and the *Pacific Coast*, or dates such as 1803 (the Louisiana Purchase), 1825 (the completion of the Erie Canal), and 1849 (the California Gold Rush) if they begin to use those dates and place names. And if at first it feels a bit like they are walking around in their parents' clothes, pretending to be grown-up, is that so different than the way that any of us learn anything?

If a review of yesterday's work shows that students mostly added sentences of geographical facts into their little reports, you'll want to recognize this as a step forward, and be glad for what they have done. But it is also important for you to recognize that if they are simply tucking facts into their reports and not venturing onto the thin ice of surmising, speculating, figuring things out, asking questions, or making connections, then there is still some extremely important work to be done. You absolutely cannot be satisfied as long as your students think that information writing about history is simply a matter of moving information from a published source onto their own pages.

"The good news is that it absolutely is the case that historians value the specific details of place names, the names of geographical features, the estimated number of miles."

One of the important things you will be doing is helping students to understand how to think with information. You'll be supporting analytic thought. You will also help students to imagine information writing that includes sentences that begin like these: "I notice that—This makes me think—I wonder if—Could it be that?" Of course, it may not only be the *students* who need to feel comfortable with that sort of writing—*you* may need to become comfortable with it as well. There are lots of reasons to support that sort of writing—not the least of which is that students are doing this information writing in the service of learning, and the writing they do should accelerate that learning.

MINILESSON

Writing to Think

CONNECTION

Set the children up to see the significance, the long-range importance, of learning to pursue their own ideas in their ongoing academic work.

"Students, I want to tell you about a famous researcher at Harvard University. This professor, whose name is Eleanor Duckworth, teaches a very well-known course. In this course, she tells her students that they will be writing a ten- to fifteen-page paper about the moon, and tells them they must study the moon by observing it every night for six weeks. They don't read any books on the moon, or watch any videotapes, or listen to any lectures: they instead become moon-watchers. Every night at the same time, they are supposed to observe the moon, to record what they see, and to think about what ideas this helps them develop. And in the end, they write a report on the moon.

"Let's pretend we are Harvard University students, and it is 9:00 at night on Monday. And we have our notebooks, and we are going to observe the moon. What sorts of things do you suppose you would record?

"When I talked to people who had taken that course, they said that it was really hard for them at first because they'd sit there with their notebooks open, ready to write down what the moon did—and the moon just sat there, shining. And so they'd think, 'What do I write?' and 'I don't have anything to say.' They especially felt stuck because the professor wouldn't let them go to books and write down the information from books. They were supposed to do their own research.

"What happened, in the end, is that they started to notice little things—like that one night the moon was in one place, and the next night, in a very different place, and they started coming up with theories for why that might be the case. That is, they started not just staring up at the moon but figuring things out. And that was the real lesson that the Harvard professor had wanted to teach people all along. She had asked them to study the moon so they could learn what it is to have, to pursue, and to grow their own wonderful ideas.

"I told you this because, really, that is what I want to teach you today."

◆ COACHING

Imagine being asked to write a 15-page paper for a Harvard University course and the paper must draw only on your observations and analyses from watching the moon! Wouldn't you feel empty-handed? I know I would. I'd want to go get books on the topic and to take notes on what they say. Eleanor Duckworth knows what she is doing when she insists students rely on their own data and insights. She is wanting students to know the joy of having one's own wonderful ideas. We want that in this unit, too. So channel students toward poring over just a map, or just a timeline, so as to glean a lot from those tools.

Name the teaching point.

"Today I want to teach you that when you are researching something, you need to not just move facts from someone else's book to your page. You also need *to think*, to come up with your own ideas. And one of the best ways to do this is to ask questions and then to find your own answers to those questions, even if your answers are tentative: 'Maybe it's because . . . ' 'I think it is because . . . ' 'I wonder if perhaps . . . '"

This session harkens back to and builds off of Session 3 where students were taught to ask questions and notice patterns to come up with ideas. You will again be supporting analytic thought.

TEACHING

Prioritize ideas, suggesting students regard them as clues that can be assembled in ways that help them gain insight into the mystery of what life was like during historical times.

"When you are writing about an event in history—like, say, the trip west that we wrote about earlier, the map can tell you facts. And those facts are a very big deal for historians, so it is great you have added them.

"But, historians care about the facts because those facts give them ideas about how things were back then. And those ideas aren't on the map—only the facts are on the map. So what you need to do is to collect geographical facts, and then treat them like clues that can help you solve the mystery of what life was life back then. You have to figure out—you have to speculate, or guess—how the facts about the place shaped the way people lived back then, providing challenges and supports for them.

"I'm going to try to show you how historians *think about facts about places*, piecing them together like clues to help them understand the mystery of what life was like back then. You already know that a detective assembles facts: a bit of broken glass at the scene of the crime and a fingerprint, say, and then speculates, saying, 'Hmm, . . . I notice—I'm wondering—Could it be that . . . ?'"

Recruit children to join you in reading a passage that already contains geographical facts. This time demonstrate how to assemble the facts and let them spark ideas.

"That's how historians think, too. Let me show you. We'll read this passage and trace the events we read about on the map, and we'll collect clues about those places to help us figure out what life was like back then."

> The settlers traveled from what is now Missouri toward the west in covered wagons. It was a long–more than 2000 miles–and hard trip. Many of them traveled through (what is now) Idaho, Montana, Wyoming, and Washington before they stopped. They had to cross many rivers like the Platte River and others. . . .

I paused, and looked around. "Your finger should have traveled west, across all those states, and now be parked on the edge of the Platte River. You're trying to put clues together to think about what life was like for the settlers. Think about what you might have felt or thought about as you faced that river. Hmm, . . . What are you thinking?"

The students' Westward Expansion Map is on the CD-ROM.

Kids called out that people probably wanted to go around the river. "You are right—but let's see how long the river is, and think whether that would have been possible." Soon, using the scale, the class had determined that the Platte is over 300 miles long. "So what might that mean to the people who are standing on the bank of the river? Turn and talk. What can you surmise about life back then?"

Soon I added, "Most of you are using phrases like this: *They probably . . . It must have been . . . For example . . . Perhaps they . . .* Those are exactly the sorts of phrases I would expect you to use."

After a bit I stopped the talk. "I heard some of you point out that if they tried to go around the Platte, winter might come and that would be as deadly as crossing the river. That's good thinking. And I heard some of you wondering whether there were ferries, and if so, how did people get word of where the ferryboats were."

Channel students to capitalize on the new thinking they've done to revise the original passage from the shared history report.

"So now that we've used the geographical facts to piece together something about the mystery of what life was like back then, we can go back to the passage about the trip west and add what we thought. Partner 2, write in the air, telling your partner what you would add." As the children did this, I worked with a child sitting close to me and started to add this passage (completing the writing later). As I did this, I underlined phrases I'd suggested students use.

> The settlers traveled from what is now Missouri toward the west in covered wagons. It was a long–more than 2,000 miles–and hard trip. Many of them traveled through (what is now) Idaho, Montana, Wyoming, and Washington before they stopped. They had to cross many rivers like the Platte River and others.
>
> The rivers must have given people some of their hardest challenges. They probably thought about going around those rivers, but for example the Platte is 300 miles long. Going around it would mean the settlers had to go really far north, where the winters were worse. That detour would have slowed the trip in big ways. Probably after a while, some people became ferrymen, charging money to help people cross the river, but other times, when settlers reached the side of the river, they probably stayed there for a while and built themselves a raft. It must have been scary to drive your covered wagon that held everything you owned onto a homemade raft, hoping it wouldn't flip over or sink!

You could extend children's thinking, if you wanted, by saying something like, "Researchers, you've got me thinking that as more and more people traveled west, eventually there probably were a bunch of people who decided they'd stop traveling and stay in one place, with their jobs being to service the people who passed through. There were probably shopkeepers as well as ferrymen." But this teaches concepts about how civilization develops that kids will soon be discovering, so you could also wait and allow children to come to that insight on their own.

ACTIVE ENGAGEMENT

Return to previous sample text with embedded geographical information, to practice thinking about information again. Support students' efforts to grow ideas using thinking prompts.

"Let's try this same work with the Erie Canal passage we wrote earlier. The passage is 'just the facts.' This time, try thinking about what the facts mean to life back then. Piece one fact together with another. Think about everything you know, and see if you can grow some ideas about how the things you know about the geography of the canal can help you think about its role in life back then. I'll read the passage aloud, and then please turn and talk with your partner."

> The Erie Canal connected the Atlantic Ocean to Lake Erie. Before the Erie Canal was built, boats could travel from New York City in the south to Albany in the north using the Hudson River. The Erie Canal added a branch to the Hudson River going west, which meant that people could travel over 350 miles from Buffalo to Albany on the canal. Now boats could travel from New York City to other cities like Syracuse and Buffalo. Now boats could travel across and up and down New York!

"Writers, you've been talking together about what these facts might mean to life back then. Now, stop talking and instead, write. You might use sentences like these." I flipped to a new sheet of chart paper, where I had jotted sentence prompts—some new ones from this session, and others we've used for a while.

Writing to Think

"This makes me think . . . "
"I'm realizing . . . "
"This might be important because . . . "
"I wonder if . . . "
"Could it be that . . . "
"Probably they . . . "
"It must have been . . . "
"For example . . . "
"Probably after a while . . . "

SAMPLE BEND

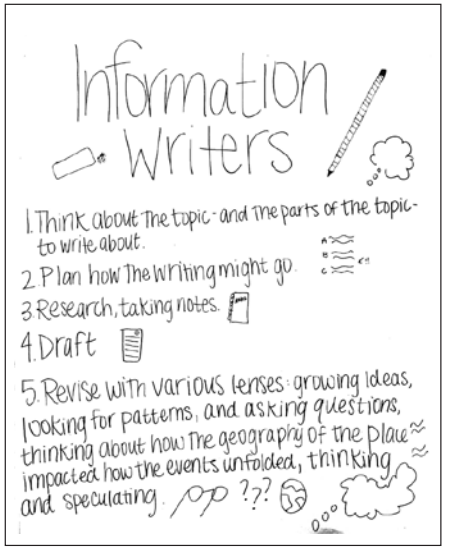
After a few minutes, I called out, "Oh, my goodness! I love the way you are surmising (great word, isn't that?)—I love the way you are surmising that people may have traveled west and the fur traders may have carried their furs along this great waterway. And I agree that towns grew up alongside it. One of you pointed out that the Thruway now goes right where the canal used to go and that is probably not an accident. Who can help us write a new paragraph at the end of our section about the Erie Canal?" Soon the class had constructed this paragraph:

> When the canal was finally built, that meant that people could get on a boat and travel all the way from New York City to Chicago, with just one or two detours between the Great Lakes. People traveling west probably began to travel this way. Fur traders probably used this waterway to carry their furs back to the big cities. Towns grew up along this route.

"Let's pause here to add this latest point to our chart. This is another way we can revise. I'm going to add 'thinking or speculating' to remind you of what you're learning."

Information Writers

1. Think about the topic–and the parts of the topic–to write about.
2. Plan how the writing might go.
3. Research, taking notes.
4. Draft.
5. Revise with various lenses: growing ideas, looking for patterns, and asking questions, thinking about how the geography of the place impacted how the events unfolded, **thinking and speculating.**



LINK

Remind students of the teaching point and set them up for their independent work.

"Writers, you are learning to not just carry information from one place to another, and to not just repeat information you have read, but to *make ideas.* Today, will you go right back over the writing you have been doing over the past few days, and notice whether your writing is 'just the facts'? If so, see if you can push yourself to grow ideas. Remember that this is just one of the ways that you have learned to revise. Refer to our class chart as a reminder for other work you might do today."

From Recording Facts to Growing Ideas

DON'T BE SURPRISED if you find that your students need additional coaching to apply the work introduced in this session's minilesson. Thinking takes work, and your students may need support to become more independent. Coach them to take some time to study the geographical features, and then pause to think, writing what they figure out.

I knew a small group of students was having trouble with the work of the minilesson. They were recording facts, but not their thinking. I overheard Maria saying, "The Rocky Mountains are very big and long. They are in"—she began to count states on the map—"seven states, I think."

Then Henry added, "And they go down the map very far. They're almost like a fence or wall that blocks the way to the West."

I seized this moment to jump in. Talking to all the children in the small group, I said, "What Maria and Henry are beginning to do is just what researchers do. They notice

MID-WORKSHOP TEACHING **Questions that Often Lead to Insights**

"If you are having a hard time figuring out what you think, there are three questions that I find helpful—questions that nudge me to go beyond just recording facts toward actual thinking. These are the questions." I turned and quickly jotted these questions onto a sheet of chart paper.

What are the surprising parts about this?

So what?

How does this connect with other things I know?

"When you ask the first, 'What's surprising about what I have just read or just recorded?' you are really asking, 'What part of this information fits with the ideas I already had and what part of the information changed my thinking?' That's a helpful question to ask because the things that surprise you are things that make your knowledge of a topic grow.

"When you ask, 'So what?' you are asking, 'What might these facts have meant to people? Why might this fact (or that one) have been important to the people? What difference would this have made?'

"And the last question—'How does this connect with other things I know?'—allows you to bring two areas of knowledge together, and that is as important to thinking as the Erie Canal was to Westward Expansion! Link part of your topic to one of many other topics—and all of a sudden, your mind grows new ideas! Try it. Think about the Erie Canal in relationship to the Transcontinental Railroad. Give me a thumbs up if you are having ideas. Think about it in relationship to New York City—or Boston. Thumbs up if ideas are forming in your mind.

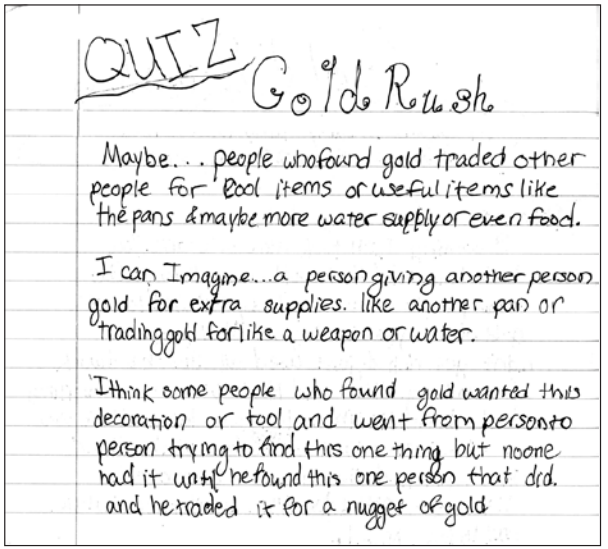
"Now try those questions with your writing. First, point to a section of your flash-draft where you found a lot of geographical information. Now—reread that section, and as you do, ask one of those questions." I left an interval of silence for thought. "Now write—right onto the ending of whatever section you just read. Take one of those questions, and run with it. You can use these questions whenever you need to push yourself to think about information, from now on."

as much as they can about a subtopic—in this instance, the Rockies—using the resources they have." I then asked others to try doing that with one of their geographical features. "Start by noticing, then think, 'What does this show?'" Soon children were studying rivers, lakes, oceans, and plateaus saying, "I see . . . " and "This shows that . . . " and "Until now, I'd never noticed that. . . ."

After urging a few other students to make observations, I moved toward helping them connect what they noticed about the Rocky Mountains to the topic at hand, Westward Expansion. "I love the way you are being attentive to the details," I said. "But here's the thing. . . ." I leaned in, as if to share a secret. "A map will never tell you what to think. A map will give you the cold, hard facts, but it is your job as a writer to let those observations lead to ideas. Sometimes it can help to use phrases like:

This must have meant that . . .
This gives me the idea that . . .
This makes me wonder if . . .

"Let's try a bit together." I gestured for children to begin talking.


QUIZ Gold Rush

Maybe... people who found gold traded other people for cool items or useful items like the pans & maybe more water supply or even food.

I can Imagine...a person giving another person gold for extra supplies. like another pan or trading gold for like a weapon or water.

I think some people who found gold wanted this decoration or tool and went from person to person trying to find this one thing but noone had it until he found this one person that did. and he traded it for a nugget of gold

FIG. 5–1 Danielle's Gold Rush entry shows the way she attempted to grow ideas.

Jack excitedly chimed in. "I know! Henry said the Rocky Mountains are like a wall. They are like a big castle wall that blocks the West." He glanced at the prompts I'd posted. "This gives me the idea that it must have been hard for Lewis and Clark to get around."

"Yah," added Maria, "the map in my Lewis and Clark book shows that they went right over the mountains. Maybe it would have been too long to go all the way around." She drew a line around the southern edge of the Rockies on the map with her finger. "But it must have been really hard to go over those mountains because they are so tall and wide."

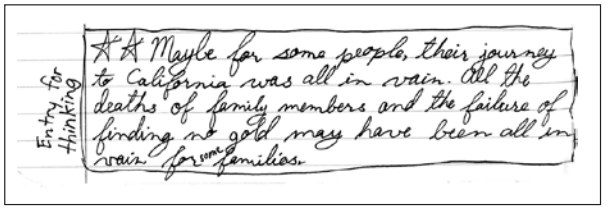
"Let's make sure we are specific with our details," I prompted. "Go back to the map. How tall and wide were the mountains?" Maria returned to the map, gathering the information she needed to continue. "They were 3,000 miles long, so it would have been too hard to go around them. One part is 8,020 feet tall and another part, the tallest part, is 14,440 feet tall."

The kids were silent, so I prompted, "So what might they have felt, thought, or done?"

Chris added on, "So Lewis and Clark probably looked for a lower part that they could climb over."

"That might be worth researching!" I said. "So remember that as researchers, it is important for you to notice a lot about the topic you are studying. It can help to zoom in on one small part (like the Rocky Mountains), list out what you see, and then use this information to add to and revise your research."

Then I said, "Do you see that thinking about the role of place means that you end up writing about ideas that you are not sure of? These aren't wild ideas; they come from looking at the map and your information and trying to put them together. To be a good researcher, you have to do that sort of thinking." (See Figures 5–1, 5–2, and 5–3.)


Entry for Thinking

☆☆ Maybe for some people, their journey to California was all in vain. All the deaths of family members and the failure of finding no gold may have been all in vain. for some families.

FIG. 5–2 Gabriela's Gold Rush entry shows she empathized with the travelers.

SHARE

Using Discussion Groups to Bring about New Thinking

Group your students based on similar topics and channel them to participate in conversations to share insights.

"A researcher named Alan Purves once said, 'It takes two to read a book,' and I have always found that his comment is a wise one. When I read a book with someone else, all of a sudden I see so much that I would otherwise have flown past. I'm telling you this because I also think it takes two—or even four—to read a map, and more than that, to do the hard imaginative thinking of bringing what you see on any old map to bear on your thoughts about Westward Expansion.

"So I'm going to organize some quick discussion groups, and set you up to spend just ten quick minutes really thinking and learning from each other. Let me see if I can orchestrate things.

"Those of you who have been studying and writing about the Louisiana Purchase, thumbs up." A few so indicated, so I sent them to meet at one of their tables. "How many of you have been thinking about the Gold Rush?" Again, I channeled those children together. Soon many children were grouped with others who had been studying something similar. "You absolutely want to listen to and learn from the ideas others have developed, and to put all you learn into a revision of your writing. So some of you will end up writing three drafts of one of your passages, and that is totally fine.

"Let's return to these powerful questions we used earlier—you can use these again in your discussion groups right now." I referred the students to the questions listed on the chart paper. "And afterward, I'll give you a few minutes to add to your drafts.

> What are the surprising parts about this?
> So what?
> How does this connect with other things I know?

FIG. 5–3 "Researchers Write and Revise By . . ." chart—the graphics are often as helpful as the words.

REVISING AFTER DISCUSSION

After discussing your topics in your research teams during today's share session, you will almost certainly find that there are gaps, or holes in your writing. People will have shared new or different information today, information that you think would make your writing more powerful, or that made you think about your topic differently. Tonight, please go back to your drafts and, using the information you learned in your discussion groups today, revise your writing. If your discussion today didn't help you think more about a topic, have a discussion tonight with someone that will fuel revisions.

Session 6

Writers of History Draw on an Awareness of Timelines

THIS SESSION CONTINUES ON THE PATH you began in the preceding two sessions when you taught students to apply fundamental historical concepts to their research in ways that allowed them to rewrite not just out of a concern for good writing but also out of a concern for good information. Your goal in those earlier two sessions was to help students learn that information matters—and evokes ideas. You began by stating what probably then seemed a simple concept: when studying history, it is important to bring a knowledge of time and place to one's thinking (and writing). As you helped students look attentively and thoughtfully at facts, you no doubt found that it is not simple to teach youngsters that informational writing requires not only information, but also ideas.

In this session, you emphasize that historians reread their drafts with the lens of time, thinking, "Have I highlighted the dates in which this happened? Have I highlighted the way this event fits into the timeline of history?" Timelines won't be new for your students. They are one of the most basic ways humans organize information. In this session, then, you can remind youngsters of ways in which they have already used timelines to grow insights and ideas. Your suggestion that they have experience with this will help them feel confident enough in their ability to do this kind of thinking that they are then able to apply and transfer the idea that one can use timelines as a tool to support analytical thinking.

When they read literature, for example, students are accustomed to thinking about whether there are precursors to an event—even when an event seems to come out of nowhere. For example, at one point in *Because of Winn-Dixie* (DiCamillo 2000), Opal's father begins to talk openly with her. Does this come about suddenly, out of nowhere? It may at first seem so, but a closer look suggests that there were many small breakthroughs in the timeline of the book that paved the way for this. In the same way, it may seem at first that the development of the railroad is an event that comes out of nowhere, but a closer look can surely lead students to see other developments that may have paved the way for the railroad. Perhaps, for example, the development of the Erie Canal was a precursor.

IN THIS SESSION, you'll teach students that as historians write and revise, they need to keep in mind the qualities of good writing as well as the qualities of good history. One of the qualities of good history to keep in mind is the relationship between events in history.

GETTING READY

- ✔ Master timeline for Westward Expansion—one copy for each student (see Teaching)
- ✔ A timeline of "Goldilocks and the Three Bears" (or another story your students know well) on chart paper (see Connection)
- ✔ Class draft on Erie Canal and the Oregon Trail from the previous session, enlarged on chart paper (see Teaching)
- ✔ "Information Writers" chart (see Active Engagement)

COMMON CORE STATE STANDARDS: W.5.2.b,c,d; W.5.5, W.5.9.b, W.6.2.c, RI.5.3, RL.5.5, SL.5.1, SL.5.4, L.5.1, L.5.2, L.5.3

Teachers, you may feel uneasy. "I'm not sure I know precursors, so how can they?" you may be thinking. But in this unit, you are inviting students to step into the role of being historians. They'll be approximating, but it is far better for them to try on the role of thinking analytically and speculating about connections than for them to simply wait to be told correct answers.

"Students will] be approximating, but it is far better for them to try on the role of thinking analytically and speculating about connections than for them to simply wait to be told correct answers."

Just as students are accustomed to using a timeline to lay out specific threads in a novel—putting the father's relationship to the adopted dog, Winn Dixie, on a timeline, for example—so, too, children can put topics such as the development of transcontinental transportation on a timeline. What notable and related developments occurred between the Pony Express and the railroad? For example, when in the chain of events was the telegram developed?

Then, too, students will be accustomed to thinking about turning points, so it will not be new for them to look at the timelines of Westward Expansion in relationship to turning points. What other changes resulted from one turning point—say, from the Louisiana Purchase or from the discovery of gold in California?

MINILESSON

Writers of History Draw on an Awareness of Timelines

CONNECTION

Remind students that they already learned that historians reread with the lens of time as well as place, and let them know that today the emphasis shifts to time.

"Writers, I talked to you a few days ago about the fact that historians don't just reread their writing to be sure they've written with the qualities of good writing. They also reread to be sure they've kept in mind the qualities of good history—and attentiveness to time and place is part of that. Now that you've thought about places, you're ready to shift and think about time. The good news is that you all are already accustomed to using timelines as tools for thought."

Remind students that they are skilled at using timelines as tools of thought, and set them up to think about how one event in a fairy tale can cause another, and about how events across time can be similar, creating a pattern.

"Let's begin by getting your thinking-with-timeline muscles going. Will you look at this timeline of a simple story that you all know—Goldilocks and the Three Bears? And will you and your partner take any one of the events that happens later in the story and ask, 'How is this event related to an event (or more than one event) that comes earlier in the timeline?' Turn and talk."

1. The Bears sit down for breakfast, but their porridge is too hot so they go for a walk.
2. Goldilocks comes into their house.
3. Goldilocks tries all of the porridge and eats Baby Bear's.
4. Goldilocks tries all of the chairs and breaks Baby Bear's.
5. Goldilocks tries all of the beds and falls asleep in Baby Bear's.
6. The Bears come home, discover the eaten porridge, the broken chair, and Goldilocks asleep in Baby Bear's bed.
7. Goldilocks wakes up and runs out of the house.

◆ COACHING

Notice here that the connection is repeating not the nitty-gritty small details but the big concept on which all this work hangs. Frankly, we are repeating it for you and for us, as well as the kids. When teaching a unit of study, it is really helpful if teachers grasp the underlying storyline, seeing how the parts all fit together. Annie Dillard once described writing by saying it was all Christmas tree ornaments and no Christmas tree. Teaching can be that way as well. It is easy to get into the habit of throwing advice at kids, day after day, and of course there will be no way they can grasp it all. So this connection returns to the underlying "Christmas tree" on which the ornaments will be hung.

SAMPLE BEND

As children talked about connections between dots on this timeline, I called out over the hubbub, "Try this. Could you draw arrows, connecting one dot on the timeline with another? Where would your arrows go? Tell your partner."

After another minute, I said, "All eyes on me," and waited until I had the class's attention. "Some of you are making what could be called cause-and-effect connections. For example, you may have drawn an arrow from number 6 to number 7. You said, 'The Bears came home and discovered Goldilocks, and that connects with number 7 because the Bears coming home *caused* Goldilocks to run out of the house.' That is a cause-and-effect connection.

"And others of you drew arrows because you saw a pattern. You may have drawn an arrow between numbers 3, 4, and 5 because those events seemed to you to be similar—those are ways that Goldilocks explored the Bears' house."

Name the teaching point.

"Today, I want to remind you that when you write and revise as an historian, it is important to keep in mind not only *qualities of good writing* but also *qualities of good history*. For example, historians write about relationships between events because the past will always have an impact on what unfolds in the future. This is called a cause-and-effect relationship. And here's another cool thing: a history writer can highlight relationships simply by having a timeline close by as he or she writes."

TEACHING

Take a step back to explain the larger point. Researchers don't just collect armloads of facts and throw them into a "report." Even just one resource and some deep thinking can spark important insights.

"Writers, what you have come to realize these past few days is that writing research does not necessarily involve racing around like a kid in a candy shop, scooping up yet more and more and more information on a topic to throw into your report. If you are going to draw on maps as a resource, you don't need to google maps and download twenty of them. Instead, one map of the U.S. alone can help you realize a lot about your topic. You just need to look closely and think deeply. Writing research is really about studying sources carefully, and seeing more in them than most people see."

Rally kids to bring the lens of time to the snippet of text that the class dealt with the preceding day, looking at the timeline.

"Today, I want to help you realize that you already have the skills necessary to think deeply about the timeline of history. Let's look at the section we wrote together the other day about the Erie Canal, only this time, instead of looking with the lens of place, let's look with the lens of time."

> The Erie Canal connected the Atlantic Ocean to Lake Erie. Before the Erie Canal was built, boats could travel from New York City in the south to Albany in the north using the Hudson River. The Erie Canal added a branch to the Hudson River going west, which meant that people could travel over 350 miles from Buffalo to Albany on the canal. Now boats could travel from New York City

Some experts in teaching reading always want kids to be reading the very hardest books they can possibly grasp. Yet for people to do intellectually new comprehension work, it is easier if the basic text is a simple one. It's no different than when skiing. Sure I can make it down a double black diamond trail—but if I attempt to do that, my style will fall apart completely. If I want to work on new aspects of my style, it is best to do so while skiing easier terrain, and only later bring that new style to the steep trail. In this instance, you'll see that we've moved to the most accessible text we could find to get students doing some intellectual work that we then will transfer to their research topics.

In both this session and the previous one, we strongly advise against encouraging students to go on a search for yet more maps and more timelines. There will be a time in this unit when your charge to kids is: "Go and scoop up all the information you can possibly find related to one of these subtopics." It is a good thing for youngsters to learn to use search engines and the like to find lots of information—and we'll eventually invite youngsters to do some of that. But for now, your goal is almost the opposite: instead of teaching children that they can go and find tons of timelines and tons of maps and then locate lots of little facts in these resources, you are teaching kids that with just a simple map, a simple timeline, they can grow powerful insights.

to other cities like Syracuse and Buffalo. Now boats could travel across and up and down New York!

"Specifically, let's think about the Erie Canal side by side with a timeline of events related to Westward Expansion."

Westward Expansion Timeline

1783—The Revolutionary War ends (with the Treaty of Paris)

1803—Louisiana Purchase

1803—Lewis and Clark explore the Louisiana Territory

1825—Erie Canal is completed

1845—Texas becomes 28th state in U.S.

1846—Great Britain and U.S. sign Oregon Treaty—makes Oregon Territory part of the U.S. (not a British possession any longer)

1846—Settlers began moving west in covered wagons to Oregon and California on the Oregon and California trails

1848—U.S. and Mexico sign Treaty of Guadalupe Hidalgo—adds 1.2 million square miles to U.S.—southwestern U.S.—U.S. paid $15 million

1849—California Gold Rush begins

1861–1865—American Civil War

1862—Homestead Act—settlers are able to make a claim on land in western territories; if they stay for a year, the land is theirs (for free)

1869—Transcontinental Railroad—railroad connects Atlantic and Pacific oceans

"So, for example, I might draw an arrow between the Erie Canal and the fact that in 1846 settlers began moving west in covered wagons to Oregon and California. Those are sort of connected, in my mind. Then I'd need, in my passage, to write how they are connected." I picked up a marker and quickly started writing as I spoke:

Different things took people west–one was the opening of the Erie Canal, which made it much easier for people to get from the East Coast to the Midwest, because the Erie Canal brought people to the whole chain of the Great Lakes. Then, starting in 1846, the Oregon Trail and other things took people from the Midwest to California and Oregon.

This is a simplified version of the timeline that you will distribute to the kids to use when working with their own flash-draft reports. It is okay if all of your students do not understand all of these dates. Handling not knowing is part of being a researcher. The whole idea is that one is exploring new unfamiliar terrain. If kids seem uncomfortable because of this, point out that this was the story of those pioneers' lives!

I confess that this was far from the first connection I spotted when thinking about the timeline. But my theory is always to leave the low-hanging fruit for children. So although I was especially interested in the way the canal and the railroad both played a big part in Westward Expansion, I don't choose that to discuss but instead choose something less obvious, leaving that connection for the children.

Debrief by naming the work you and students have done in ways that are transferable to other texts and other days. Emphasize tentative theorizing, using terms like *Maybe. . . .*

"Do you notice that when I use the timeline to help me revise my writing, I don't just add facts such as 'The Erie Canal was completed in 1825.' I also *think*. I thought, 'Might this have caused any other historical events? Might it be like any other events?' And I ended up thinking that in some way, the Erie Canal was a bit like the Oregon Trail, helping people go west. I don't *know* if this is true, it's just a thought, but it is a reasonable thought based on the facts so I'm going to put it in our report, using words like *maybe* and *probably.*"

In history, cause-and-effect relationships will seem concrete. If you point these out, children can begin to grasp what cause-and-effect means in literature as well as in history. In literature, it's more apt to be a character's motivation or trait that leads to an effect.

ACTIVE ENGAGEMENT

Ask students to continue the work begun in the teaching.

"Right now I'd like you and your partner to continue to think about the Erie Canal in relation to other things that have occurred on the timeline. See if you can draw arrows that either connect two things in which one may have caused the other, or connect two things that seem sort of similar, although they happened at different times—or speculate about another kind of connection altogether! You won't know whether you are right, but go out on the thin ice of speculating. Talk like this, 'I wonder if perhaps. . . . ' 'Or maybe. . . .' Turn and talk."

After the students had a moment to talk, I called them back together. "Writers, I heard some of you talking about how the Erie Canal connects to the Transcontinental Railroad because both are important parts of Westward Expansion and both are ways that transportation moved west. Wow! You could write your thoughts. It might sound like this."

> During the time of Westward Expansion, it was not just people who moved west. Transportation did too. The Erie Canal was built first, and then almost fifty years later, the Transcontinental Railroad was built. Both of these kinds of transportation ended up opening new parts of the country. The two different kinds of transportation each contributed to the settlement of the west.

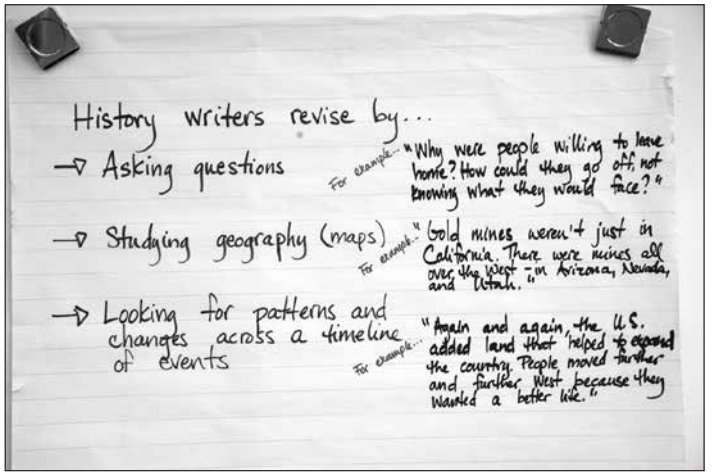
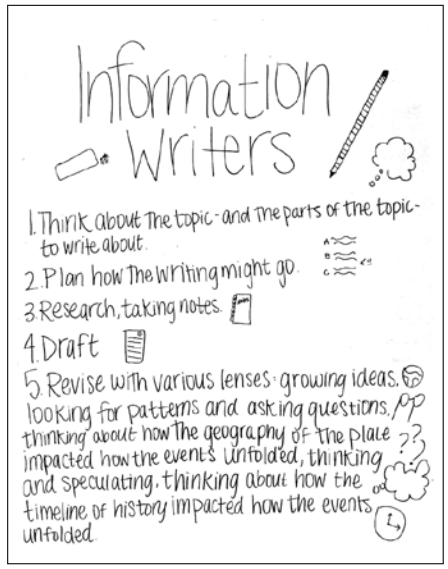


FIG. 6–1

"Let's add this to our chart. This is another way you can revise your writing."

Information Writers

1. Think about the topic–and the parts of the topic–to write about.
2. Plan how the writing might go.
3. Research, taking notes.
4. Draft.
5. Revise with various lenses: growing ideas, looking for patterns, and asking questions, thinking about how the geography of the place impacted how the events unfolded, thinking and speculating, **thinking about how the timeline of history impacted how the events unfolded.**



LINK

Recap the larger point that students can reread their information writing, asking not only "Does this show qualities of good writing?" but also "Does this show good thinking about history?"

"Today, and from this day on, whenever you write about history, I hope you will remember that you can reread your writing and look at it through the lens of everything you know about good writing, asking, 'Is this well detailed?' 'Is this well structured?' and things like that. But you can also reread your writing by looking at it with the eyes of an historian, and to do so you might ask, 'Have I brought out the places, the geography?' 'Have I brought out this event's place in the timeline of history?' And the very best thing to do is to not only record the place and the time but to use maps and timelines as tools to think about your topic, growing ideas." (See Figure 6–2.)

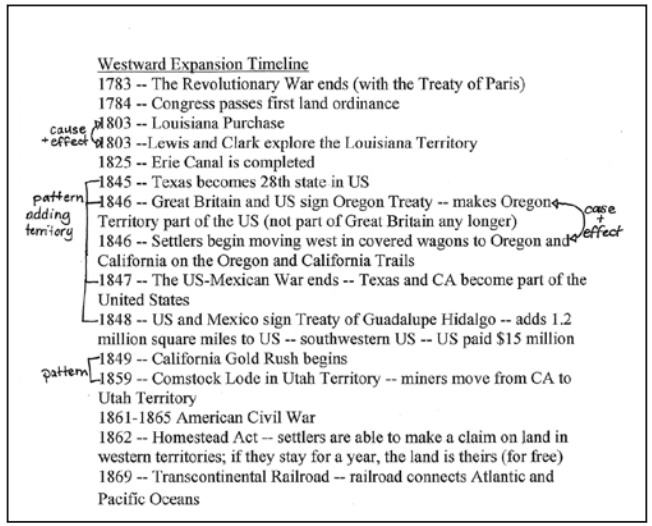


FIG. 6–2 Marielle's timeline shows how she thought about patterns and cause-and-effect relationships.

Contextualizing Dates and Troubleshooting

YOU WILL FIND THAT SOME STUDENTS will make use of the timeline by dropping dates into their writing in superficial ways, just as they probably began dropping in geographical information in superficial ways, so you will need to support their thinking.

If you find a group of these students who are just inserting dates into their notes, you might ask them to join you on the carpet for a quick small-group lesson, rather than holding several similar individual conferences. "Writers," I began, "I called you together because you are inserting dates into your writing from the timeline. That is a great first step. But now, you are definitely ready for what comes next.

"It's important that when you find a place to insert a date from the timeline into your writing, you then look for related events and alert your readers to these connections. Remember, we said that just dropping dates into your writing isn't enough. Historical writers need to highlight the connections between dates and events, thinking about and coming up with ideas for how these dates and events are related. Let's do this together with my section on Lewis and Clark."

> Lewis and Clark
> In 1803, Jefferson hired Lewis and Clark to explore the new territory. They put together an expedition and traveled across the country to find out what was there.

"You can see that I have inserted a relevant date, 1803, but now I need to connect this date to others on the timeline so I can help my readers see connections across events. Hmm, . . . Let me look at the timeline. Oh. How about 'In 1803, the same year as the Louisiana Purchase, Jefferson hired . . .' or 'In 1803, two years after Jefferson sent representatives to France to purchase the port of New Orleans, Jefferson hired . . . '? I think either of those would be more helpful to readers than just plain 1803! Both of those ideas might help my readers understand *why* Jefferson hired Lewis and Clark.

MID-WORKSHOP TEACHING **Following Up on Hunches**

"Writers, I've noticed that many of you have used the thinking prompts, map, and now the timeline, to come up with hunches about the information you are researching and writing about. Now, I also want to teach you that when researchers have hunches, they not only write them down, but they also try to verify these hunches by gathering more information. You might think about this a bit as though you are detectives, historical detectives, and you have created history mysteries for yourselves.

"For example, when I was working on my section about Lewis and Clark, I began to wonder about where Lewis and Clark met Sacagawea. I had a hunch that she didn't begin the trip with them in Saint Louis, so I went back to my texts to research, to see if I could find more information. Right now, look back at your work to identify a few hunches that you will research to see if they are right or not—and use these hunches to revise your writing!"

"So, why don't you stay here for a few minutes and try this in your own writing—it's a way writers use to help readers in lots of kinds of writing, but especially writing about history, so you'll need to know how to do this."

I paused to let the students begin. I often leave a small group briefly right after the introduction to check on other students in the class, perhaps offering a compliment or a quick prompt, before returning to the small group. I do this in part to give the students a chance to get started without my support as well as to send the message that this is their time for independent practice. In any case, within a few minutes I am usually back with the small group, ready to coach individual students.

Meanwhile, after leading a group for students who just dropped dates into their writing, you'll want to put on your rollerskates and check in on other students. If you see some who are copying not just dates but also facts in general from their books, you might want to give them copies of thought prompts you've taught and remind them to incorporate and write off from those. If you think they need added help, you could convene a small group to do this in a shared writing activity.

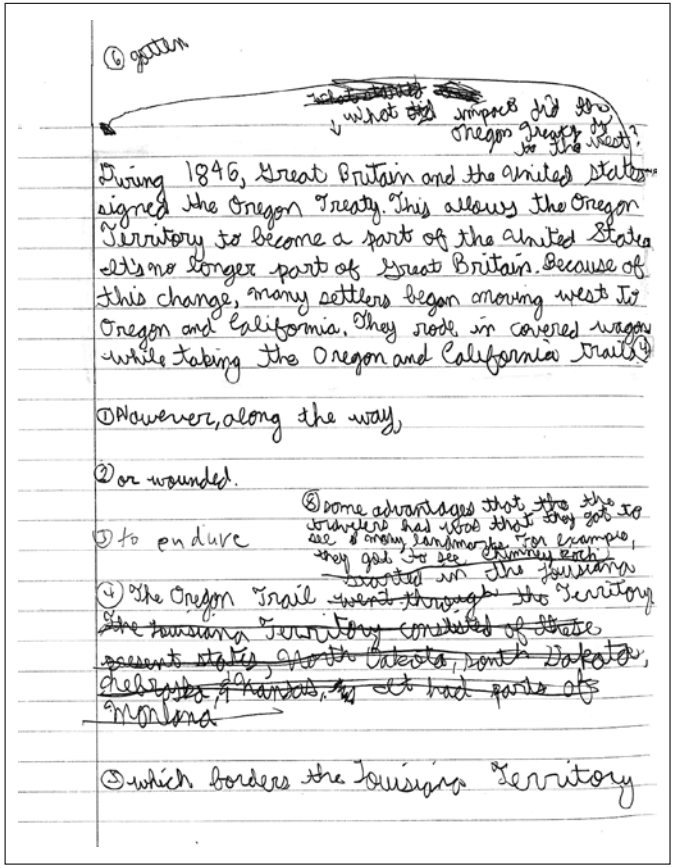


FIG. 6–3 Kayleigh's Oregon Treaty entry questions the impact of the Oregon Treaty on the west.

As you confer with and assess your students, keep an eye on the volume of writing they are producing. If you see children who write very little, keep in mind that students who struggle to produce a lot of writing may struggle for very different reasons. You will need to assess the difficulties each faces. If a child struggles with the conventions of written language, you could supply him or her with a high-frequency word list for reference. If a child is unsure about content, you could set her up in a partnership to talk through tricky spots. If a student gets writer's block, you could recommend he find a partner to verbally rehearse with for a minute or two before writing. One way or another, however, you'll want to convey that not producing much isn't a viable option.

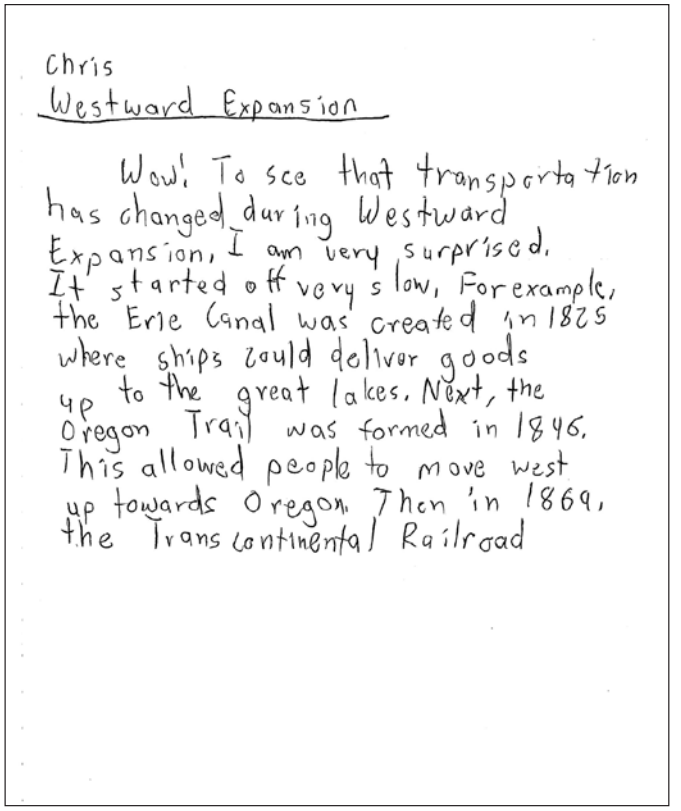


FIG. 6–4 Chris's transportation entry shows him making connections between events.

SHARE

Deepening Understanding with Discussion Groups

Facilitate discussion groups for students to continue their thinking with their maps and timelines.

"Writers, you are going to take our last few minutes to gather together at your tables and share some of the insights you have gained from studying the timeline. Now, when you discuss your work in your table groups, the point of these discussions is *not* for each of you to go around the table and share, one at a time. No, instead, use this time for actual discussions! That is, while one person will begin by sharing what he or she found, the other people at the table will be in positions to respond or question. You may find it helpful to look for patterns and questions as a way to respond, or you may find it helpful to use the prompts for thinking that we have used, and you may also find it helpful to refer to your maps and timelines within your discussions." I referred to the charts, maps, and timeline as I spoke, reminding students to make use of these tools. "Before you begin talking, you will need to look over your work from today in your notebooks and on your timelines."

SESSION 6 HOMEWORK

FOLLOWING UP ON HUNCHES

Continue to follow up on the hunches you have developed over the last few days. It may be that one of these hunches evolves into your next research project—the next piece of writing you will take on for this unit!

Think of yourselves as detectives, solving a history mystery. You are gathering clues all the time as you use your maps and your timelines to think and revise. So, continue to research so as to follow up on these hunches you have and get one step closer to solving the little mysteries you've created for yourselves. Just as a detective makes use of the resources available to him or her (usually crime scenes or witnesses), you need to do the same. Use the resources available to you—either books from our classroom library, websites on our research page, or new online searches to continue your research at home.

Session 7

Assembling and Thinking about Information

Dear Teachers,

In the last several sessions, you have taught your students various ways they could return to their flash-drafts and revise, by trying on lenses historians use and looking across their research and writing for patterns and questions. Today, they may continue this work, but you will also want to prepare them for the new drafts they will write tomorrow.

It is important, as always, that you look across your students' work to consider what they most need before tomorrow's drafting session. When you look at their notebooks, you will want to look for ways the students have moved past their original drafts—looking for ways to incorporate geography, other events in the time period, and their own thinking about the content of their reports. Does it seem that students have made great strides in moving past their original drafts? We hope so.

We also know that trouble goes hand in hand with taking on new work. Before students draft, you may want to meet with groups of students to clear up misconceptions that have emerged in their writing and research. When we ask students, as we have in the last several sessions, to move beyond the texts they have read, to push themselves to analyze information, then there is a good chance that they will develop some minor (and perhaps some major!) misconceptions. Today, before students write their new drafts, would be a good day to address these major misconceptions. So, today is a day to regroup, clean up, fill in research gaps, and prepare to draft.

MINILESSON

At this point, before they draft in the next session, it is important that students take a moment to assess their notes and consider the questions that have gone unanswered, the new questions that have emerged, and the sections that have perhaps been neglected (and

Common Core State Standards: W.5.2, W.5.7, W.5.8, W.5.9.b, RI.5.1, RI.5.7, RI.5.9, SL.5.1, L.5.1, L.5.2, L.5.3

will, therefore, be less developed than the others). You may begin the lesson by having your students read this list of questions and take a moment to put sticky notes on the pages in their notebooks where they know they have more research work to do.

After giving students a moment to self-assess, you could go on to name your teaching point. It is important to be explicit and direct at this point in your minilesson. You might say something like, "Today, I want to teach you that when researchers prepare to draft, they take stock of all the information they have and conduct quick research to tie up any loose ends."

During your teaching, you will want to demonstrate for students how you can do this. You might use your own writing or you may choose to use a student's writing as a model. (Using students' writing can be a nice option in a lesson like this. You will be able to provide a bit more support before they move into a new draft in the next session.) As you read the writing, you can ask, "What questions are lingering? Which section needs more support?" Once you have identified some work to do, you may decide to model leaving marginal notes that will guide your work. As part of this, you could continue to consider the question of resources. "Which resources available to me will help me answer these questions?" Once you have identified a few resources, you can quickly demonstrate your process of reading over the text, looking for, and finding answers to your questions before saying aloud the notes you would add to your notebook. After your demonstration, be sure to pause and explain what you have done, debriefing your work.

During the active engagement, you may ask students to practice with you this quick assessment-of-what-research-is-still-needed using a demonstration text or using another student's work. Or, you could even ask students to use their own writing. Although it may be difficult for your students to bring all of their research materials to the meeting area to conduct that quick research, they could instead begin the process of determining what more research they will need to do.

To wrap up this lesson, you might tell students that writers tend to wrap up the loose ends of their research before they begin drafting. You will want to remind them that today's lesson is one of many they need to keep in mind as they head back to their own work.

CONFERRING AND SMALL-GROUP WORK

As students learn to write research-based informational texts, you will predictably encounter their misunderstandings of history. We see several ways you can address these misconceptions. First, you may decide to ignore the misconceptions for a time, knowing students' knowledge will grow through continued research, conversations, and your demonstrations. Every time we have taught this unit across classrooms, we have found that content that was tucked into classroom interactions worked its way into the students' consciousness and then into their writing—students eventually corrected many of their misconceptions independently.

There may be times, however, when you want to address the misconceptions you see in students' writing immediately. You could start by saying something like, "Today, I want to teach you *not* about writing but instead about Westward Expansion." If you notice a group of students who need to learn more about a particular topic, you could bring them together to deliver a little lecture, in ten minutes or less, about

that topic to provide the students with support filling out their reports or fixing up misconceptions. You might start by saying something like, "Listen while I tell you some important information about the Pony Express." Then, after the students have had the benefit of your expertise (and this kind of teaching does require research on your part so that you are an expert on the topic at hand), you might say, "Look back at your notes, your writing, and see if there are any points you could develop further or any points you need to fix to make your work accurate."

Another strategy is to read aloud a text that addresses misconceptions. You can pause as you are reading and ask students to compare what they are learning with what they have already written, using this as an opportunity to teach students that self-correcting in light of new information is important. And a less scaffolded but effective tool is to locate and tag sections of information texts that address the misinformation. Ask students to read the texts you channel toward them and help them compare and contrast those texts and their preexisting information.

MID-WORKSHOP TEACHING

You will probably want to interrupt students to give them time to rehearse their drafts, practicing teaching their readers. They may need to practice taking on a teacher-like, more formal voice in their writing. You might say something like, "Remember that when you teach, you use an explaining voice, like a newscaster on television. You can also refer to maps or charts (or make them quickly on the spot) to make yourself clear." Once students have had a chance to teach one another orally, you can remind them to use what they've learned here as they draft, later.

SHARE

During the share today, you may decide to help your students make a plan for how they'll sped their time tonight. You could teach them to reread marginal notes to develop a priority list for themselves. You might also suggest they prepare for drafting by assembling the sources they have used in a bibliography, and to look across their notes and compile the list of sources they have used.

HOMEWORK

Tonight at home, be sure to finish any research necessary so that you are prepared to draft tomorrow. You will want to make sure that you have developed each of your subsections so that they are somewhat equal in length—if you have the feeling one won't be as long as the others, it might be that it shouldn't be its own section! You can think about that. You will also want to be sure that you have packed each section with information to teach your readers and that you have checked that this information is accurate.

Enjoy!

Lucy & Emily

Session 8

Redrafting Our Research Reports

IN THIS SESSION, you'll teach students that informational writers look back over their research and use this to come up with an image of what they hope to write. They can do this by sketching an outline and then writing fast off of their outline.

GETTING READY

- ✔ Copies of your own original fast draft and notes, preferably in loose pages, so they can be easily arranged (see Teaching)
- ✔ Students' drafts and notes gathered over the first bend (see Active Engagement)
- ✔ "Information Writers" chart (see Active Engagement)
- ✔ Drafting paper (see Link)
- ✔ "Ways to Make Writing More Formal" list (see Share)

IN THE LAST SESSION, you gave students an opportunity to assemble and think through the information that will form their drafts, and then prepare for the drafting process through partner rehearsal. Today, then, students will spend the bulk of the workshop drafting their new informational book, using all they know about organizing and conveying information about a topic. It will be important to convey to children that this is in fact a *redrafting*, in which they raise the level of (and in fact reimagine) their original flash-drafts.

You'll want to emphasize the power of fast-drafting, reminding students to set their pens flying down the page. Then, too, you will want to remind students of all they know about structuring informational texts, and ensure they bring this to bear on their drafts today. By helping writers get their ideas down in a quick yet organized way, you will help them produce a piece of writing that is more cohesive and full of voice than it would have been had it dragged out across several days. Most importantly, today's lesson will help students understand that the structure their writing takes is ultimately determined by the research they have gathered. That is to say, one can't write a whole section on the Pony Express if that person has not collected ample information about the topic. Today, you'll teach children to let their pages of research do the talking—using those pages to build the basic infrastructure of their reports.

Do not worry if these drafts still feel like cursory sweeps at Westward Expansion and report writing. While Bend I has been about flexing our informational writing muscles on a topic of research, Bend II will be about raising the level of that work and attending to the more nuanced moves expert research writers make.

COMMON CORE STATE STANDARDS: W.5.2, W.5.5, W.5.10, W.6.2.e, RI.5.1, RI.5.4, RI.5.7, RI.5.9, SL.5.1, SL.5.4, L.5.1, L.5.2, L.5.3, L.5.6

MINILESSON

Redrafting Our Research Reports

CONNECTION

Explain to writers that the process of nurturing a topic often leads to the creation of vastly different drafts.

"As a child, one of my favorite things to do was to make sandcastles. I didn't need much. I didn't have any fancy buckets or special shovels. Just sand, water, my hands, and a whole lot of patience. I'd spend all day down by the water building my creations. But the thing is, what I set out to make in the beginning was often *not* what I ended up with in the end. Sometimes I'd start to build and a giant wave would pour over my castle and wash half of it away. Other times, my brother or cousins would come traipsing down the beach and giggle as they stomped pieces of my masterpiece flat.

"I never got upset, though. Because usually, as the wave rolled away or my brother walked off, I'd see something different in my creation. Suddenly I'd realize that my brother's little footprint could become a lake, or that the smooth line left by the wave would make a beautiful, rolling hill.

"I'm telling you this because I often think preparing to draft goes much the same way. We plan carefully for one way our reports will go. We lay out our Post-it notes and organize them. We fast-draft a first attempt. But then things come along. We learn to fill gaps in our research. We learn to incorporate information from timelines and maps. And before you know it, we are creating something vastly different than what we originally set out to make."

Set children up for the work of today—drafting a new, better version of their original reports.

"Though we are still only in Bend I, you have already done quite a bit to revise your initial writing and research. You fast-drafted, assessed your work against a checklist of expectations, looked for patterns and questions, pushed yourself to grow ideas, and even asked and then answered questions with quick research." I referred to our class chart as I spoke. "Like me with my sand castles, I bet that you are already imagining the new forms your informational writing might take. The key now is to capture that vision in writing."

◆ COACHING

We found that many students will approach today feeling underprepared for it. They still have gaps in their knowledge, and categories that remain underdeveloped. The lead to this minilesson is designed to help youngsters understand that in the end, one makes do.

I am attempting to send a message to children here: today's draft will not be the same report you drafted a week ago. Instead, researchers expect their work to deepen and change, and often need to reimagine the form their findings will take.

Name the teaching point.

"Today, I want to teach you that informational writers take a moment to look back over their research and conjure an image of what they hope to create, sometimes by quickly sketching a new outline, and then writing fast and furious to draft fresh versions of their reports."

TEACHING

Show children how you look back over the notes you've compiled this past week and develop a vision for the new draft you will produce.

"Let's look back over my original fast draft, as well as all the pages of information and thinking I've added on since I first wrote it. I know that this draft will go a bit differently, mostly because I know more about my topic now. Let's see . . . " I tacked my various notebook entries and add-ons onto chart paper, visibly surveying what I had before me. "Let me know if you are thinking the same, but I'm imagining that my report might have two main parts: 'Groups of People Who Traveled West' and 'Ways People Traveled West.'" I gestured toward my sheets of paper, rearranging them into these two categories. "I have all this information on the Erie Canal and the Oregon Trail, so I think those could be the two things I write about for the ways people traveled west. What do you think? I'm going to put a number '1' on all the pages and parts that go with 'Ways People Traveled West.'" I put a number "1" on several pages and then continued arranging my notes.

"But I'm also noticing that I have a lot more information on the Erie Canal and the Oregon Trail than I did before. I have information about how long it took to create them, as well as new geographical information. So I'm thinking that I might write about the Erie Canal and the Oregon Trail the way I did in my first draft, except this time I'll have much more to say. I'll aim to write a paragraph about the timeline of their creations *and* a paragraph about their geographical information."

Debrief, highlighting for students the way that you reread your notes and parts of your draft and used that information to come up with a plan for your new report.

I turned back to the children, preparing to unpack the moves I'd made. "Do you notice the way I took stock of the information I've gathered and then thought quickly about how I might organize it into a new version of my informational piece? Now I'm ready to put my pen to paper and draft! And, I'm also going to add to our class chart about information writing."

You'll notice that I am purposefully not *using the term* informational books *here. There is good reason for this. I am attempting to move these fifth-graders past the work they initially did when learning to write about information—creating books with chapters, tables of contents, and subheadings—toward a more sophisticated kind of informational writing: the research report. In a report, children will still organize information in categories and subcategories, but will rely less on headings and chapter titles to do the heavy lifting for them. Instead, across this unit, students will learn ways to signal to readers that new sections have begun, and will learn methods for transitioning seamlessly from one subtopic to another. This does not mean they* can't *still rely on headings to organize their work, but you'll want to keep the larger goals in mind as you move through the weeks ahead.*

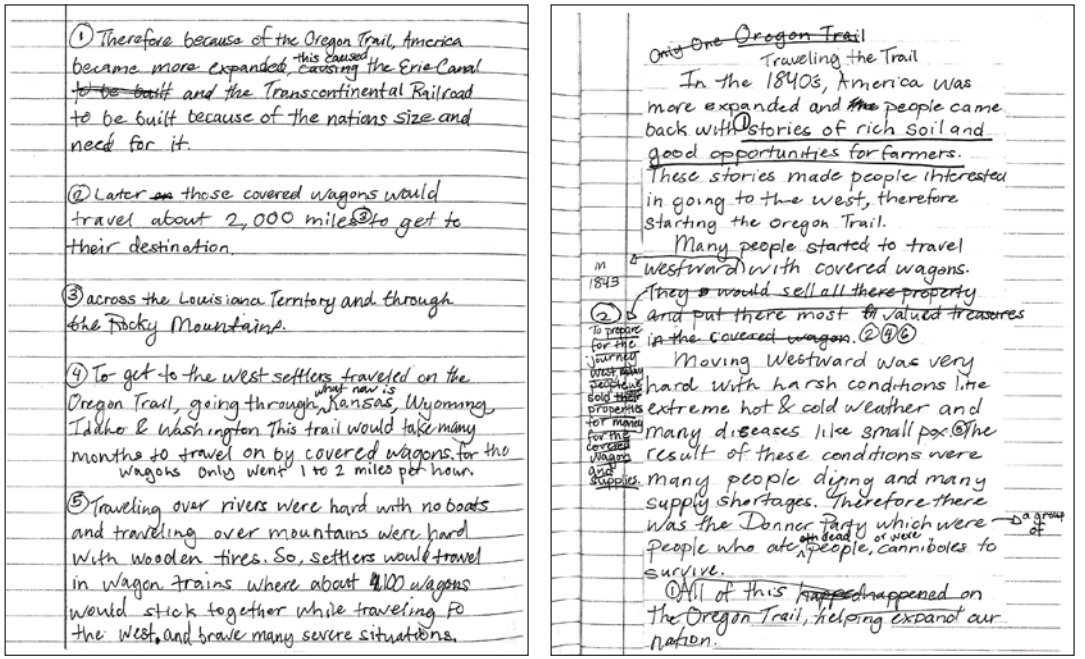
You'll want to be sure you have your material ready to go for this lesson. I recommend having loose pages of notes, as these can be easily arranged (and rearranged) in front of the children. Model looking for patterns in the information you've collected thus far, imagining the possibilities for sections of text.

ACTIVE ENGAGEMENT

Help children to do the same work you just did, taking stock of the information they've gathered and imagining a rough outline for how their new drafts might go.

"Right now, will you flip through the pages in your notebook. Look at the notes and the writing you've gathered over the past few days. Remember that as informational writers, you are looking for ways to categorize and organize your information—much the same way we did on Day Two of our unit. What large sections will your piece have? What subsections? How will it be different and similar to the draft you created several days ago?"

I gave children a few minutes to sort and cull, coaching in to help them along. "Marie is finding it helpful to make an outline in her notebook. You might do the same so that you can keep the organization of your piece straight in your mind." And later, "Winnie is using a number system like I did, to mark which pages go with which sections."



① Therefore because of the Oregon Trail, America became more expanded, this caused the Erie Canal to be built and the Transcontinental Railroad to be built because of the nations size and need for it.

② Later on those covered wagons would travel about 2,000 miles ③ to get to their destination.

③ across the Louisiana Territory and through the Rocky Mountains.

④ To get to the west settlers traveled on the Oregon Trail, going through what now is Kansas, Wyoming, Idaho & Washington. This trail would take many months to travel on by covered wagons for the wagons only went 1 to 2 miles per hour.

⑤ Traveling over rivers were hard with no boats and traveling over mountains were hard with wooden tires. So, settlers would travel in wagon trains where about 100 wagons would stick together while traveling to the west, and brave many severe situations.

Only One ~~Oregon Trail~~

Traveling the Trail

In the 1840's, America was more expanded and ~~the~~ people came back with ① stories of rich soil and good opportunities for farmers. These stories made people interested in going to the west, therefore starting the oregon Trail.

Many people started to travel westward with covered wagons. ~~They would sell all there property~~ and put there most ~~to~~ valued treasures ~~in the covered wagon~~. ② ④ ⑤

Moving Westward was very hard with harsh conditions like extreme hot & cold weather and many diseases like small pox ⑥ The result of these conditions were many people dying and many supply shortages. Therefore there was the Donner Party which were a group of people who ate ~~an dead~~ people or were cannibales to survive.

① All of this ~~happened~~ happened on the Oregon Trail, helping expand our nation.

FIG. 8–1 Jocelyn's Traveling the Trail coded entry shows the way she marked up her writing in order to prepare for her new draft.

Information Writers

1. Think about the topic–and the parts of the topic–to write about.
2. Plan how the writing might go.
3. Research, taking notes.
4. Draft.
5. Revise with various lenses: growing ideas, looking for patterns, and asking questions, thinking about how the geography of the place impacted how the events unfolded, thinking and speculating, thinking about how the timeline of history impacted how the events unfolded.
6. Redraft.

LINK

Call the students back together and prepare them to start drafting.

"Last night, I heard an Olympic runner being interviewed on TV. She said that before she runs a race, she always pictures it in her mind. She pictures the start, with her foot resting firmly on the starting block. She hears the horn being blown and envisions her strong strides away from the starting line. She even imagines her arms pumping at her sides in unison with her legs.

"In life, and in writing, it can be helpful to first envision what we hope to achieve. Will you take a moment to picture your informational report? Lay it out in your mind. What will you write first? And don't forget that readers appreciate a little introduction! What will your first part be about? Then, when you feel ready, you can begin drafting on the fresh sheets of lined paper I've given you. Get started here on the rug, and I'll send you off when you seem to have hit your stride."

I ushered students to begin writing. One by one, as their pencils began flying down the page, I tapped each child gently on the shoulder and signaled for them to return to their seats and continue writing.

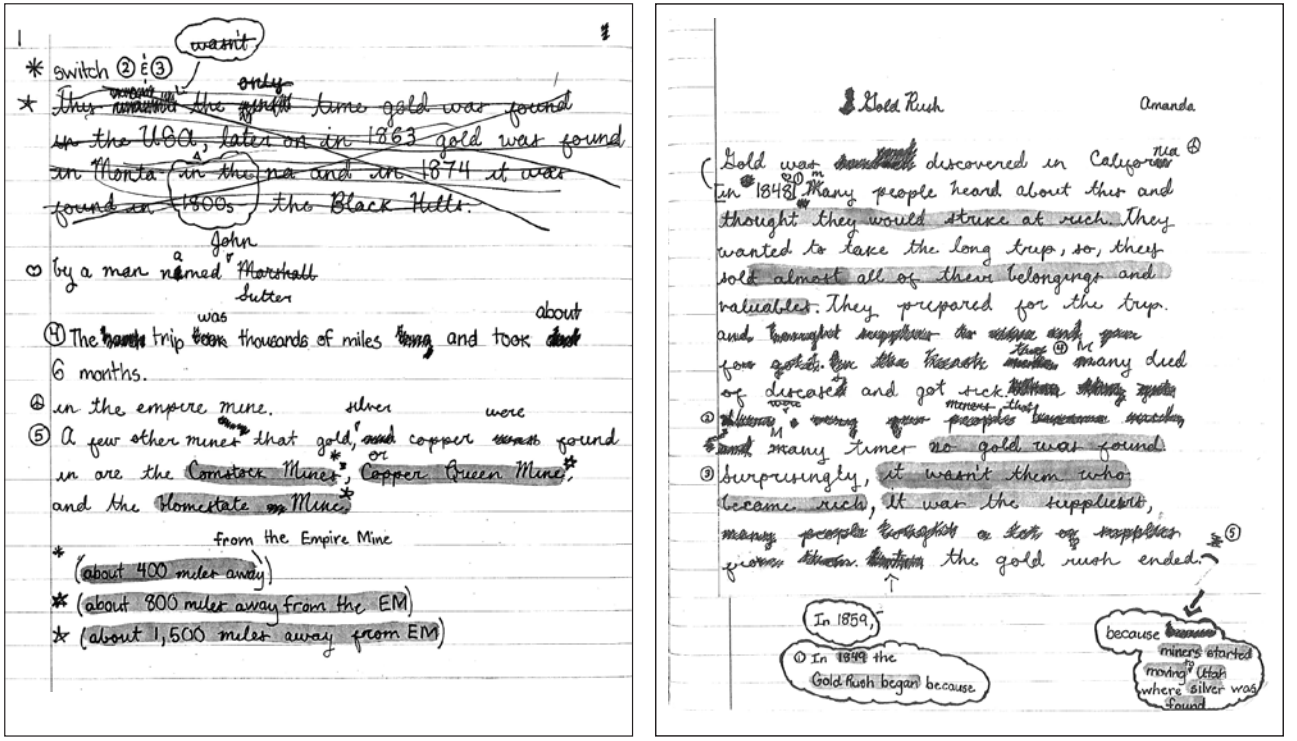


FIG. 8–2 Amanda's Gold Rush coded entry shows how she marked up her notebook entries.

Coaching Writers to Draft Quickly, Ratcheting Up Their Work as They Do

YOUR FIRST AND FOREMOST GOAL TODAY will be to cheer kids on as they redraft their informational reports. You'll want to say things like "Keep going!" and "Wow, Diana is already on page 2. Who else is getting ready to finish up their first page of writing?" As they draft, you'll want to be sure that children are relying on all the resources they've compiled thus far. "John has all his materials spread out in front of him to help him along," you might say. "If you haven't already, make sure you have your resources right next to you while you draft."

If your first goal is to get children writing, then your second will be to make sure that the writing they do here is vastly stronger than their first attempts. You many choose to walk your room, reminding children of some of the issues they ran into the first time they drafted. You may want to address some of the issues that have been persistent problems for them as writers. Sometimes a quick reminder, like "You're pausing too much, mulling over things. Get writing!" can be enormously helpful. Or you could prompt "Remember to avoid repeating yourself if you can. Instead, reach for a new bit of information that goes with what you are saying." Then you might coach, "Don't forget to draw upon the key words and phrases you've been collecting."

As children attempt to incorporate the new information they have gathered, there is a chance they might lose sight of the overall structure of their pieces in the process. As I looked over John's shoulder, I noticed that he, as well as a few of his table-mates, were writing long stretches of text with an organization that was difficult to discern.

"John," I began. "Can I stop you for a moment? In fact, why don't you all listen in?" I gestured for the others at the table to put down their pencils and listen in. "As I passed by your table, I couldn't help but be blown away by the sheer volume of writing you all are doing. It is really astonishing!" The children smiled. "It is as if you've filled your minds with all you want to say about Westward Expansion and are spilling it right onto the page as fast as you can. Nicely done.

MID-WORKSHOP TEACHING

Dealing with Lulls and Tough Spots

"Writers, I've hesitated to interrupt your writing but wanted to give you one more quick tip. Sometimes you will find yourself coming to a lull—a place where you are stuck for what to write next or how to proceed. Many writers find it helpful to pause and reread what they've written so far. When you reread, you often see places where your writing doesn't make sense, where you might add something you've forgotten, or develop a new idea for what to write about. So, if you find yourself stuck, take a moment to reread what you've written so far and see if it helps you get started again."

"Would you mind if I gave you guys a tip?" They nodded in assent and I continued. "Sometimes, in the rush of the moment, we get so excited about getting down our knowledge that we forget to do some of the more basic things we know about informational writing—like paragraphing and creating sections." They each looked at their pieces, nodding in turn at the realization that they, in fact, had forgotten to do just that. "As writers, it is important to write fast and furious. But it is equally important to stop ourselves periodically to assess, and one way to do this is to ask: 'Have I used everything I know about organizing an informational report in my writing?' Take a moment and speak with the person beside you. Have you separated the different parts of your writing into sections or clumped it all together? Have you used paragraphs to help your reader pause and take in what you've written?"

I gave the children a few minutes to talk before calling them back together. "From what I overheard, it seems like quite a few of you realized that you've forgotten to

organize as you write. There are two solutions to this, and you will have to decide which works best for you. Are you ready?" Students nodded, and waited eagerly for me to go on.

"If your writing is already organized into sections—for instance, all of your information about tools for mining for gold is in one place, and all your information about the difficulties of being a gold miner is in another place—then all you need to do is add in a little signal to your reader so they know what they are about to read. For instance, you might put a little paragraph sign"—I demonstrated what this looked like on a sheet of paper for the children—"in front of the part where you begin talking about the tools a gold miner used, and then write what we call a topic sentence—a sentence that tells your reader exactly what that section will be about. So," I thought aloud, "you might put the paragraph sign and then write, 'Gold miners used special tools.' Then you write about all the tools they used. When you are done with the tools, you start a new paragraph and write a new topic sentence, like 'Being a gold miner was very difficult.' Then you would write all about the difficulties of being a gold miner. Does that make sense?" The children nodded.

"I think that this will be a good option for many of you. But, if by chance you read through your piece and find that you haven't done much organizing—for instance, if the information about the tools gold miners used is all squished together with the information about the difficulties of being a gold miner—then you might want to start a new draft. Sometimes starting fresh, with new goals in mind, is a whole lot easier than trying to fuss with an old version that isn't working."

I asked the children to turn and decide on their plan, noting that most children (rightly) were opting to simply pop out the structure that already existed in their writing using paragraphs and topic sentences. "Nicely done, writers. And remember, even as we fast-draft it is important to hold ourselves to all we know about good informational writing. Often, this means consulting the charts in the room or thinking back to the work we've done in prior grades, and in prior units."

SHARE

Adopting a Formal Tone

Explain that languages have formal and less formal ways of speaking, and ask students to join you in thinking of ways to make their writing a touch more formal, in this case.

"I'm going to let you in on a little secret. All of us speak several kinds of English. You might be thinking, 'What in the world is she talking about? There is only *one* English language.' But let me give you an example."

Taking on a casual tone and pointing at the children, I said the following: "Hey, buddy, cut that out!" I sat back. "There is nothing wrong with what I just said, but there is nothing fancy or professional about my language. That is the way I might speak to a friend. At school and work, though, I need to speak more formally. This is especially true in writing." Sitting up straight and adopting my most formal air, I said, "Pardon me, my friend, would you mind stopping what you are doing?' The students giggled. "Do you see the difference? When we write, especially as essayists and informational writers, it is important that we adopt a more formal tone. We want our readers to know that we are experts on our topics, and they won't feel that way if we write things like 'Hey, buddy, cut that out!'

"Let me give you a few tips about ways to make your writing more formal, and then I'll ask you to think with your partner about some additional ways to make sure you take a more formal tone in your information writing for this piece." I flipped to the piece of chart paper where I had written out a new list prior to the Share session.

Ways to Make Writing More Formal

1. Avoid contractions. Instead of didn't or weren't, try did not or were not.
2. Use expert language from your research.
3. Use fancy transition words like therefore, additionally, in other words, on the other hand.

"Each of these might make writing have a bit more academic polish—what else do you think you could do to help yourself take a more formal tone? Talk with your partner." I gave them a moment.

"Melissa and Ryan came up with an idea: 'Be authoritative! Don't use words like *maybe* or *kind of*. Say what you mean!' David said he was going to look at some information writing to see what those writers do to make their writing formal. That would work too, wouldn't it?

"Take a moment and try out some of these moves, and any others that you've thought of, with your partner. Find a place in your draft where you sound a bit casual and need to sound more formal, and revise it out loud so you can revise it in writing, later. Be sure to sit up straight and act the part of an expert, too—that might help!"

SESSION 8 HOMEWORK

WRITE, WRITE, WRITE!

Writers, I know it seems sudden, since you just started drafting today, but tomorrow, we will be having a small celebration of the writing that we have done so far. So tonight, I want you to set a timer for thirty minutes, and just keep writing! Think about the plan you have made for your draft, the various subsections, and all you know about how to revise to make your writing stronger. And write, write, write!

Session 9

Celebrating and Reaching Toward New Goals

Dear Teachers,

As one bend of your unit comes to an end and another begins, this is a good time for you as well as for your students to look backward and forward, thinking, "What have we accomplished? What is the work that is still before us?"

We recommend that at this point in the unit you take some time for celebration, helping children find an audience for their work and recognizing and acknowledging all the hard work they have invested thus far. To do this might take two days—one of preparation and one of celebration.

At the end of the celebration, you'll probably want to turn toward self-reflection—first encouraging students to share their strengths with others, and then inviting them to set goals for their next round of informational writing. You'll want children to end this bend of the unit with topics in mind for the next article they will write, and you'll want them to be ready to accumulate more resources to begin their research.

THE CELEBRATION

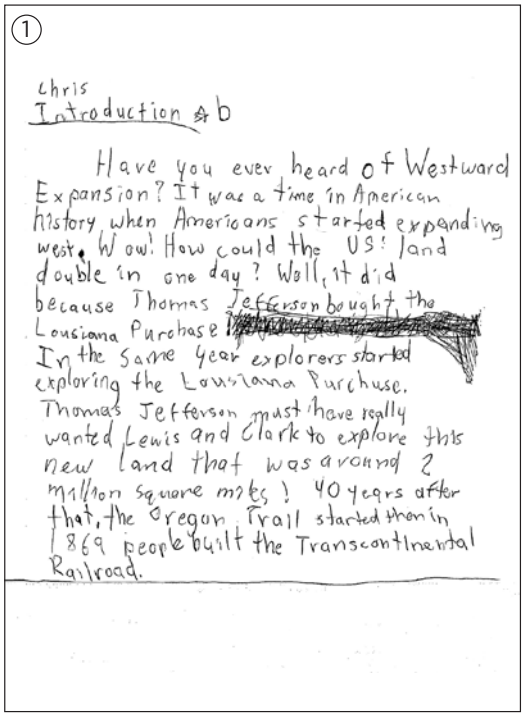
There are many options for how you might choose to celebrate today. Some possibilities include, but are of course not limited to:

- Inviting parents into the classroom to see the work their children have done thus far
- Inviting a buddy class to a special "Westward Expansion" exhibit
- Creating a class "textbook" on Westward Expansion. Have students look over their drafts and choose their strongest section, contributing this part of their report to the class book. All the children who have chosen to write about the Gold Rush, for example, could compile their information and collate it into an expository text for the library. Students might also make cross-classroom collections for the school library or a buddy class. They might illustrate these sections of their reports and add text features to further aid readers.

Common Core State Standards: W.5.2.a,e; W.5.6, W.5.7, W.5.8, RI.5.9, SL.5.1, SL.5.2, SL.5.3, SL.5.4, L.5.1, L.5.2, L.5.3, L.5.6

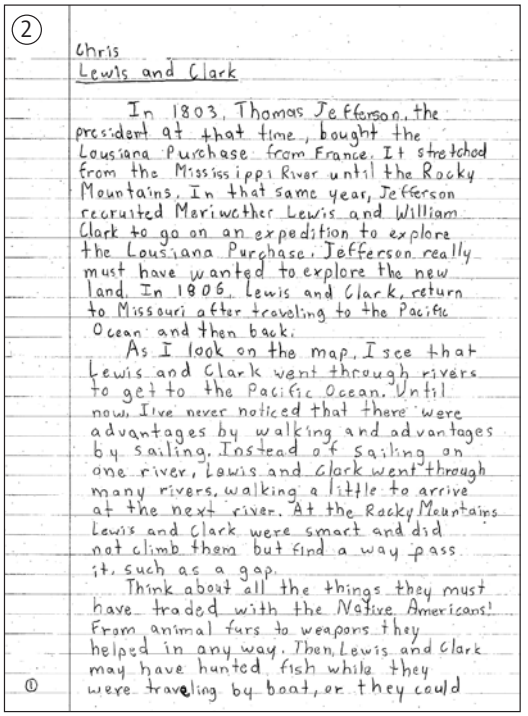
- Sharing the reports electronically, perhaps by using a class or school website where students can share their writing with the school community
- Celebrating alone, among yourselves, having partners or small groups read aloud sections of their writing, and then raising a glass of juice to the hard work children have put into this first part of the unit
- Letting children lead mini-seminars on a topic related to Westward Expansion. Encourage them to use expert vocabulary, an authoritative voice, and a formal tone as they teach their classmates about their research on the Pony Express, or on Lewis and Clark's adventures. These seminars can easily become round-table discussions, where students respond to, and add onto, each other's research. When listening to others speak, you might encourage the students to practice their note-taking, jotting important information they are learning.

Regardless of how they celebrate, it will be important to help students feel proud of all they've accomplished and, perhaps most importantly, ready to take on the next endeavor! The celebration of children's finished work quite rightly turns to supporting students in the planning work that they need to do to approach the next bend ready to write.



① Chris
Introduction #b

Have you ever heard of Westward Expansion? It was a time in American history when Americans started expanding west. Wow! How could the US land double in one day? Well, it did because Thomas Jefferson bought the Lousiana Purchase! In the same year explorers started exploring the Louisiana Purchase. Thomas Jefferson must have really wanted Lewis and Clark to explore this new land that was around 2 million square miles! 40 years after that, the Oregon Trail started then in 1869 people built the Transcontinental Railroad.



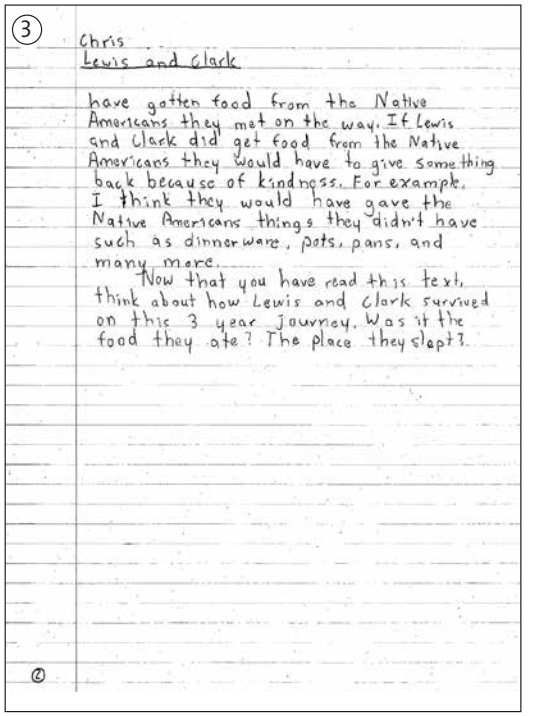
② Chris
Lewis and Clark

In 1803, Thomas Jefferson, the president at that time, bought the Lousiana Purchase from France. It stretched from the Mississippi River until the Rocky Mountains. In that same year, Jefferson recruited Meriwether Lewis and William Clark to go on an expedition to explore the Lousiana Purchase. Jefferson really must have wanted to explore the new land. In 1806, Lewis and Clark, return to Missouri after traveling to the Pacific Ocean and then back.

As I look on the map, I see that Lewis and Clark went through rivers to get to the Pacific Ocean. Until now, I've never noticed that there were advantages by walking and advantages by sailing. Instead of sailing on one river, Lewis and Clark went through many rivers, walking a little to arrive at the next river. At the Rocky Mountains Lewis and Clark were smart and did not climb them but find a way pass it, such as a gap.

Think about all the things they must have traded with the Native Americans! From animal furs to weapons they helped in any way. Then, Lewis and Clark may have hunted fish while they were traveling by boat, or they could

①



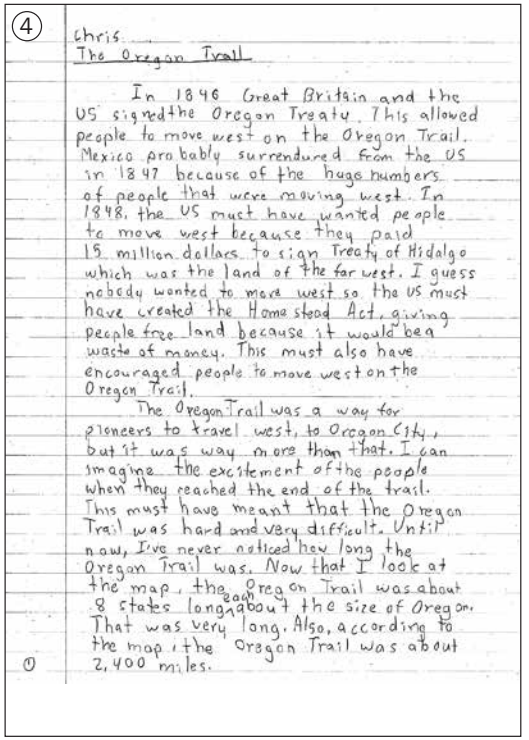
③ Chris
Lewis and Clark

have gotten food from the Native Americans they met on the way. If Lewis and Clark did get food from the Native Americans they would have to give something back because of kindness. For example, I think they would have gave the Native Americans things they didn't have such as dinnerware, pots, pans, and many more.

Now that you have read this text, think about how Lewis and Clark survived on this 3 year journey. Was it the food they ate? The place they slept?

②

FIG. 9–1 Chris's final version



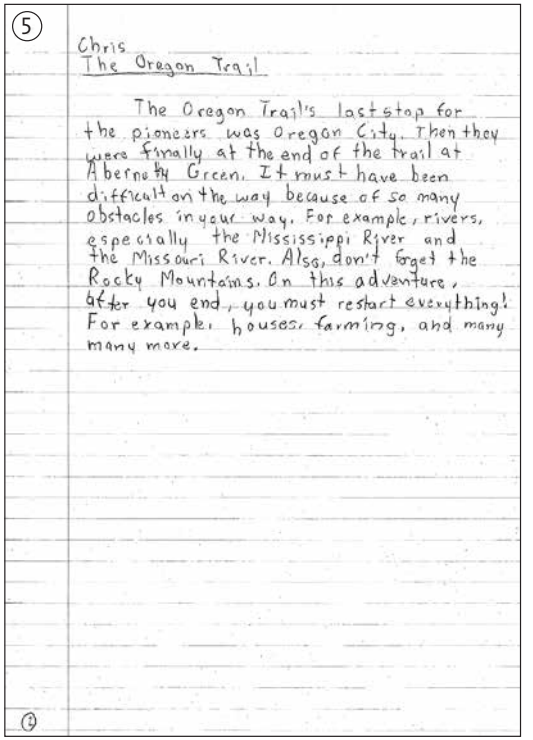
④

Chris
The Oregon Trail

In 1846 Great Britain and the US signed the Oregon Treaty. This allowed people to move west on the Oregon Trail. Mexico probably surrendured from the US in 1847 because of the huge numbers of people that were moving west. In 1848, the US must have wanted people to move west because they paid 15 million dollars to sign Treaty of Hidalgo which was the land of the far west. I guess nobody wanted to move west so the US must have created the Homestead Act, giving people free land because it would be a waste of money. This must also have encouraged people to move west on the Oregon Trail.

The Oregon Trail was a way for pioneers to travel west, to Oregon City, but it was way more than that. I can imagine the excitement of the people when they reached the end of the trail. This must have meant that the Oregon Trail was hard and very difficult. Until now, I've never noticed how long the Oregon Trail was. Now that I look at the map, the Oregon Trail was about 8 states long, about the size of Oregon. That was very long. Also, according to the map, the Oregon Trail was about 2,400 miles.

①

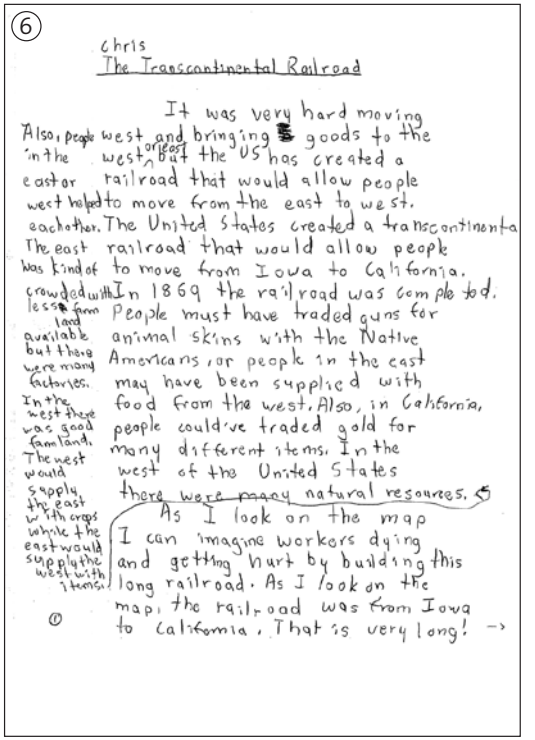


⑤

Chris
The Oregon Trail

The Oregon Trail's last stop for the pioneers was Oregon City. Then they were finally at the end of the trail at Abernethy Green. It must have been difficult on the way because of so many obstacles in your way. For example, rivers, especially the Mississippi River and the Missouri River. Also, don't forget the Rocky Mountains. On this adventure, after you end, you must restart everything! For example, houses, farming, and many many more.

①



⑥

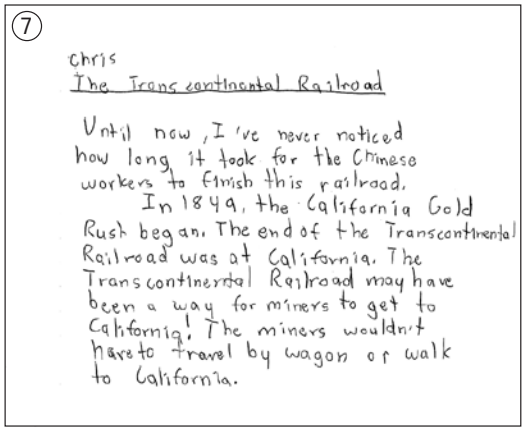
Chris
The Transcontinental Railroad

It was very hard moving west and bringing goods to the west, but the US has created a railroad that would allow people to move from the east to west. The United States created a transcontinental railroad that would allow people to move from Iowa to California. In 1869 the railroad was completed. People must have traded guns for animal skins with the Native Americans, or people in the east may have been supplied with food from the west. Also, in California, people could've traded gold for many different items. In the west of the United States there were many natural resources.

As I look on the map I can imagine workers dying and getting hurt by building this long railroad. As I look on the map, the railroad was from Iowa to California. That is very long! →

Also, people in the east or west helped each other. The east was kind of crowded with less land available but there were many factories. In the west there was good farmland. The west would supply the east with crops while the east would supply the west with items.

①

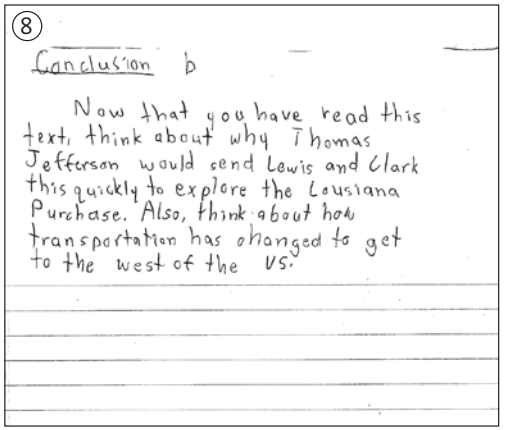


⑦

Chris
The Transcontinental Railroad

Until now, I've never noticed how long it took for the Chinese workers to finish this railroad.

In 1849, the California Gold Rush began. The end of the Transcontinental Railroad was at California. The Transcontinental Railroad may have been a way for miners to get to California! The miners wouldn't have to travel by wagon or walk to California.



⑧

Conclusion b

Now that you have read this text, think about why Thomas Jefferson would send Lewis and Clark this quickly to explore the Louisiana Purchase. Also, think about how transportation has changed to get to the west of the US.

FIG. 9–1 (continued)

AFTER THE CELEBRATION

You might keep the celebratory tone going a bit longer by allowing children to first identify their areas of strength in informational writing. "Each of us comes to this classroom with special skills and talents," you can begin. "Like Maria, our expert athlete. She could teach us all a thing or two about running our fastest in track events! Or Phil, our resident dinosaur expert; he could teach a whole class on the age of the dinosaurs! Similarly, in writing, we all have our special talents, and what a shame it would be if we kept these talents all to ourselves. Right now, would you look at your piece of writing? Don't look for what you need to do better. We'll use our checklists to assess and make plans for next steps later on. Instead, look for what you did well, that you could teach others about!"

Then, you might give children a bit of time to turn and teach their partner, encouraging them to not just *tell* about what they did well, but *show* their partner how to do it by pointing to a part in their drafts where they did this work. You can say: "This is exciting! You are all good at such different things. Right now, would you turn to your partner and teach him or her how to do what you do well? Let's take Sara, for instance. She is an expert at using fancy, academic language. But she's not just going to turn to her partner and say 'I use big words.' Instead, she is going to tell her partner a bit about how to do it."

After each partner has had a chance to share, usher students to set goals for themselves, this time using the rubric to measure what they have, and have not done in their first draft.

You'll want to study your students' self-assessments and to come to your own independent conclusions about their work. To what extent has your teaching brought students to the level that the Common Core State Standards prescribe for students who are leaving fifth grade? If you and your school have adopted those standards, then what this means is that reaching them is not a matter of "I tried, but some kids just didn't put out the work," or of "Many kids got into that general ballpark." Instead, if you and your school decide to adopt the standards, they become a covenant between you and your students. "You show up every day—and it will be my job to see to it that you do the hard and thoughtful work required to reach those standards."

Information Writing Checklist

	Grade 5	NOT YET	STARTING TO	YES!	Grade 6	NOT YET	STARTING TO	YES!
	Structure							
Overall	I used different kinds of information to teach about the subject. Sometimes I included little essays, stories, or "how-to" sections in my writing.	☐	☐	☐	I conveyed ideas and information about a subject. Sometimes I incorporated essays, explanations, stories, or procedural passages into my writing.	☐	☐	☐
Lead	I wrote an introduction that helped readers get interested in and understand the subject. I let readers know the subtopics I would be developing later as well as the sequence.	☐	☐	☐	I wrote an introduction in which I interested readers, perhaps with a quote or significant fact. I may have included my own ideas about the topic. I let readers know the subtopics that I would develop later and how my text will unfold.	☐	☐	☐
Transitions	When I wrote about results, I used words and phrases like *consequently, as a result,* and *because of this.* When I compared information, I used words and phrases such as *in contrast, by comparison,* and *especially.* In narrative parts, I used phrases that go with stories such as *a little later* and *three hours later.* In the sections that stated an opinion, I used words such as *but the most important reason, for example,* and *consequently.*	☐	☐	☐	I used transition words to help my readers understand how different bits of information and different parts of my writing fit together.	☐	☐	☐
					The writer used transitions such as *for instance, in addition, therefore, such as, because of, as a result, in contrast to, unlike, despite,* and *on the other hand* to help connect ideas, information, and examples and to compare, contrast, and imply relationships.	☐	☐	☐
Ending	I wrote a conclusion in which I restated the main points and may have offered a final thought or question for readers to consider.	☐	☐	☐	I wrote a conclusion in which I restated my important ideas and offered a final insight or implication for readers to consider.	☐	☐	☐

The Information Writing Checklist, Grades 5 and 6 can be found on the CD-ROM.

So this absolutely means that you are going to need to study your students' writing and to assess your work. Notice we say assess *your* work. This doesn't mean that we don't want students to look at their writing and assess their work—to hold themselves accountable for reaching goals and to see the challenge of reaching goals as one that is on their shoulders. But the standards will only be in reach for whole schools of students if every one of us takes on the job.

It may be that you decide to add two or three sessions in the interval between Bend I and Bend II, devoting those new sessions to "boot camp" on whatever the lessons are that your students need more time learning. If students aren't yet writing introductions and conclusions that meet the level set by the Common Core State Standards, you could suggest that they get some intensive practice writing introductions and endings by writing them for each and every subsection of their report, and then giving tutorials to third-graders who are needing to become stronger at this as well. As part of that crash course, your students could collect examples from published books, sorting those examples into categories and detailing the characteristics of each category. Together, you and your students could write rubrics just on writing endings and beginnings, and they could assess each other's work, attributing levels to the work.

On the other hand, you may feel that most of your students meet the standards, writing information texts that make a nod to each of the items on the checklist. And yes, although the reports may have introductions, transitions, a variety of information, and so forth, you may still have an unsettled feeling that even though the reports do meet some minimum expectations, the sum total of the reports is not all that it should be. If that is the case, study students' work to understand the primary source of the problem. If the problem comes down to a lack of knowledge and research, if the primary issue is that students haven't yet learned enough about history or research methods to do this well, then some of your next steps will occur outside of the writing workshop. If the problem is that students just plain need more help learning to write powerful nonfiction, then progressing post-haste to the next bend of this unit is exactly what the doctor has ordered. Still, you will want to read over the plans for the upcoming bend with your specific students and their work in mind, thinking about how you might adjust plans to be sure to provide students with the instruction that will help them the most.

PREPARING FOR THE NEXT WRITING PROJECT, THE WORK OF THE LAST BEND IN THE UNIT

You'll want to end the last workshop before the next bend by pulling children back together and helping them to identify the topic for their next writing project. You might begin: "Many of you have found that some sections of your reports are longer or more packed with information than others and that this happened in part because you were more interested in these subtopics. This is really common among researchers. That is, researchers often focus their attention and their work on one particular aspect of a topic, or time period if they are historians. Writers actually do this, too. Sometimes writers refer to these topics as *territories*—the topics they tend to write about."

Then, you'll explain to children that they will need to choose a smaller, narrower topic from within Westward Expansion on which to become experts.

You might say, "Take a moment now, first by yourself and then with a partner, to look over your work and think back over this topic. Which part excites you most? Where do you have lingering questions? Where is there more you want to say or uncover?"

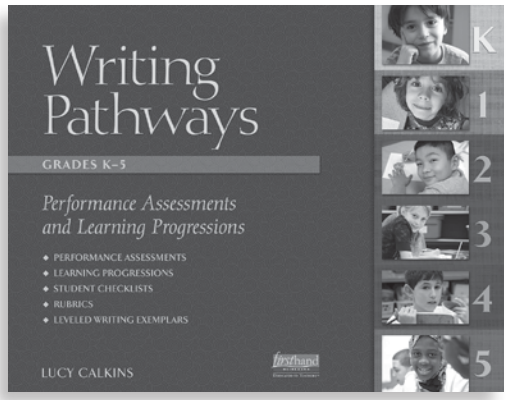
After you give the children some time to think and talk, you may want to have each student share out the topic on which he or she has chosen to focus. Keep in mind you may need to lead children to the topics that you have the books and information resources to support.

We recommend creating baskets of resources ahead of time for each predictable topic—for instance, a basket about the Pony Express, a basket about the Erie Canal, a basket about Lewis and Clark—so that children have their own set of resources to draw from when writing. A list of digital resources and websites is available on the CD-ROM. To children, you might say something like, "I have prepared some resources for you on a variety of topics. If you are eager to research and write about another topic and are willing to do additional work to compile resources for yourself, you can come talk to me about your plans. In either case, you will be writing a whole research report about this more focused topic.

The most important thing will be for kids to read, read, read about their chosen topics, so give them time in class and ask that they read more for homework. They will need to enter the next session with a bit of knowledge about their subject, but don't fret if this does not equate to a profoundly deep understanding of the topic—there will be ample opportunity throughout Bend II for children to read as researchers, study primary documents, and collect notes.

Congratulations!

Lucy and Emily



Writing Pathways is designed to help you provide your students with continuous assessment, feedback, and goal setting. Organized around a K–5 continuum of **learning progressions** for opinion, information, and narrative writing, this practical guide includes **performance assessments, student checklists, rubrics,** and **leveled writing exemplars** that will help you evaluate your students' work and establish where students are in their writing development.

> ***"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 5 **Information Writing**

English Bulldogs

The writer teaches different aspects of the subject and includes different kinds of information, such as how-tos (in special care section), essays (in conclusion), and stories (in having a bulldog as a pet section).

Introduction

There are thousands of breeds of dogs in the world. Each has its own special characteristics and history. One in particular stands out from the rest. This dog has the face of a curmudgeon but the personality of a best friend. This special dog is the English Bulldog. Thousands of Americans own them. They came to America in the 17th century. Owning an English Bulldog is wonderful, but it needs special care because of the many health problems it has. Get ready to learn all about the history of English Bulldogs, the physical characteristics of English Bulldogs, and also to get some important tips on taking care of Bulldogs properly.

The introduction gets readers interested and lets them know what they will be learning about.

The writer used commas to set off introductory parts.

Physical Description

The English Bulldog is a medium-sized, **compact**, wide dog. It has short legs, which seem very short in comparison to its massive head. It has wrinkles around its **skull** and the top of its head made by extra skin that falls in folds. Imagine a wrinkled old person and you can imagine what the face of an English Bulldog looks like. There is a special word used to describe the color of many bulldogs, which is **brindle**. Brindle is when a dog has two colors, usually white and tan. Many bulldogs have this color. They can also come in white, black, red, and light brown. Bulldogs have wide, black noses and small eyes that seem to be very far apart from each other. In addition, they have enormous jaws that look dangerous but really are not. Their teeth have an **under bite**, which means the top teeth sort of hang over the lower teeth. The females weigh about 45 pounds and the males weigh about 50.

The writing is organized into a sequence of separate sections, which are highlighted with headings.

Each section is organized in a way that fits the genre (e.g., the special care how-to section is organized in sequence.

The writer used connecting words and phrases (*in addition, the reason . . . is . . .*)

There is a variety of information, such as examples, quotes, and details.

Special Care

English Bulldogs need to be walked at least once per day. According to the site bulldoginfor.com, they have a "canine instinct to migrate," which means that because they are a dog, it is natural for them to want to move around. In addition, it is good for English Bulldogs to practice catching and chasing. The reason for this is that chasing is part of their instinct. It is important to use the same commands each time you play with a bulldog, that way it can learn.

Bulldogs have a short coat. It is only about ½ inch long. This means they don't have to be brushed all the time. Most books say to brush English Bulldogs about 3–4 times every week. This is usually enough to keep them looking glossy.

The writer used outside sources and gives credit to these sources.

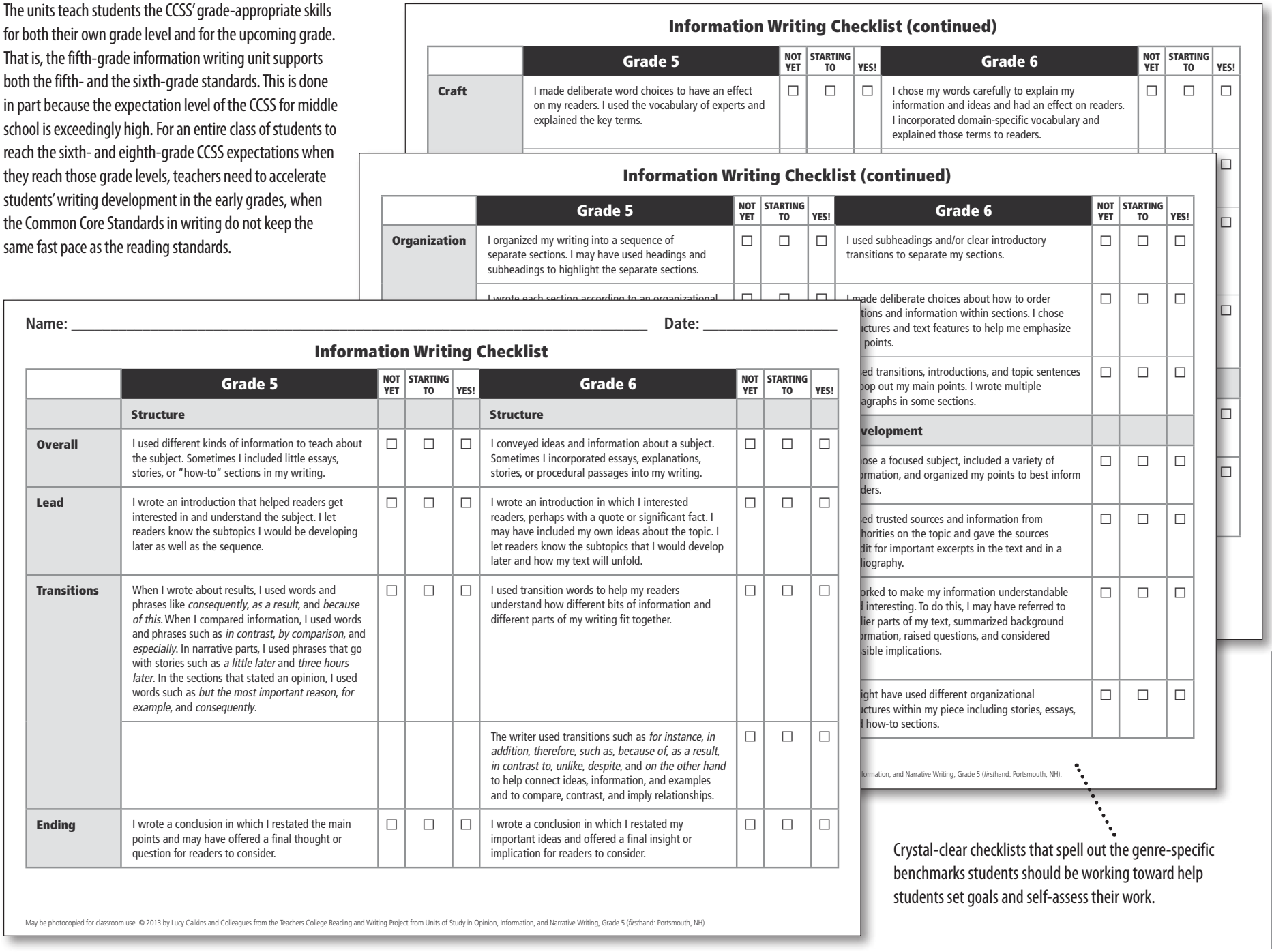
The writer made deliberate word choices, such as using expert vocabulary.

The writer used a teaching voice and distinguishes between facts and opinion.

Bulldogs don't really need a special diet, but they do need to eat foods that are natural and it is good if they eat at the same time each day. The book *Bulldog Life*, by James Thomas, says that many bulldogs only need to eat once per day. The book also says you should read labels to find out about good ingredients. Stay away from ingredients with long names, like "propylene glycol." In my

An exemplar piece of writing for each writing genre shows how one piece of writing could develop according to the learning progressions established by the Common Core State Standards.

The units teach students the CCSS' grade-appropriate skills for both their own grade level and for the upcoming grade. That is, the fifth-grade information writing unit supports both the fifth- and the sixth-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.



Information Writing Checklist (continued)

	Grade 5	NOT YET	STARTING TO	YES!	Grade 6	NOT YET	STARTING TO	YES!
Craft	I made deliberate word choices to have an effect on my readers. I used the vocabulary of experts and explained the key terms.	☐	☐	☐	I chose my words carefully to explain my information and ideas and had an effect on readers. I incorporated domain-specific vocabulary and explained those terms to readers.	☐	☐	☐

Information Writing Checklist (continued)

	Grade 5	NOT YET	STARTING TO	YES!	Grade 6	NOT YET	STARTING TO	YES!
Organization	I organized my writing into a sequence of separate sections. I may have used headings and subheadings to highlight the separate sections.	☐	☐	☐	I used subheadings and/or clear introductory transitions to separate my sections.	☐	☐	☐
	I wrote each section according to an organizational	☐	☐	☐	I made deliberate choices about how to order tions and information within sections. I chose ctures and text features to help me emphasize points.	☐	☐	☐
					ed transitions, introductions, and topic sentences op out my main points. I wrote multiple agraphs in some sections.	☐	☐	☐
					velopment			
					ose a focused subject, included a variety of rmation, and organized my points to best inform ders.	☐	☐	☐
					ed trusted sources and information from horities on the topic and gave the sources dit for important excerpts in the text and in a liography.	☐	☐	☐
					orked to make my information understandable interesting. To do this, I may have referred to ier parts of my text, summarized background rmation, raised questions, and considered sible implications.	☐	☐	☐
					ight have used different organizational ctures within my piece including stories, essays, how-to sections.	☐	☐	☐

rmation, and Narrative Writing, Grade 5 (*first*hand: Portsmouth, NH).

Name: _____ Date: _____

Information Writing Checklist

	Grade 5	NOT YET	STARTING TO	YES!	Grade 6	NOT YET	STARTING TO	YES!
	Structure				**Structure**			
Overall	I used different kinds of information to teach about the subject. Sometimes I included little essays, stories, or "how-to" sections in my writing.	☐	☐	☐	I conveyed ideas and information about a subject. Sometimes I incorporated essays, explanations, stories, or procedural passages into my writing.	☐	☐	☐
Lead	I wrote an introduction that helped readers get interested in and understand the subject. I let readers know the subtopics I would be developing later as well as the sequence.	☐	☐	☐	I wrote an introduction in which I interested readers, perhaps with a quote or significant fact. I may have included my own ideas about the topic. I let readers know the subtopics that I would develop later and how my text will unfold.	☐	☐	☐
Transitions	When I wrote about results, I used words and phrases like *consequently, as a result,* and *because of this.* When I compared information, I used words and phrases such as *in contrast, by comparison,* and *especially.* In narrative parts, I used phrases that go with stories such as *a little later* and *three hours later.* In the sections that stated an opinion, I used words such as *but the most important reason, for example,* and *consequently.*	☐	☐	☐	I used transition words to help my readers understand how different bits of information and different parts of my writing fit together.	☐	☐	☐
					The writer used transitions such as *for instance, in addition, therefore, such as, because of, as a result, in contrast to, unlike, despite,* and *on the other hand* to help connect ideas, information, and examples and to compare, contrast, and imply relationships.	☐	☐	☐
Ending	I wrote a conclusion in which I restated the main points and may have offered a final thought or question for readers to consider.	☐	☐	☐	I wrote a conclusion in which I restated my important ideas and offered a final insight or implication for readers to consider.	☐	☐	☐

Crystal-clear checklists that spell out the genre-specific benchmarks students should be working toward help students set goals and self-assess their work.

Rubrics for each kind of writing establish clear learning benchmarks and help teachers monitor student progress throughout the stages of development.

	Grade 3 (1 POINT)	1.5 PTS	Grade 4 (2 POINTS)	2.5 PTS	Grade 5 (3 POINTS)	3.5 PTS	Grade 6 (4 POINTS)	SCORE
STRUCTURE (cont.)								
Ending	The writer wrote an ending that drew conclusions, asked questions, or suggested ways readers might respond.	Mid-level	The writer wrote an ending in which she reminded readers of her subject and may either have suggested a follow-up action or left readers with a final insight. She added her thoughts, feelings, and questions about the subject at the end.	Mid-level	The writer wrote a conclusion in which he restated the main points and may have offered a final thought or question for readers to consider.	Mid-level	The writer wrote a conclusion in which she restated her important ideas and offered a final insight or implication for readers to consider.	
Organization	The writer grouped her information into parts. Each part was mostly about one thing that connected to her big topic.	Mid-level	The writer grouped information into sections and used paragraphs and sometimes chapters to separate those sections. Each section had information that was	Mid-level	The writer organized her writing into a sequence of separate sections. She may have used headings and subheadings to highlight the separate sections. The writer wrote each section according to an organizational	Mid-level	The writer used subheadings and/or clear introductory transitions to separate his sections. The writer made deliberate choices about how to order sections and information within sections. He chose structures and text features to help emphasize key points. The writer used transitions, introductions, and topic sentences to pop out his main points. He wrote multiple paragraphs in some sections.	
								TOTAL
							The writer chose a focused subject, included a variety of information, and organized her points to best inform her readers. The writer used trusted sources and information from authorities on the topic and gave the sources credit for important excerpts in the text and in a bibliography.	(X2)

eds expectations in Elaboration, then that student would receive 8 points instead of 4 points. If a

nd Narrative Writing (*first*hand: Portsmouth, NH).

Name: _____ Date: _____

Rubric for Information Writing—Fifth Grade

	Grade 3 (1 POINT)	1.5 PTS	Grade 4 (2 POINTS)	2.5 PTS	Grade 5 (3 POINTS)	3.5 PTS	Grade 6 (4 POINTS)	SCORE
STRUCTURE								
Overall	The writer taught readers information about a subject. She put in ideas, observations, and questions.	Mid-level	The writer taught readers different things about a subject. He put facts, details, quotes, and ideas into each part of his writing.	Mid-level	The writer used different kinds of information to teach about the subject. Sometimes she included little essays, stories, or how-to sections in her writing.	Mid-level	The writer conveyed ideas and information about a subject. Sometimes he incorporated essays, explanations, stories, or procedural passages into his writing.	
Lead	The writer wrote a beginning in which he got readers ready to learn a lot of information about the subject.	Mid-level	The writer hooked her readers by explaining why the subject mattered, telling a surprising fact, or giving a big picture. She let readers know that she would teach them different things about a subject.	Mid-level	The writer wrote an introduction in which he helped readers get interested in and understand the subject. He let readers know the subtopics that he would develop later as well as the sequence.	Mid-level	The writer wrote an introduction in which she interested readers, perhaps with a quote or significant fact. She may have included her own ideas about the topic. She let readers know the subtopics that she would develop later and how her text would unfold.	
Transitions	The writer used words to show sequence such as *before, after, then,* and *later.* She also used words to show what did not fit such as *however* and *but.*	Mid-level	The writer used words in each section that helped readers understand how one piece of information connected with others. If he wrote the section in sequence, he used words and phrases such as *before, later, next, then,* and *after.* If he organized the section in kinds or parts, he used words such as *another, also,* and *for example.*	Mid-level	When the writer wrote about results, she used words and phrases such as *consequently, as a result,* and *because of this.* When she compared information, she used phrases such as *in contrast, by comparison,* and *especially.* In narrative parts, she used phrases that go with stories such as *a little later* and *three hours later.* If she wrote sections that stated an opinion, she used words such as *but the most important reason, for example,* and *consequently.*	Mid-level	The writer used transition words to help his readers understand how different bits of information and different parts of his writing fit together. The writer used transitions such as *for instance, in addition, therefore, such as, because of, as a result, in contrast to, unlike, despite,* and *on the other hand* to help connect ideas, information, and examples and to compare, contrast, and imply relationships.	

	Grade 3 (1 POINT)	1.5 PTS	Grade 4 (2 POINTS)	2.5 PTS	Grade 5 (3 POINTS)	3.5 PTS	Grade 6 (4 POINTS)	SCORE
DEVELOPMENT (cont.)								
Elaboration* *(cont.)*			The writer got her information from talking to people, reading books, and from her own knowledge and observations. The writer made choices about organization, perhaps using compare/contrast, cause/effect, or pro/con. She may have used diagrams, charts, headings, bold words, and definition boxes to help teach		The writer worked to make his information understandable to readers. To do this, he may have referred to earlier parts of his text and summarized background information. He let readers know when he was discussing facts and when he was offering his own thinking.		The writer worked to make her information understandable and interesting. To do this, she may have referred to earlier parts of her text, summarized background information, raised questions, and considered possible implications. The writer might have used different organizational structures within her piece including stories, essays, and how-to sections.	
Craft*	The writer chose expert words to teach readers a lot about the subject. She taught information in a way to interest readers. She may have used drawings, captions, or diagrams.	Mid-level	The w word reade this b key w When the w compa figura clarify The w about was b includ The w tone. have *that n* *really* *me ex*					

* Elaboration and Craft are double-weighted categories: Whatever score a student would get in the
student meets standards in Elaboration, then that student would receive 6 points instead of 3 point

	Grade 3 (1 POINT)	1.5 PTS	Grade 4 (2 POINTS)	2.5 PTS	Grade 5 (3 POINTS)	3.5 PTS	Grade 6 (4 POINTS)	SCORE
LANGUAGE CONVENTIONS								
Spelling	The writer used what he knew about spelling patterns to help him spell and edit before he wrote his final draft. The writer got help from others to check his spelling and punctuation before he wrote his final draft.	Mid-level	The writer used what she knew about word families and spelling rules to help her spell and edit. She used the word wall and dictionaries to help her when needed.	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 resources to be sure the words in her writing were spelled correctly, including technical vocabulary.	
Punctuation	The writer punctuated dialogue correctly, with commas and quotation marks. The writer put punctuation at the end of every sentence while writing. 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.	Mid-level	The writer used commas to set off introductory parts of sentences (for example, *As you might know,*). The writer used a variety of punctuation to fix any run-on sentences. She used punctuation to cite her sources.	Mid-level	The writer used punctuation such as dashes, parentheses, colons, and semicolons to help him include extra information and explanation in some of his sentences.	
								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.

Scoring Guide

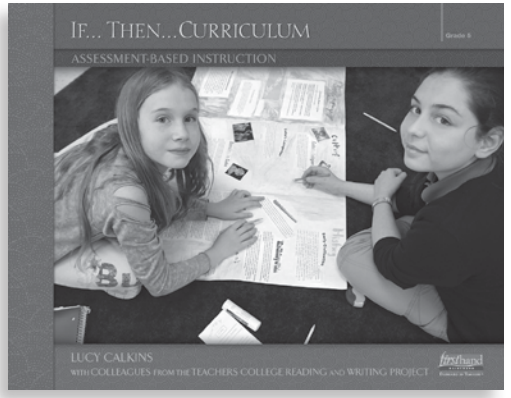
In each row, circle the descriptor in the column that matches the student work. Scores in the categories of Elaboration and Craft are worth double the point value (*2, 3, 4, 5, 6, 7,* or *8* instead of *1, 1.5, 2, 2.5, 3, 3.5,* or *4*).

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

Total score: _____

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.

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**



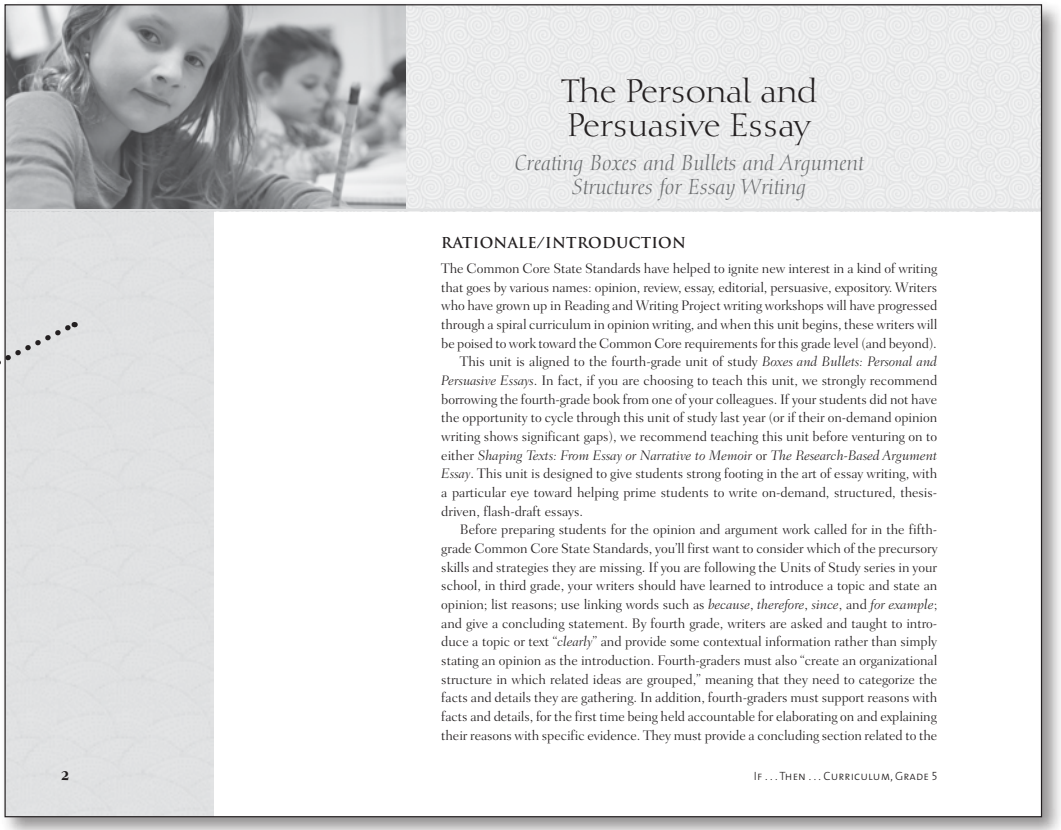
In addition to the four units of study, the Grade 5 series provides a book of if... then... curricular plans. ***If… Then… Curriculum: Assessment-Based Instruction, Grade 5*** supports targeted instruction and differentiation with seven alternative units of study for you to strategically teach before, after, or in between the core curriculum based on your students' needs. This resource includes If... Then... Conferring Scenarios that help you customize your curriculum through individual and small-group instruction.

"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."

ALTERNATE UNIT

The Personal and Persuasive Essay:
Creating Boxes and Bullets and Argument Structures for Essay Writing

IF your students did not have the opportunity to cycle through this unit of study last year or if their on-demand opinion writing shows significant gaps, THEN we recommend teaching this unit before venturing onto *Shaping Texts: From Essay and Narrative to Memoir* and *The Research-Based Argument Essay*.



The Personal and Persuasive Essay

Creating Boxes and Bullets and Argument Structures for Essay Writing

RATIONALE/INTRODUCTION

The Common Core State Standards have helped to ignite new interest in a kind of writing that goes by various names: opinion, review, essay, editorial, persuasive, expository. Writers who have grown up in Reading and Writing Project writing workshops will have progressed through a spiral curriculum in opinion writing, and when this unit begins, these writers will be poised to work toward the Common Core requirements for this grade level (and beyond).

This unit is aligned to the fourth-grade unit of study *Boxes and Bullets: Personal and Persuasive Essays*. In fact, if you are choosing to teach this unit, we strongly recommend borrowing the fourth-grade book from one of your colleagues. If your students did not have the opportunity to cycle through this unit of study last year (or if their on-demand opinion writing shows significant gaps), we recommend teaching this unit before venturing on to either *Shaping Texts: From Essay or Narrative to Memoir* or *The Research-Based Argument Essay*. This unit is designed to give students strong footing in the art of essay writing, with a particular eye toward helping prime students to write on-demand, structured, thesis-driven, flash-draft essays.

Before preparing students for the opinion and argument work called for in the fifth-grade Common Core State Standards, you'll first want to consider which of the precursory skills and strategies they are missing. If you are following the Units of Study series in your school, in third grade, your writers should have learned to introduce a topic and state an opinion; list reasons; use linking words such as *because*, *therefore*, *since*, and *for example*; and give a concluding statement. By fourth grade, writers are asked and taught to introduce a topic or text "*clearly*" and provide some contextual information rather than simply stating an opinion as the introduction. Fourth-graders must also "create an organizational structure in which related ideas are grouped," meaning that they need to categorize the facts and details they are gathering. In addition, fourth-graders must support reasons with facts and details, for the first time being held accountable for elaborating on and explaining their reasons with specific evidence. They must provide a concluding section related to the

2

If . . . Then . . . Curriculum, Grade 5

Information Writing

Feature Articles on Topics of Personal Expertise

RATIONALE/INTRODUCTION

If your fifth-graders have not been part of writing workshops prior to now and have not had any experience writing information texts, then you may want to teach this unit, because it invites children to write feature articles in ways that align with all the CCSS for fifth grade. The fact that students will be writing on topics they know well rather than researching topics that are important in their curriculum means they'll have the advantage of being able to draw upon personal expertise. Consequently, students' focus can be on all the challenges of this kind of writing. After you teach this unit, your students will likely be ready for the demanding work of *The Lens of History: Research Reports*.

The genre of information writing is remarkably wide open. Crystallize in your mind an information text. To do this, your mind probably casts over the options. You consider pamphlets, feature articles, nonfiction books, websites, textbooks, research reports, encyclopedias, atlases, guide books, blogs, and recipes. You think, "Of all these many forms, is there one that captures the essence of information writing?" Chances are good that no single image surfaces.

The Common Core State Standards highlight the importance of this genre, naming it informative/explanatory or explanatory writing and describing it as writing that is designed to "examine a topic and convey information and ideas clearly." Just as a term like *memoir* means very different things to different people, so, too, *information writing* can be thought of as a tent-like term that covers a wide collection of forms of writing.

It is important that you decide on the kind of information writing you will teach and the form it will take. In planning for this genre, we decided to exclude all of the forms of information writing that have a narrative structure, settling on a definition of information writing that is expository in design. This doesn't mean an information text won't contain stories—it will—but there will be an infrastructure (an outline, almost) into which a story is set, and the entire text will not be a single story. There is also the question of whether persuasive letters, speeches, reviews, and petitions will be regarded as information writing

ALTERNATE UNIT

Information Writing:
Feature Articles on Topics of Personal Expertise

IF your fifth-graders have not been part of writing workshops prior to now and have not had any experience writing information texts, THEN you may want to teach this unit, because it invites youngsters to write feature articles in ways that align with all the Common Core State Standards for fifth grade.

Information Writing

Reading, Research, and Writing in the Content Areas

RATIONALE/INTRODUCTION

If you imagine a writing unit of study in which students are engaged in research projects, chances are good that the unit that comes to mind will be very much like this one. This unit is built around the assumption that students are studying a social studies topic during at least one other time in the day—during either reading, social studies, or both. Within the writing workshop, students proceed through the process, starting with collecting notes, then writing-to-learn, and then writing research reports under the influence of mentor texts, culminating in prepublication work. The unit provides you with generic tools that will be effective with any topic. You may want to teach it before *The Lens of History: Research Reports*, although students will benefit from it after as well. Either way, this unit, in tandem with *The Lens of History*, will give children the opportunity to practice the information writing standards called for in the fifth-grade Common Core State Standards.

MANDATES, TESTS, STANDARDS

This is a fairly traditional unit, designed to support basic skills in writing research reports. More specifically, the unit gives students an opportunity to use writing to teach others about what they learn in the content area. This research report helps meet all the writing demands for the CCSS' informational standards. These writing standards require students to construct informative or explanatory texts that examine a topic and convey ideas and information clearly, grouping related information into paragraphs and sections that will be formatted with headings and subheadings. When writing these texts, students are expected to develop the topic with facts, definitions, concrete details, quotations, or examples. Students can link ideas within categories of information using words and phrases, such as *another*, *for example*, and *because*. The use of precise language or content-specific vocabulary is required, as well as providing a concluding statement or section.

ALTERNATE UNIT

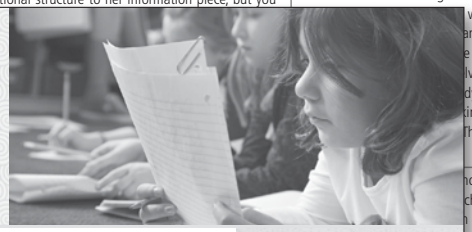
Information Writing:
Reading, Research, and Writing in the Content Areas

IF you imagine a writing unit of study in which students are engaged in research projects, THEN you will probably want to teach this unit either before or after *The Lens of History: Research Reports.*

"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."

If …	After acknowledging what the child is doing well, you might say …	Leave the writer with …
Information in various sections overlaps. This writer attempted to organize his piece, but has various sections that overlap. The writer may have repeated similar information in several parts of his piece or may have attempted to give the same information worded differently. Often he has sections and subsections that are too closely related and therefore struggles to find different information for different parts.	It is great that you have a system for organizing things. It is sort of like this page is a drawer and you just put things about (XYZ) in it. And this chapter is a drawer and you just put stuff about (ABC) in it. There are a few mess-ups—places where you have some whole other things scattered in, or some things that are in two places. That always happens. You've got to expect it. So what writers do is just what you have done. They write organized pieces. But then, when they are done writing, they … Do you know? They reread to check. Just like you can reread to check your spelling, you can reread to check that the right things are in the right drawers, the right sections.	Writers reread to check that things are in the right drawers.
The writer is ready to experiment with alternative organizational structures. This writer may have a relatively strong organizational structure to her information piece, but you	One of the greatest things about information writing is that there are so many different ways a text can go. If we were to lay out a few different books on the same topic, we would find dozens of different ways the authors chose to organize them. Some authors, like Gail Gibbons, write about different sections of a topic, and cons or questions and answers to or- options are endless! When writers are lves and try out some new ways of orga- dy mentor texts. One way to study an in- ing, "How does this author structure and hen, you can try out the same structure	Information writers study mentor texts and ask, "How does this author structure and organize his information? Then, they try the same with their own writing.
	oice earlier and thought to myself, "He is chose a topic that is very broad, very big. that. In fact, it means you'll have a lot writers want to push themselves, when is more sophisticated, they narrow their ch you how to narrow your topic by ask- subject I can write a lot about?"	Writers challenge themselves by narrowing their topics. They ask, "What is *one part* of this subject I can write a lot about?"

Information Writing



If …	After acknowledging what the child is doing well, you might say …	Leave the writer with …
Structure and Cohesion		
The writer has not established a clear organizational structure. This writer is struggling with organization. It is likely that his book is a jumble of information about a larger topic, with no clear subheadings or internal organization. The writer may have a table of contents but the chapters actually contain a whole bunch of stuff unrelated to the chapter titles, or the writer may have skipped this part of the process altogether.	One of the most important things information writers do is organize their writing. Making chapters or headings is one way to make it easier for your readers to learn about your topic. It's like creating little signs that say, "Hey, reader, I'm about to start talking about a new part of my topic!" It helps to name what the upcoming part of your writing will be about and then to write about just that thing. When information writers notice they are about to start writing about something new, they often create a new heading that tells the reader what the next part will be about.	One thing About that thing About that thing About that thing Another thing About that next thing About that next thing ~~Something else~~ ~~Something else~~ Another thing NOT: One thing Another thing The first thing A whole other thing
There is no logical order to the sequence of information. The writer has a clearly structured piece of writing and is ready to consider the logical order of the different sections of information. That is, she is ready to think about what sections of her text will come first, which will fall in the middle, and which will come last. In doing so, she will consider audience, as well as the strength of each part of her writing.	You are ready for a big new step. After writers learn to organize an information piece and have created perfectly structured sections and parts, they are often left asking, "What's next?" *What's next* is organizing again but doing it with more purpose. What I mean is this: writers ask, "Which part of my text should come first? Which should come second? What about third?" They think about what order makes the most sense for their particular topic. They might decide to organize from least to most important information, from weakest to strongest information, in chronological order, or in other ways.	Information writers sort their information **logically**. They might put the sections in order from least to most important, weakest to strongest, chronologically, or in other ways.

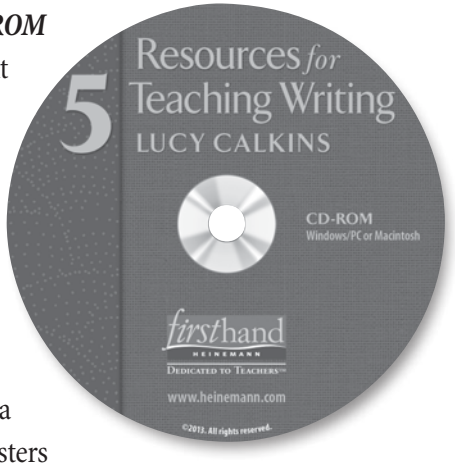
These charts will help you to anticipate, spot, and teach into the challenges your writers face during the independent work portion of your writing workshop. They lay out the specific strategy you might teach and the way you might contextualize the work for your writers.

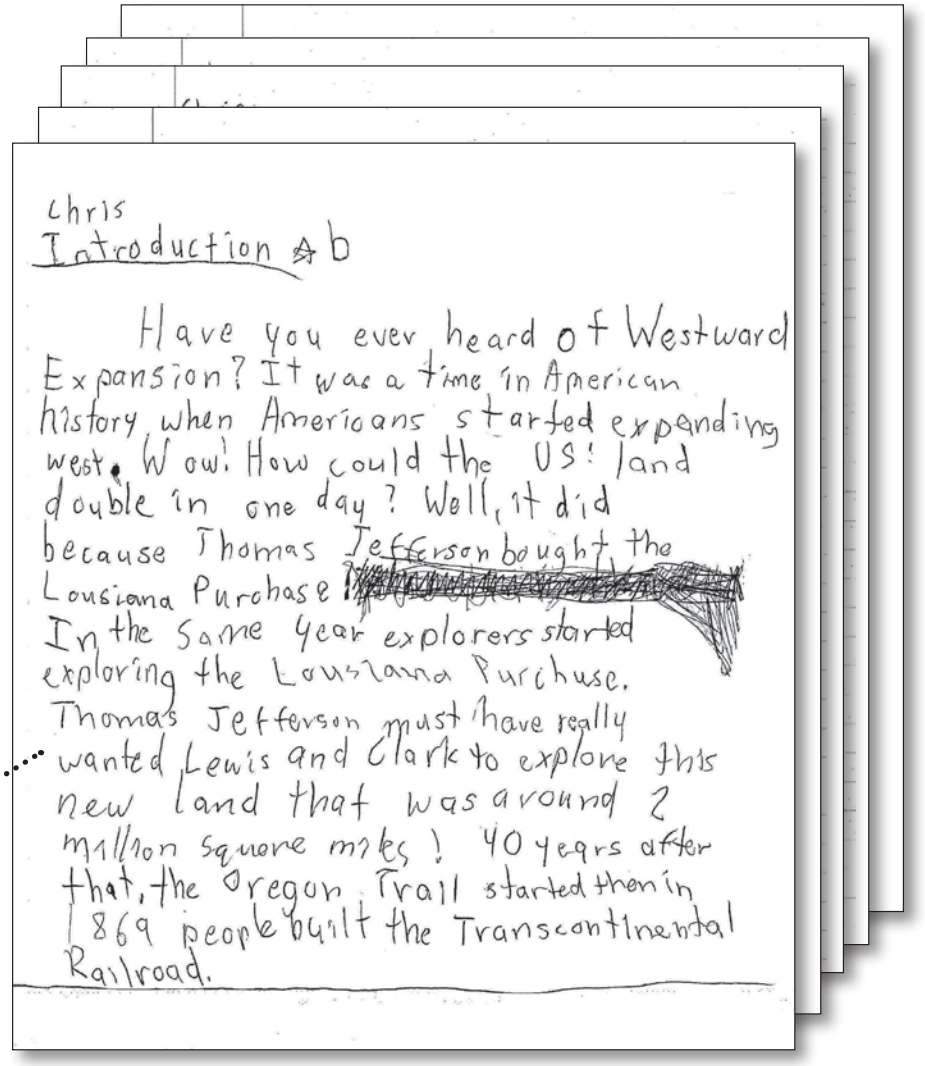
If …	After acknowledging what the child is doing well, you might say …	Leave the writer with …
The piece lacks an introduction and/or a conclusion. This writer has written an information piece that is missing an introduction and/or conclusion. Alternatively, it may be that the writer attempted to introduce and then conclude her piece but did so in overly folksy or ineffective ways. (For instance, she might have begun, "My name is Michelle, and I'm going to teach you everything you want to know about sharks. They are really cool." Later, she'll likely end along the same lines: "That's everything about sharks! I hope you learned a lot!") She is ready to adopt a more sophisticated tone and learn more nuanced (and subtle) ways of pulling readers in and providing closure.	In stories, writers use introductions to pull their readers in. Their conclusions, or endings, usually give the reader some closure. Really, information writing isn't much different. Writers use introductions to *pull* readers in, often by giving them a little information on the topic (orienting them). Then, they give their reader a sense of closure by wrapping things up with a conclusion (sometimes restating some key points about the topic) and leaving the reader with something to think about.	Introductions pull readers in: • Give a bit of information about the topic. Orient your reader. Conclusions give readers closure and wrap things up: • Restate a bit about the topic. • Leave your reader with something to think about.
Elaboration		
Each section is short and needs elaboration. This writer has attempted to group her information, but each section is short. For example, she may have listed one or two facts related to a specific subsection but is stuck for what to add next.	Information writers need to be able to say a lot about each part of their topic, or to elaborate. There are a few things you can do to make each part of your book chock-full of information. One thing that helps is to write in partner sentences. This means that instead of writing one sentence about ea self to write two sentences (or more) ab "George sits at a desk when he is at sc with partner sentences, what else might his desk?" You are right. It can help to fill in stuff abo many, and so on. A whole other thing you can do to get y prompts like, "It's also important to know and "What this means is …"	Writers Elaborate 1. They check to make sure they have at least four or five pieces of information for each subtopic. If not, they consider cutting that section and

If …	After acknowledging what the child is doing well, you might say …	Leave the writer with …
The writer elaborates by adding fact upon fact. This writer has elaborated but has done so by adding fact upon fact upon fact. As a result, his writing reads like a list rather than a cohesive section of text. This writer would benefit from learning to add a bit of his own voice back into his writing, relying not just on factual information, but on his own ability to synthesize and make sense of these facts for the reader.	You have tackled the first step in information writing—gathering the information needed to support various subtopics. Here's the thing, though. Writers don't *just* list facts for readers. It is also their job to take these facts and make something of them, to help explain why they are important to the reader. Writers often use prompts like "In other words … ," "What this really means is … ," "This shows … ," and "All of this is important because …" to help readers understand the information they've put forth.	Information writers don't just list fact after fact. They *spice up* their writing by adding a bit of their own voice: • "In other words …" • "What this really means is …" • "This shows …" • "All of this is important because …"
The writer goes off on tangents when elaborating. This writer has tried to elaborate on information but tends to get into personal and tangential details ("Dogs really are great pets. I have a dog, too. I had a cat, too, but she peed on the counter so my Dad got rid of her.") Or by repeating the same information again and again. Or by being chit-chatty ("And I love LOVE that and think it is really funny, so so funny.")	You are working hard to say a lot about your topic, aren't you? I have to give you a tip, though. Sometimes, in your hard work to say a lot, you are doing things that don't really work that well. Let me give you an example of things that don't work when writers are writing information books, and will you see if you do those things some of the time? Pretend I was writing about dogs, so I wrote that there are many kinds of dogs, and the kinds of dogs are divided into groups, like spaniels, retrievers, toy dogs, and so forth. If I then said, "And I have a dog and a cat, too, and the cat's name is Barney …" would that go in my report? You are right. It wouldn't go because it isn't really teaching information and ideas about the topic—and it might not even be about the topic. If I wrote "And I Love Love LOVE dogs," would that go? And if I said, "Some dogs are spaniels, some are retrievers," would that go? You see, there are things people do when they are trying to elaborate, to say more, that just don't work that well. So what writers do is they cross them out and try other ways to elaborate. You will want to reread your writing and to have the courage to say no sometimes. or Today, I want to teach you that information writers revise by checking to make sure all their information is important and new. They cut out parts where they started to talk about their own life too much and got off topic, parts where they included information that doesn't go with what they were writing about, or parts where they repeat the same thing more than once.	Information writers cut parts where: • They started talking about their life too much and got off topic. • They included information that doesn't fit with what the rest of the paragraph is about. • They repeated something they'd already written.

Resources for Teaching Writing CD-ROM

The ***Resources for Teaching Writing CD-ROM*** for Grade 5 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.



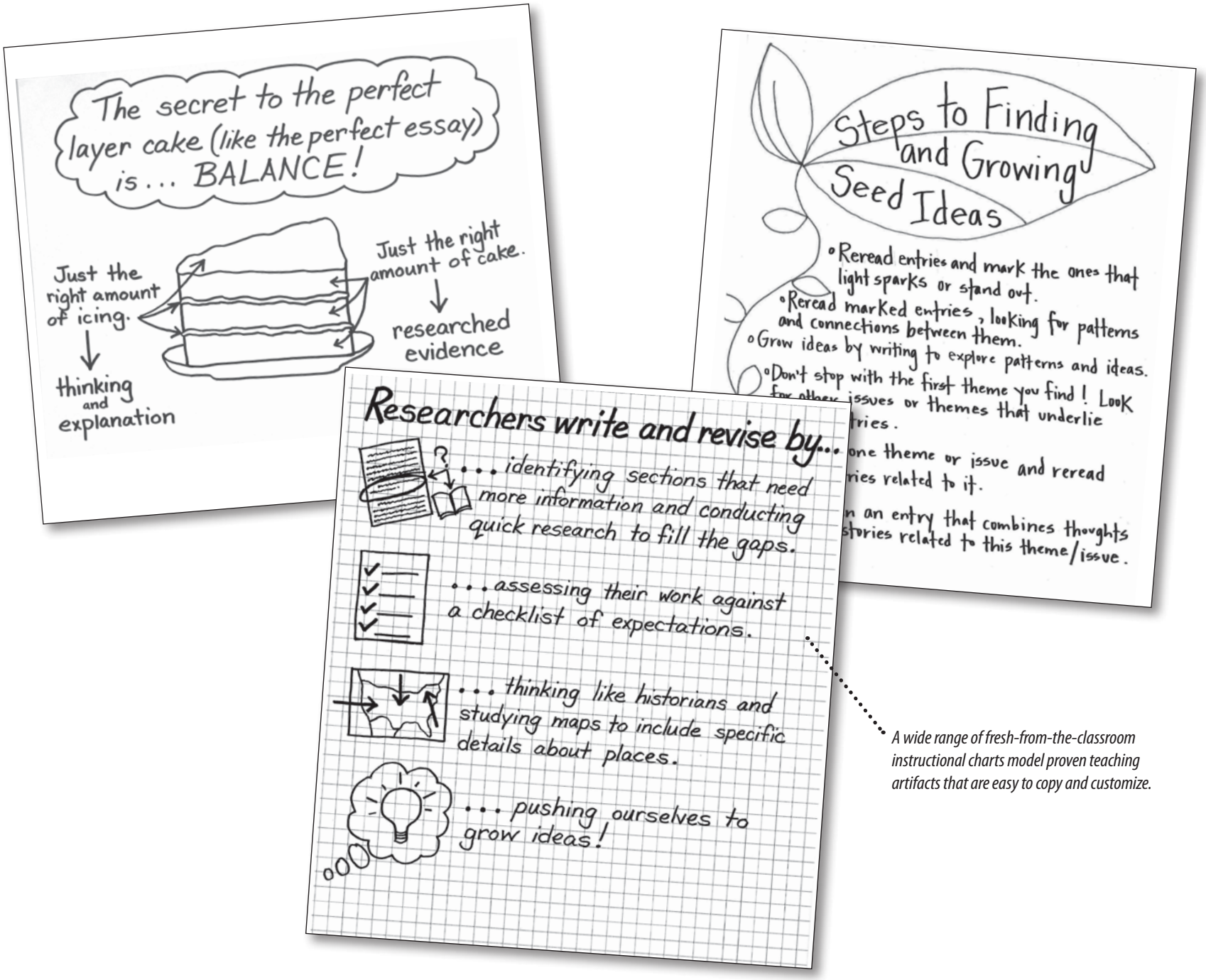


Chris
Introduction ☆ b

Have you ever heard of Westward Expansion? It was a time in American history when Americans started expanding west. Wow! How could the US! land double in one day? Well, it did because Thomas Jefferson bought the Lousiana Purchase! In the same year explorers started exploring the Lousiana Purchase. Thomas Jefferson must have really wanted Lewis and Clark to explore this new land that was around 2 million square miles! 40 years after that, the Oregon Trail started then in 1869 people built the Transcontinental Railroad.

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

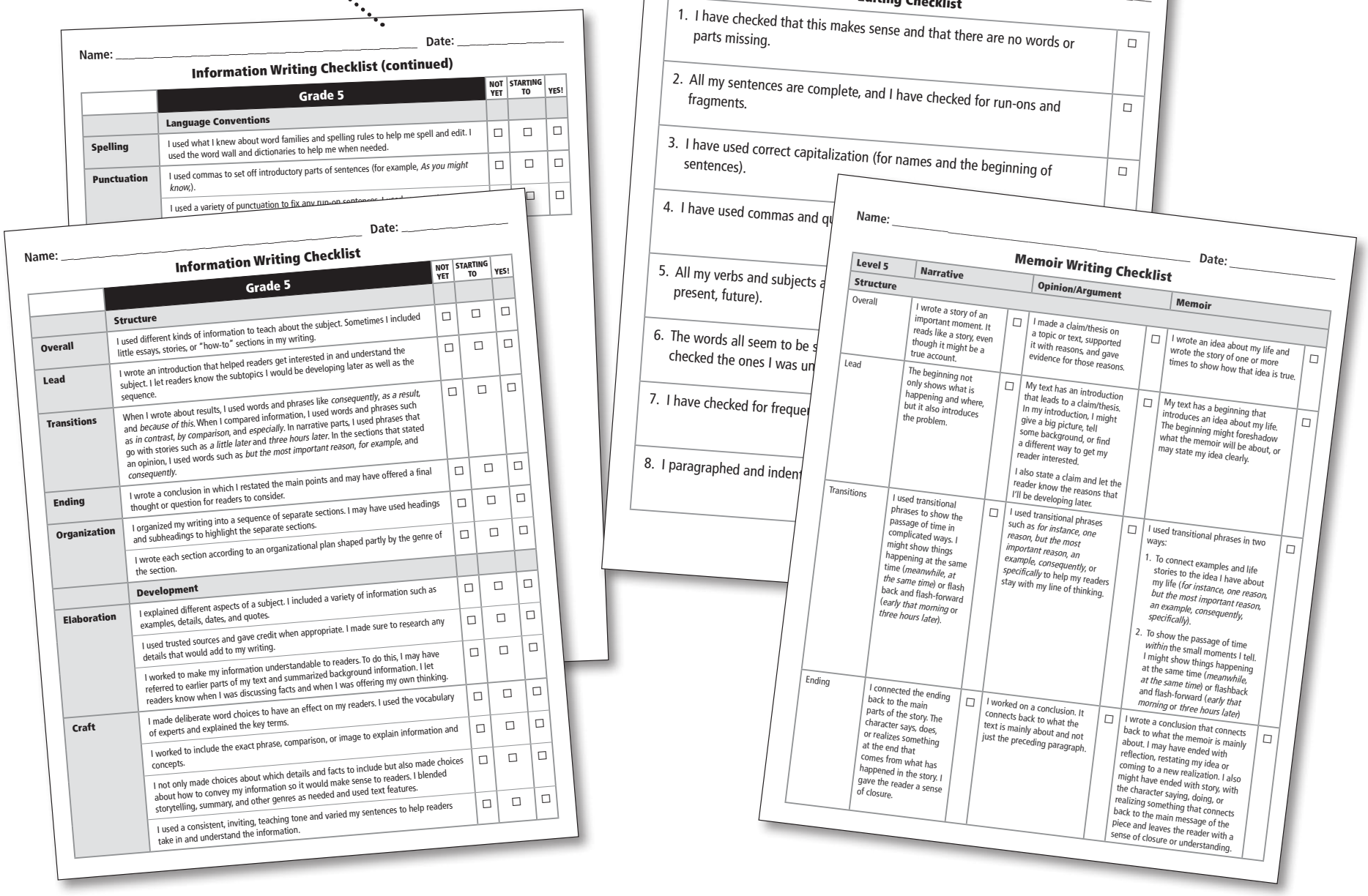
"The writing workshop needs to be simple and predictable enough that your youngsters can learn to carry on within it independently. The materials and teaching tools you provide students will help you establish such a predictable, structured learning environment."



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

Resources for Teaching Writing CD-ROM

Checklists of genre-specific writing criteria support self-assessment and goal setting, as well as writing rehearsal, revision, and editing.



Name: _____ Date: _____

Information Writing Checklist (continued)

	Grade 5	NOT YET	STARTING TO	YES!
	Language Conventions			
Spelling	I used what I knew about word families and spelling rules to help me spell and edit. I used the word wall and dictionaries to help me when needed.	☐	☐	☐
Punctuation	I used commas to set off introductory parts of sentences (for example, *As you might know,*).	☐	☐	☐
	I used a variety of punctuation to fix any run-on sentences I made	☐	☐	☐

Name: _____ Date: _____

Information Writing Checklist

	Grade 5	NOT YET	STARTING TO	YES!
	Structure			
Overall	I used different kinds of information to teach about the subject. Sometimes I included little essays, stories, or "how-to" sections in my writing.	☐	☐	☐
Lead	I wrote an introduction that helped readers get interested in and understand the subject. I let readers know the subtopics I would be developing later as well as the sequence.	☐	☐	☐
Transitions	When I wrote about results, I used words and phrases like *consequently, as a result,* and *because of this.* When I compared information, I used words and phrases such as *in contrast, by comparison,* and *especially.* In narrative parts, I used phrases that go with stories such as *a little later* and *three hours later.* In the sections that stated an opinion, I used words such as *but the most important reason, for example,* and *consequently.*	☐	☐	☐
Ending	I wrote a conclusion in which I restated the main points and may have offered a final thought or question for readers to consider.	☐	☐	☐
Organization	I organized my writing into a sequence of separate sections. I may have used headings and subheadings to highlight the separate sections.	☐	☐	☐
	I wrote each section according to an organizational plan shaped partly by the genre of the section.	☐	☐	☐
	Development			
Elaboration	I explained different aspects of a subject. I included a variety of information such as examples, details, dates, and quotes.	☐	☐	☐
	I used trusted sources and gave credit when appropriate. I made sure to research any details that would add to my writing.	☐	☐	☐
	I worked to make my information understandable to readers. To do this, I may have referred to earlier parts of my text and summarized background information. I let readers know when I was discussing facts and when I was offering my own thinking.	☐	☐	☐
Craft	I made deliberate word choices to have an effect on my readers. I used the vocabulary of experts and explained the key terms.	☐	☐	☐
	I worked to include the exact phrase, comparison, or image to explain information and concepts.	☐	☐	☐
	I not only made choices about which details and facts to include but also made choices about how to convey my information so it would make sense to readers. I blended storytelling, summary, and other genres as needed and used text features.	☐	☐	☐
	I used a consistent, inviting, teaching tone and varied my sentences to help readers take in and understand the information.	☐	☐	☐

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 qu	
5. All my verbs and subjects a present, future).	
6. The words all seem to be s checked the ones I was un	
7. I have checked for freque	
8. I paragraphed and indent	

Name: _____ Date: _____

Memoir Writing Checklist

Level 5	Narrative		Opinion/Argument		Memoir	
Structure						
Overall	I wrote a story of an important moment. It reads like a story, even though it might be a true account.	☐	I made a claim/thesis on a topic or text, supported it with reasons, and gave evidence for those reasons.	☐	I wrote an idea about my life and wrote the story of one or more times to show how that idea is true.	☐
Lead	The beginning not only shows what is happening and where, but it also introduces the problem.	☐	My text has an introduction that leads to a claim/thesis. In my introduction, I might give a big picture, tell some background, or find a different way to get my reader interested. I also state a claim and let the reader know the reasons that I'll be developing later.	☐	My text has a beginning that introduces an idea about my life. The beginning might foreshadow what the memoir will be about, or may state my idea clearly.	☐
Transitions	I used transitional phrases to show the passage of time in complicated ways. I might show things happening at the same time (*meanwhile, at the same time*) or flash back and flash-forward (*early that morning* or *three hours later*).	☐	I used transitional phrases such as *for instance, one reason, but the most important reason, an example, consequently,* or *specifically* to help my readers stay with my line of thinking.	☐	I used transitional phrases in two ways: 1. To connect examples and life stories to the idea I have about my life (*for instance, one reason, but the most important reason, an example, consequently, specifically*). 2. To show the passage of time *within* the small moments I tell. I might show things happening at the same time (*meanwhile, at the same time*) or flashback and flash-forward (*early that morning* or *three hours later*)	☐
Ending	I connected the ending back to the main parts of the story. The character says, does, or realizes something at the end that comes from what has happened in the story. I gave the reader a sense of closure.	☐	I worked on a conclusion. It connects back to what the text is mainly about and not just the preceding paragraph.	☐	I wrote a conclusion that connects back to what the memoir is mainly about. I may have ended with reflection, restating my idea or coming to a new realization. I also might have ended with story, with the character saying, doing, or realizing something that connects back to the main message of the piece and leaves the reader with a sense of closure or understanding.	☐

Common Core State Standards Alignment				
Session	**Writing Standards**	**Reading Standards**	**Speaking and Listening Standards**	**Language Standards**
1	**W.1.1, W.2.1**	RI.1.8	SL.1.1, SL.1.4	L.1.1, L.1.2, L.1.5.a
2	**W.1.1, W.1.5, W.2.1**	RI.1.8	SL.1.1, SL.1.2, SL.1.4	L.1.1.g, L.1.2
3	W.1.1, W.1.5, W.2.1	RI.1.1, RI.1.8, RL.1.1, **RFS.1.2, RFS.1.3**	Sl.1.1, SL.1.2	L.1.1, **L.1.2**
4	W.1.1, W.2.1	RFS.1.3.g	SL.1.1, SL.1.2, SL.1.3	**L.1.1.g,j,** L.1.2, L.1.6
5	W.1.1, W.1.5, W.2.1	RI.1.8	SL.1.1	L.1.1, L.1.2
6	W.1.1, **W.1.5,** W.2.1	RI1.1, RI.1.8, RFS.1.4	SL.1.1, SL.1.3	**L.1.1, L.1.2**
7	W.1.1, **W.1.5,** W.2.1	RFS.1.1, RFS.1.4	SL.1.1, SL.1.6	**L.1.1, L.1.2**
8	W.1.1, **W.1.7**	RI.1.1, RI.1.8	SL.1.1	L.1.1, L.1.2, L.1.6
9	W.1.1, W.1.5	RFS.1.4		
10	W.1.1, W.1.3, W.1.5, W.2.1	RFS.1.4		
11	W.1.1, W.1.5, W.2.1	RL.1.4		
12	W.1.1, W.1.5	RFS.1.1, RFS.1.2, RFS.1.3, RFS.1		
13	W.1.1, W.1.5, W.1.6	RI.1.2, RI.1.3		
14	W.1.1, W.1.3, W.2.1	**RL.1.1, RL.1.2, RL.1.3, RL.1.9**		
15	**W.1.1,** W.1.5	RL.1.1, RL.1.2, RL.1.3		
16	W.1.1, **W.1.5,** W.2.1	RL.1.1, RL.1.2		
17	W.1.1, **W.1.5,** W.2.1	RI.1.8, RFS.1.4		
18	W.1.1, W.1.2, W.1.6	RFS.1.4		

*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.

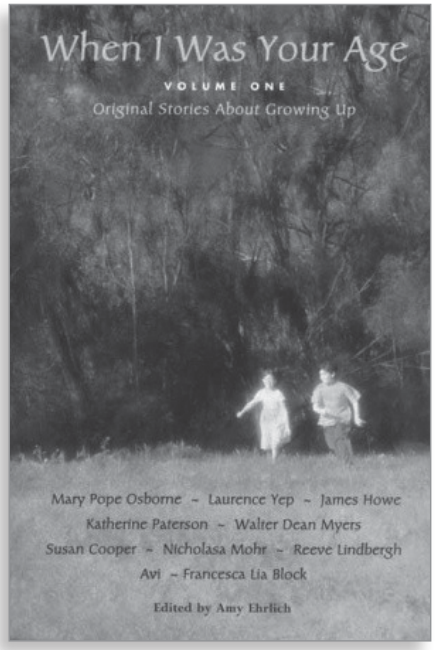
If/Then Conferring Scenarios help you assess student needs and differentiate instruction. Customizable conferring scenarios that can be printed on label paper provide students with artifacts from the day's lesson.

Information Writing

If …	After acknowledging what the child is doing well, you might say …	Leave the writer with …
Structure and Cohesion		
The writer has not established a clear organizational structure. This writer is struggling with organization. It is likely that his book is a jumble of information about a larger topic, with no clear subheadings or internal organization. The writer may have a table of contents but the chapters actually contain a whole bunch of stuff unrelated to the chapter titles, or the writer may have skipped this part of the process altogether.	One of the most important things information writers do is organize their writing. Making chapters or headings is one way to make it easier for your readers to learn about your topic. It's like creating little signs that say, "Hey, reader, I'm about to start talking about a new part of my topic!" It helps to name what the upcoming part of your writing will be about and then to write about just that thing. When information writers notice they are about to start writing about something new, they often create a new heading that tells the reader what the next part will be about.	One thing About that thing About that thing About that thing Another thing About that next thing About that next thing ~~Something else~~ ~~Something else~~ Another thing NOT: One thing Another thing The first thing A whole other thing
There is no logical order to the sequence of information. The writer has a clearly structured piece of writing and is ready to consider the logical order of the different sections of information. That is, she is ready to think about what sections of her text will come first, which will fall in the middle, and which will come last. In doing so, she will consider audience, as well as the strength of each part of her writing.	You are ready for a big new step. After writers learn to organize an information piece and have created perfectly structured sections and parts, they are often left asking, "What's next?" *What's next* is organizing again but doing it with more purpose. What I mean is this: writers ask, "Which part of my text should come first? Which should come second? What about third?" They think about what order makes the most sense for their particular topic. They might decide to organize from least to most important information, from weakest to strongest information, in chronological order, or in other ways.	Information writers sort their information **logically**. They might put the sections in order from least to most important, weakest to strongest, chronologically, or in other ways.

RESOURCES CD-ROM

Units of Study Trade Book Pack



The **Grade 5 Trade Book Pack** includes three 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.

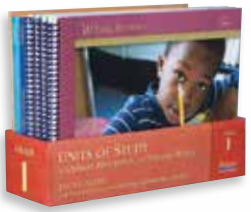
- ***When I Was Your Age: Original Stories About Growing Up, Vol. 1*** by Amy Ehrlich, ed.
- ***Who Settled the West?*** (Life in the Old West series) by Bobbie Kalman
- ***Eleven*** **and** ***Papa Who Wakes Up Tired in the Dark*** by Sandra Cisneros

Because some teachers may want to purchase class sets and others may already own these popular books, these are available as an optional, but recommended, purchase.

> ***"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."***

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
- include **strategic performance assessments** to help monitor mastery and differentiate instruction
- provide a ladder of exemplar texts that model **writing progressions across the K–6 continuum**.

***Units of Study in Teaching Opinion, Information, and Narrative Writing* with trade book packs**

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Grade 1 w/trade books / 978-0-325-04754-6 / **$179.00**
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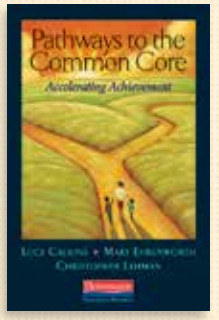
ALSO FROM LUCY CALKINS AND COLLEAGUES

Pathways to the Common Core: *Accelerating Achievement*



Designed for teachers, school leaders, and professional learning communities looking to navigate the gap between their current literacy practices and the ideals of the Common Core, *Pathways to the Common Core*:

- analyzes what the standards say, suggest, and don't say
- provides an implementation guide for crafting standards-based instruction
- details a plan for creating systems of continuous improvement.

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In the *Units of Study for Teaching Reading* series sequential units of study model the teaching moves and language Lucy and her colleagues use to teach their students how to read with increasing sophistication and personal engagement.

The *Units of Study for Teaching Reading* components:

- **4 units of study** (7 books) provide the teaching points, minilessons, conferences, strategies, and tools teachers need to a implement a robust reading workshop.
- ***A Guide to the Reading Workshop*** describes the professional understandings teachers need to establish a rigorous and responsive workshop.
- **Two companion DVDs** show how master teachers bring the structures and rituals of the reading workshop to life.

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Units of Study *in* Opinion, Information, *and* Narrative Writing

About the Grade 5 Authors

Lucy Calkins is the Founding Director of the Teachers College Reading and Writing Project at Teachers College, Columbia University. For more than thirty years, the Project has been both a think tank, developing state-of-the-art teaching methods, and a provider of professional development. As the leader of this renowned organization, Lucy works closely with policy makers, school principals, and teachers to initiate and support schoolwide and systemwide reform in the teaching of reading and writing. Lucy is also the Robinson Professor of Children's Literacy at Teachers College, Columbia University, where she co-directs the Literacy Specialist Program. Lucy's many books include the seminal *Art of Teaching Writing* (Heinemann 1994) and the Units of Study for Teaching Reading, grades 3–5 series (Heinemann 2010). Her most recent bestseller, with coauthors Mary Ehrenworth and Christopher Lehman, is *Pathways to the Common Core: Accelerating Achievement* (Heinemann 2012).

Emily Butler Smith (EdD) is a Senior Staff Developer and Research Associate at the Teachers College Reading and Writing Project. Emily's research interests have focused on reading–writing connections and content literacy. As part of her doctoral work at Teachers College, Emily became a resident researcher in an inclusive third grade classroom, tracking the development of a few writers across a semester, in particular analyzing ways in which their study of mentor texts lifted the level of their writing and their understandings of writing. Emily has for years helped to lead the TCRWP Content Literacy Institute. She is also pioneering the TCRWP's work with distance learning courses. Emily draws on all of this in her staff development work across the US and internationally.

Mary Ehrenworth (EdD) is Deputy Director for Middle Schools at the Teachers College Reading and Writing Project. Through that role, she works as a consultant on literacy-based school reform. As one of the coauthors of a book that has taken the nation by storm, *Pathways to the Common Core: Accelerating Achievement* (Heinemann 2012), Mary is very much in demand as a speaker on the Common Core, and on critical literacy, performance assessments, and secondary school standards-based reform. Mary's interests are broad. She majored in art history and worked for a time as a museum educator—passions that shine through her first book, *Looking to Write: Students Writing Through the Visual Arts* (Heinemann 2003),. Her interest in critical literacy, interpretation, and close reading all informed the books she coauthored with Lucy Calkins in the Units of Study for Teaching Reading, Grades 3–5 series (Heinemann 2010).

Alexandra Marron, coauthor of four books in this series, is a staff developer, researcher, and writer-in-residence at the Teachers College Reading and Writing Project. Her responsibilities include leading a yearlong study group for master teachers, presenting at conferences, teaching sections at the TCRWP summer institutes, and above all helping teachers and principals in a dozen schools lead state-of-the-art reading and writing classrooms. Ali has played a leadership role in developing learning progressions in argument writing, and co-leads a study group on the subject, sponsored by the Council of Chief School Officers, involving ETS and TCRWP. Ali graduated from Columbia University. Prior to joining the TCRWP, she taught at PS 6, one of the Project's mentor schools, and while there contributed to the book *Practical Punctuation: Lessons on Rule Making and Rule Breaking in Elementary Writing* (Heinemann 2008.)

Annie Taranto is a staff developer at the Teachers College Reading and Writing Project, and a graduate of the Literacy Specialty Program at TC. As a staff developer, Annie works with teachers, coaches, and principals in a score of schools in New York City and across the nation, as well as in Asia. She has a deep interest in helping teachers tap into their powers as readers and writers, and is especially known for her summer institute sections and conference days. This book draws on pioneering work Annie has done developing state-of-the-art CCSS aligned units.

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