The experts in nonfiction writing will help you teach

- Genres aligned with the Common Core
- Writing across the curriculum
- Short and sustained research projects
- Complex informational texts

New! Digital Campus Course
Special introductory offer, see page 19
Organized around 5 major purposes for writing nonfiction—to inform, to instruct, to narrate, to persuade, and to respond—the lesson book supports your nonfiction writing instruction in two ways.

Extended Writing Units are in-depth studies that comprise 10 sequential lessons that involve students in the complete research-to-presentation writing process. —pages 2–7 and 10–11

Power Writes are single 30- to 40-minute teaching sessions that encourage students to analyze and try their hand at a wide variety of nonfiction texts from across the curriculum. —pages 2–3 and 8–11

Provided in a big book format for grades K–2 and as blackline masters and posters for grades 3–5, a collection of mentor texts:

- show how engaging and vibrant nonfiction texts can be
- include different nonfiction genres and formats
- build vocabulary and knowledge in numerous content areas
- promote visual literacy through compelling graphics and illustrations.

Special resources introduce, support, and extend Explorations in Nonfiction Writing's core lessons.

A Guide to Teaching Nonfiction Writing equips you to launch and extend a nonfiction writing program and embed nonfiction writing throughout your curriculum. —page 16

Resources for Explorations in Nonfiction Writing CD-ROM provides a wealth of printable resources to support your teaching throughout the year. —page 17

Nonfiction texts govern as much as 90% of the reading and writing done by literate adults and comprise more than 70% of standardized assessments. For our children to succeed in school and beyond they need to know how to plan, compose, revise, edit, and publish a range of nonfiction texts.

—Tony Stead and Linda Hoyt

**Lesson Books** • pages 2–11

**Mentor Texts** • pages 12–15

**Professional Support** • pages 16–17

**Implementation and PD Options** • pages 18–19
Nonfiction writing fills our lives and *Explorations in Nonfiction Writing* will help your students make the most of it

While exploring a range of real-world nonfiction texts, this new writing series by acclaimed educators Tony Stead and Linda Hoyt will support you as you guide your students to work collaboratively as researchers and develop their skills as writers. In addition to learning how to access, interpret, and publish informational texts, your students will also consider ways to activate their voice and make their nonfiction writing clearer, more authoritative, and better organized.

**Additional Resources for Teaching Nonfiction Texts** • pages 20–21

*Crafting Nonfiction* offers ready-to-use minilessons that support your entire curriculum.

The *Comprehension Toolkit* series offers nonfiction reading strategies for every instructional setting.
The lesson book contains all of the core resources you’ll need to plan, teach, and assess nonfiction writing. Organized around 5 major purposes for writing nonfiction—to inform, to instruct, to narrate, to persuade, and to respond—the lesson book supports your nonfiction writing instruction with Extended Writing Units and compact Power Writes. A concluding section provides all of the research tools and assessment forms you’ll need to support and monitor your students.

Students learn that nonfiction writing includes a rich array of text types that differ dramatically in form, structure, and features.

Through the regular use of thinking partners, lessons foster learning environments where conversation and collaboration invite deeper, richer thinking.

“Primary students should be able to write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.”

— COMMON CORE STATE STANDARDS FOR WRITING

For sample lessons and additional information visit ExplorationsInNonfictionWriting.com
“Young writers need to learn that nonfiction authors write for specific purposes. They write to describe, to entertain, to provide instructions, to explain, and so on. When we write informational texts, it is important to understand the purpose for which we are writing and then to select a text type to match our goals.”

— Tony Stead and Linda Hoyt

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>CHARACTERISTICS</th>
<th>TEXT TYPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>INFORM</td>
<td>Expository or other topic-centered structure, title, opening statement, information organized in logical clusters, conclusion or summary</td>
<td>Informational report, descriptive report, explanatory report—telling how or why, observation log, scientific description, comparison, news article, question-and-answer, poem, photos with captions, sign, letter, note, list, email message, postcard, presentation, interview, speech</td>
</tr>
<tr>
<td>INSTRUCT</td>
<td>Title and/or goal, materials or equipment list, numbered steps, verb-first sentences or use of time-order words (first, second, third; now, next, then, finally)</td>
<td>Recipe, science experiment, directions, instructions or manual, safety procedure, health procedure (washing hands, covering a sneeze), itinerary/schedule, rules, steps in a process such as a math operation, art project, steps in a fire drill, writing process, map with directions</td>
</tr>
<tr>
<td>NARRATE</td>
<td>Well-developed setting, sensory images, sequential (usually time-ordered) structure, relevant details situating events in a time and place, significance/importance of situation, distinct ending</td>
<td>Personal narrative, narrative nonfiction, eye-witness account, news/magazine article recounting an event, nonfiction storyboard, diary, autobiography, biography, historical account, photo essay (sequential), observation log, narrative poetry, retelling</td>
</tr>
<tr>
<td>PERSUADE</td>
<td>Overview of the topic, statement of author's position/argument, supporting facts/evidence, an appeal to the reader, a conclusion or summary</td>
<td>Letter, advertisement, poster, essay, brochure, review (movie or book), speech (e.g., political), debate, poem, pro/con argument</td>
</tr>
<tr>
<td>RESPOND</td>
<td>Clear reference to a text or prompt created by an outside agent; specific examples, including analysis</td>
<td>Response to literature: reflective, analytical, or evaluative analysis, critical review, character study, author study</td>
</tr>
</tbody>
</table>

Each purpose for nonfiction writing is explored in two ways: Extended Writing Units and Power Writes

Lesson Book
**Extended Writing Units** are in-depth studies—two weeks to a month in length—that give children a chance to explore a particular type of nonfiction text more deeply. Following a gradual release of responsibility framework, extended writing units first guide writers to discover a specific text structure and its features; then model the writing process through collaborative class projects and discussions; and finally turn the process over to students to publish their own individual projects.

---

**SESSON 7**

**Revising for an Inviting Lead**

Students focus on creating or revising leads that will draw in readers.

**SESSION SNAPSHOT**

- **Process Focus:** Drafting, Revising
- **Trait(s):** Word Choice, Voice
- **Mentor Text:** "Yosemite National Park," by Jerry Miller

---

**FOCUSED MINILESSON**

Reflect on the learning goals from the last session. If time allows, have students turn and talk about what they have learned so far.

Summarize the learning goals for this session:

> Writers, today we're going to focus on creating an inviting lead or revising the leads we've already crafted to get readers excited about our descriptions and make them want to keep reading.

**Using the Mentor Text**

- Read aloud the first paragraph of the mentor text. *This author could have just written, “This book is about Yosemite National Park.” If I read that sentence, it wouldn’t get me very excited about the park. Instead, the author wrote something that captured my attention. He drew me in by describing the road that enters Yosemite Valley and then built my interest by telling me about the size and popularity of the park. He wrote his lead in a way that made me want to read on and find out more.*

**Modeling**

I want to write an inviting lead to my description of Everglades National Park. I could just say, “This report is about Everglades National Park,” but I want to do something more interesting. I’m going to start by picking out one of my most interesting facts about the park—that it is considered one of the biological wonders of the world because it contains so many ecosystems. That gives me an idea for a lead. Watch as I write: *Where can you see a wood stork, a manatee, and a panther all in one national park? Everglades National Park is internationally recognized as one of the most biologically diverse places on Earth. Located on the southern tip of Florida, the park contains at least nine different habitats and hundreds of species, some of them extremely rare and endangered.* Now that’s a lead that I think will invite readers to keep reading! It draws readers in by asking an intriguing question. Then, it tells an amazing fact about the park and gives details to capture readers’ attention and make them want to find out more.
Think about your most interesting fact about the park you are writing about. How can you change that fact into an interesting lead?

Writing and Coaching

- Take time to talk about what makes an interesting lead. You might have students create a chart of lead ideas they can use as they craft or revise their leads. Options might include placing the readers in a setting, posing a question, or using sound words to get readers’ attention.

- Encourage writers to experiment with a few different leads and develop the one they feel is most engaging. Assure them that they can revise or replace their leads at any point in the writing process.

- Remind authors who are still in the drafting phase of their writing that they do not need to abandon their work but can continue to draft and work on their leads when they are ready to revise. You will need to provide additional time for these learners to complete their drafts.

- For writers who have moved on to revising or editing, remind them that the writing process is one they are constantly moving forward and backward through. Even though they may have started to edit, they can still reread and be reflective about their leads.

Sharing and Reflecting

- Share your thinking about your lead. If you have written it, read it to your partner. If you haven’t written it yet, share your thinking about what you might write to draw your readers in.

- Gather the drafts and analyze your students’ attempts to write engaging leads. Identify writers who may need additional modeling as well as those who are ready for higher levels of sophistication. Use the rubrics on the Resources CD-ROM to track writing proficiencies.

- It may be helpful to spend time practicing coming up with interesting leads. Provide guided practice by gathering students in small groups and displaying a short piece of writing on a familiar topic. Challenge students to come up with inviting leads for the piece. Or provide students with a few dry, bland leads. Have students revise the leads to make them more interesting. Display these leads, both before and after, on a chart in the classroom.

- Encourage students to look at nonfiction selections by authors they like to see what those authors have done to create inviting leads. Remind students that these sources just provide ideas for inspiration. While they may borrow an idea, such as placing the reader in the location, they will need to use their own words and voices to build their leads.

Carefully Sequenced Units of Study

Extended Writing Units comprise 10 sequential lessons that guide students through the complete research-to-presentation writing process.

In the six lessons preceding this lesson, students analyze the features of a descriptive text and research facts from multiple sources. Then they learn how to use academic vocabulary and details to invigorate their writing and how to use linking words and supporting visuals to connect their facts.

In the three lessons that follow this one, students craft strong conclusions, edit with partners, and then publish their work.

“An extended nonfiction writing unit is filled with deep and long-lasting learning because, over time, children take on many roles. They cast themselves as observers, as careful listeners, as researchers, and most importantly as writers as they take notes, draw sketches, create drafts, and experience all phases of the writing process.”

—Tony Stead and Linda Hoyt
Lesson Book: Research Projects

Extended writing units involve students in short and sustained research projects that immerse writers in exploratory thinking, observation, and the use of the academic vocabulary that give strength and purpose to their writing. During these collaborative, writing-rich research projects students inquire, take notes, organize data, and draft sentences that will help them remember the content and share their findings.

For sample lessons and additional information visit ExplorationsInNonfictionWriting.com
“Research is the heart of nonfiction writing. Research provides a time for partners to closely observe the attributes and details of real things—a time when nonfiction writers extract meaning from text, communicate their learning to a partner, synthesize ideas from multiple sources, and prepare to write for a real audience.”

—Tony Stead and Linda Hoyt

Tools Researchers Use

- Create a list of questions for inquiry
- Search for answers in a variety of resources (print and electronic)
- Look closely at photographs and visuals
- Label and sketch
- Jot notes
- Record ideas in a research notebook
- Record ideas in a research folder
- Talk to a thinking partner

Simple lists like these foster independence and remind writers of ways they can help themselves as they research.

Armed with a variety of research strategies, elementary students are able to gather data, make notes, create labeled diagrams, and record facts from their research.

Short and Sustained Research

“To build a foundation for college and career readiness, students need to conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.”

—Common Core State Standards for Writing
Lesson Book: Power Writes

Power Writes are compact minilessonsthat encourage students to analyze and try their hand at a wide variety of nonfiction texts from across the curriculum, such as signs, letters, labeled diagrams, reports, poetry, directions, and interviews. Targeted and easily adaptable, Power Writes can be slipped into your day as a natural part of your science, social studies, math, and language arts classes.

The lesson title names the writing form to be taught and samples of actual student work illustrate the type of nonfiction writing your students will produce during the lesson.

The features list calls out the key characteristics of the writing form you will want to emphasize for writers.

Modeled writing samples illustrate the strategy you will be introducing during your think-aloud and serve as mentor text for the lesson.

For sample lessons and additional information visit ExplorationsInNonfictionWriting.com
**Teaching Language in Italics**

Teaching language in italics models how you might think aloud, summarize, or guide students’ participation.

**Self-assessment checklists,** provided on the Resources CD-ROM, refocus students on the lesson’s key learning and help them monitor their personal progress.

**The generative Supporting and Extending feature suggests ways to apply the new learning across the curriculum with increasing sophistication.**

---

**The three-part lesson structure shared by Extended Writing Units and Power Writes follows a gradual release of responsibility framework**

1. The teacher-directed **Focused Minilesson** highlights a specific learning task and models a new strategy.

2. During **Writing and Coaching** children research and write independently and work with partners.

3. During **Sharing and Reflecting** students summarize what they have learned and consider next steps.

---

### Power Write: DIAGRAM WITH KEY

**TURN & TALK** Writers, evaluate this diagram. What about it makes it easy to understand? How do we know that it is accurate? What suggestions would you make for improving it?

Summarize the features: Have students work in groups to create features checklists for diagrams with keys. They can use the checklists as a reference as they create their own labeled diagrams.

**WRITING and COACHING**

Capture the important parts of another insect, another animal, or a plant by creating a labeled diagram with a key. Remember to help your readers by clearly linking labels with parts of your sketch. Be sure that your key matches the colors you use on your diagram!

As writers create their diagrams, confer with those who need support to label diagrams and to create keys. You might provide mentor texts that include these visuals for reference.

**SHARING and REFLECTING**

Sum it up! Writers, your diagrams capture important information with an easy-to-scan visual. You used labels and clearly connected them to your diagrams. Your carefully constructed color coding provides yet another visual cue for your readers.

**TURN & TALK** Get ready to share your diagrams with your reading buddies! Let’s be ready to tell about our diagrams. Work together to list the most important features.

---

**ASSESS THE LEARNING**

Analyze labeled diagrams to assess which students need extra support to create labeled diagrams and to make accurate keys connected to their visuals. Note which students are ready to use their diagrams to create summative paragraphs.

**SELF-ASSESSMENT**

### Diagram with Key

1. Line drawing
2. Heading
3. Labels
4. Arrows to link labels with diagram
5. Key
6. Color Coding
7. Caption
8. Summative paragraph with linking words that add information

---

**T A K E I T F O R W A R D**

- Students can create captions to accompany their labeled diagrams. You might create a caption for the model, such as “Ants’ body parts are covered with a tough shell” or “Ants live on all continents except Antarctica.”
- Encourage students to write summative paragraphs to accompany their diagrams. Model a paragraph based on your ant diagram. Your paragraph can sum up the characteristics of the ant, focusing on the most significant features. Model creating a summary with linking words such as in brief, in summary, throughout, in all, on the whole, to sum up, overall, finally, to conclude, to recap, and in the end.
- Labeled diagrams are useful for a variety of purposes, such as labeling parts of a science experiment. Maps often include keys with color coding. Have students study and create a variety of visuals to infuse into their nonfiction writing.

---

— from Grade 4, Inform: Power Write
**Lesson Book: Assessment**

*Exploration in Nonfiction Writing’s assessment system* is organized around the genre-specific traits students need to master as nonfiction writers. A series of regular monitoring tools and self-assessment forms will help you plan instruction and measure student progress and they will help your students set goals and self-assess their work.

The *Individual Assessment Record* form helps you track a student’s progress as they master the unit’s key skills and understandings.

The *Ongoing Monitoring Sheet* offers a practical mechanism for recording information on all your students as you move around the class.

---

**Presentation of Knowledge and Ideas**

“Students should be able to report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.”

— **COMMON CORE STATE STANDARDS FOR SPEAKING AND LISTENING**

For sample lessons and additional information visit [ExplorationsInNonfictionWriting.com](http://ExplorationsInNonfictionWriting.com)
“The ongoing assessment embedded in Explorations will help you collect and evaluate student writing often; will encourage children to become constructive critics of their own writing; and will, in the end, present clear evidence that they are becoming more powerful and flexible writers.”
—Tony Stead and Linda Hoyt

**Self-assessment checklists** at the end of every Power Write highlight the key elements writers should be sure to include in their work.

### Personal Checklist for Informational Writing

**Process Reflections:**
- Research:
  - I used the following resources in gathering facts: ____________________________
- Drafting:
  - I solved the following problems in my writing: ____________________________
- Revising:
  - When revising, I focused on improving my message by: ____________________________
- Editing:
  - To ensure that I edited effectively, I used an editing checklist and concentrated on: ____________________________
- Presentation:
  - I chose the following format to present my writing: ____________________________
  - I am most proud of: ____________________________

I have checked the following:
- My title tells what will be explained or described.
- There is a strong lead that draws the reader in.
- The information is clearly organized in paragraphs and sections.
- Depending on my topic, I have included cause-effect words or words that show passage of time.
- I have used linking words such as for example, specifically, and in addition to connect ideas.
- I have included facts and details throughout my writing.
- I have used precise vocabulary to describe or explain.
- A conclusion emphasizes the main ideas and provides a satisfying ending.
- My writing has sentence fluency and I have used a variety of sentence lengths.
- The published presentation includes thoughtful page layout and interesting visuals.
- I have listed my sources.

© 2012 by Tony Stead and Linda Hoyt from Explorations in Nonfiction Writing, Grade 4 (Portsmouth, NH: Heinemann). This page may be reproduced for classroom use only.

**Additional assessment resources include:**
- Daily Planners
- Editing Checklists
- Peer Editing Checklists
- Revision Checklists
- Editor’s Self-Reflection
- Editing Bookmarks
- Writing Process Poster
- During Writing Time Poster
- Modeled Writing Exemplars
- Student Writing Samples
How to Draw a Dolphin

Materials:
- paper
- a pencil
- a good eraser
- gray crayons or colored pencils

1. Use a pencil to lightly draw a big half circle.

2. Add a big curve at one end and follow the half circle back. Leave the other end open.

3. Draw the flukes at the open end. Make each one look like a big triangle with a little square cut into the bottom.

Mentor texts model how nonfiction articles can be used to inform, to instruct, to narrate, to persuade, and to respond.

Enlarged print and beautiful visuals help young writers access high-quality linguistic features, text features, visuals, and nonfiction content.

For sample lessons and additional information visit ExplorationsInNonfictionWriting.com
Today’s telephones fit easily into your pocket and bring the entire world to your fingertips with the touch of a button.

Three days after Alexander Graham Bell got his patent for the telephone in 1876, he actually transmitted a human voice. He later founded the Bell Telephone Company, where you could buy a complete telephone for $3 that was guaranteed to work 1 mile. One guaranteed to work 5 miles cost $5!

The candlestick phone was named for its appearance, but it was also called an “upright” or “stick” phone. It was popular from 1900 to 1930 and had a bell-shaped mouthpiece and a cloth-covered cord.

This telephone “cradles” the handset on the top. Introduced in the 1930s, it was the most popular and longest-lasting style in the 20th century.

The first push-button phone, the “touch tone,” was released to the public in 1961. Using buttons instead of the rotary dial for telephone numbers is much faster.

Fun Phone Facts!

Author Mark Twain was one of the first people to have a phone in his home.

In 1876, when the telephone was invented, there was only one working phone! In 1915, there were 11 million phones in the United States.

Can you imagine picking up the phone and saying, “Ahoy”? That is the greeting Alexander Graham Bell wanted to use! But Thomas Edison invented a new word for telephone greetings in 1877: Hello.

“Preparation for reading complex informational texts should begin at the very earliest elementary school grades.”

— COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS
Mentor Texts, Grades 3–5

In grades 3–5, mentor texts are provided as *posters* and as reproducible *blackline masters*. The six posters (20” x 30”) at each grade level model how visuals and texts can work together to effectively present information. Easy to photocopy and share, the blackline masters encourage students to analyze the various text structures and features used in informational texts.

Each book of blackline masters provides a library of engaging informational texts that build background knowledge on a range of cross-curricular topics.

All mentor texts are provided in full color on the Resources CD-ROM.

“Students should be able to integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.”

— COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS

For sample lessons and additional information visit ExplorationsInNonfictionWriting.com
Ideal for shared reading and discussion, each pack of posters addresses real-world topics and promotes visual literacy.

**Resources CD-ROM**

All of the mentor texts in grades K–5 are provided in full color on their respective CD-ROMs. Print them for individual student use or project them for group analysis.

**PLUS:** The Resources CD-ROM also includes additional mentor texts for guided and independent practice.
“Immersion in nonfiction writing does not happen by chance. It requires a dynamic teaching environment in which nonfiction writing is regularly and explicitly taught. The unique features and thinking that go into creating nonfiction texts demand teacher modeling and gradual release of responsibility for writing and learning to the students.”

—Tony Stead and Linda Hoyt

For sample lessons and additional information visit ExplorationsInNonfictionWriting.com
**Resources CD-ROM**

The **Resources CD-ROM** provides a wealth of printable resources to support your teaching throughout the year. These include all of the mentor texts; writing tools for students such as picture alphabet cards, editing and revising checklists, and self-assessment forms; and teaching tools such as daily planners, instructional charts, and ongoing monitoring sheets.

---

**During Writing Time**

**DO:**
1. Write
2. Think
3. Draw
4. Research
5. Read
6. Work with a partner to improve your research or writing
7. Work with a partner to add details to your writing
8. Edit your work
9. Sign up for a teacher conference
10. Start something new

**DON'T:**
- Interrupt a teacher conference
- Make choices that won't improve your writing

---

**INDIVIDUAL EVALUATION RECORD: PROCEDURAL TEXTS**

**GRADE 2**

<table>
<thead>
<tr>
<th>Name of Student</th>
<th>Date Assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purpose</td>
<td></td>
</tr>
<tr>
<td><strong>Understands the purpose for writing a procedural piece</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Ideas/Research</strong></td>
<td></td>
</tr>
<tr>
<td>Reflects research and planning</td>
<td></td>
</tr>
<tr>
<td>Bases writing on research and prior knowledge</td>
<td></td>
</tr>
<tr>
<td>Includes facts and details from research</td>
<td></td>
</tr>
<tr>
<td>Gathers and incorporates information from multiple sources</td>
<td></td>
</tr>
<tr>
<td><strong>Organization/Text Features</strong></td>
<td></td>
</tr>
<tr>
<td>Includes a title that tells what is to be made or done</td>
<td></td>
</tr>
<tr>
<td>Provides a list of materials</td>
<td></td>
</tr>
<tr>
<td>Presents steps in a logical sequence</td>
<td></td>
</tr>
<tr>
<td>Supports the text with illustrations or diagrams</td>
<td></td>
</tr>
<tr>
<td><strong>Language/Style</strong></td>
<td></td>
</tr>
<tr>
<td>Uses descriptive words to make directions clear</td>
<td></td>
</tr>
<tr>
<td>Includes time-order words (first, next, then, last)</td>
<td></td>
</tr>
<tr>
<td>Begins each step with an action verb (put, mix, cut, take, etc.)</td>
<td></td>
</tr>
<tr>
<td><strong>Conventions and Presentation</strong></td>
<td></td>
</tr>
<tr>
<td>Begins sentences with capital letters</td>
<td></td>
</tr>
<tr>
<td>Uses correct punctuation</td>
<td></td>
</tr>
<tr>
<td>Begins each step in the process on a new line</td>
<td></td>
</tr>
</tbody>
</table>

---

**Writing tools for students like this writers workshop agreement establish simple expectations and routines that help your writers workshop run smoothly.**

---

Assessment rubrics and monitoring forms help you plan and implement a focused, balanced nonfiction writing program.

---

“To optimize your teaching of nonfiction writing, you will want to plan your space, set up a system for keeping track of your writers’ work, find and organize resources to support research, and establish “thinking partners” to give each student a writing buddy.”

—Tony Stead and Linda Hoyt

---

**Professional Support: A Guide to Teaching Nonfiction Writing and Resources CD-ROM**
Implementation and PD Options

Implementation Webinar

From the comforts of your own laptop, a trained consultant can help you unpack your new nonfiction writing resources and share how to integrate the series into your curriculum. For additional information visit ExplorationsInNonfictionWriting.com.

Nonfiction Writing DVD

Through these DVD companions to their Explorations in Nonfiction Writing series, Linda Hoyt and Tony Stead invite you to eavesdrop as they and other master teachers teach elementary students how to craft informative and engaging nonfiction texts.

In both of these DVD sets, Linda, Tony, and their colleagues:
- model ready-to-use strategies for supporting excellent nonfiction writing
- show how to support young writers’ work with various recording techniques
- model the planning and the payoffs involved in teaching extended writing units
- demonstrate writing lessons for math, science, and language arts.

Offering rich opportunities for group analysis and discussion, these live-from-the-classroom DVDs are ideal tools for teacher professional development.

Nonfiction Writing DVDs, Grades K–2
978-0-325-02797-5 / 2011 / 120 minutes / 2 DVDs + guide / $195.00

Nonfiction Writing DVDs, Grades 3–5+
978-0-325-02798-2 / 2012 / 120 minutes / 2 DVDs + guide / $195.00

Explorations in Nonfiction Writing Seminar

Invite a Linda Hoyt-trained consultant to come to your school for an Explorations in Nonfiction Writing professional development day. These sessions will show you how to use the series’ components to help students access, interpret, and publish informational texts. In addition to learning the principles behind the series and how to put those principles into practice, teachers will learn how to:
- create a physical space that supports inquiry and research,
- foster collaboration and partner thinking,
- promote visual and critical literacy,
- use mentor texts to teach nonfiction text features, and
- fit cross-curricular writing into their existing curriculum.

Teachers will also be shown how to use the series’ monitoring tools and self-assessment sheets to craft instruction and document students’ growth as writers.

For pricing information on this seminar, please call 800.541.2086, ext. 1402 or learn more at Heinemann.com/pd/seminars.

For sample lessons and additional information visit ExplorationsInNonfictionWriting.com
Digital Campus Course

Linda and Tony’s Digital Campus course *Strategies for Teaching Nonfiction Writing: Meeting Standards Through Writing Across the Curriculum* will show you how to teach the nonfiction writing genres mandated by the CCSS. Linda and Tony’s strategies help you promote writing across the curriculum and support writers as they increase their output, elevate their craft, and express wonder about their world. In this course you will:

- discover strategies for ensuring writers’ success with nonfiction,
- evaluate instruction against CCSS expectations and best practices,
- reflect on your practice and learn new instructional strategies,
- learn how and when to use these strategies across the curriculum, and
- engage students in extended units that require research and writing.

Learn more at [Heinemann.com/digitalcampus](http://Heinemann.com/digitalcampus).

**Self-study courses (120-day access from first log-in)**

- Grades K–2 / DCOCN0010 / $279.00 per participant
- Grades 3–5 / DCOCN0011 / $279.00 per participant

**Group Study**


**Volume discounts**

Save on purchases of 51 or more course registrations or Reference Library subscriptions!

- 51–250 — SAVE 10%
- 251–500 — SAVE 20%
- 501 + — SAVE 30%

---

**Special Introductory Offer!**

**Save when you order an *Explorations in Nonfiction Writing* DC Bundle**

Get your grade-specific resources with its corresponding Digital Campus course for one low price. Use promotion code ENWDC when you place your order.

**Explorations in Nonfiction Writing DC Bundle**

ENW grade-specific resource + Digital Campus Course / $329 — SAVE $60

**Special introductory offer**

Order in 2013 and get the ENW DC Bundle for only $299 — SAVE $90

**To order, contact your Digital Campus Support Team:**

CALL 800.541.2086 x1100 • EMAIL onlinepd@heinemann.com
Crafting Nonfiction
Lessons on Writing Process, Traits, and Craft

Crafting Nonfiction’s ready-to-use minilessons provide:

- explicit techniques for teaching the complete research-to-presentation writing process
- strong models of the traits of good writing from ideas and organization to authentic voice
- effective strategies for using conventions to pace and clarify the message
- meaningful ways to integrate nonfiction writing across your curriculum.

Plus a CD-ROM of printable resources includes shared readings, science and social studies visuals, student writing samples, and an assortment of teaching tools.

“Nonfiction writing does not need to sound like an encyclopedia. It can be richly constructed with a wide variety of sentence patterns. Craft elements and literary devices should be highlighted and employed in nonfiction selections just as carefully as we implement them in fiction.”

— Linda Hoyt

Minilessons can be slipped into your writing workshop or your science, social studies, health, and mathematics classes.
The Comprehension Toolkit Series

The Comprehension Toolkit series by Stephanie Harvey and Anne Goudvis launches students into the exciting world of nonfiction reading, writing, and thinking and it supports your teaching in every instructional setting. For additional information, samples, and purchasing options visit www.ComprehensionToolkit.com.

Whole-Group Instruction

The Primary Comprehension Toolkit (Grades K–2) offers developmentally appropriate lessons that support our youngest learners as they read, view, talk, listen and write their way into the world of nonfiction. Building on this foundation, The Comprehension Toolkit (Grades 3–6) introduces a repertoire of tools and thinking strategies that further help students understand, respond to, and learn from increasingly complex nonfiction text.

Special Offer: Primary Toolkit Bundle / 978-0-325-02125-6 / Toolkit + Trade Book Pack / $195.00—SAVE $28.00
Special Offer: Comprehension Toolkit Bundle / 978-0-325-01286-5 / Toolkit + Trade Book Pack / $175.00—SAVE $23.00

Teaching with Digital Resources

Connecting Comprehension and Technology provides practical lessons that teach students how to navigate, evaluate, collaborate, and communicate through digital resources.

Connecting Comprehension and Technology / 978-0-325-04703-4 / 2013 / 256 pp + video / $42.00

Small-Group Instruction

The Comprehension Intervention small-group lessons narrow the instructional focus, concentrating on critical aspects of the Toolkit’s lesson strategy to reinforce kids’ understanding.

Small-Group Lessons for The Primary Comprehension Toolkit / 978-0-325-02846-0 / 2010 / 224pp / $42.00
Small-Group Lessons for The Comprehension Toolkit / 978-0-325-03148-4 / 2010 / 272pp / $42.00

ELL Support

The Scaffolding for English Language Learners previews and extensions are designed to help students unpack the vocabulary and language structures in every Toolkit lesson.

Scaffolding The Primary Comprehension Toolkit for ELLs / 978-0-325-02847-7 / 2011 / 160 pp + CD-ROM / $42.00
Scaffolding The Comprehension Toolkit for ELLs / 978-0-325-04284-8 / 2011 / 192 pp + CD-ROM / $42.00

Independent Practice

The Toolkit Texts series provides a library of engaging, age-appropriate nonfiction articles in a reproducible format.

Toolkit Texts, Gr PreK–1 / 978-0-325-04087-5 / 2011 / 40 articles + CD / $42.00
Toolkit Texts, Gr 2–3 / 978-0-325-01194-3 / 2007 / 36 articles + CD / $42.00
Toolkit Texts, Gr 4–5 / 978-0-325-01196-7 / 2007 / 40 articles + CD / $42.00
Toolkit Texts, Gr 6–7 / 978-0-325-01197-4 / 2007 / 30 articles + CD / $42.00
Special Offer: PreK–7 Toolkit Texts Library / 978-0-325-04328-9 / $142.80 — SAVE $25.20

Staff Development

Staff Development with The Comprehension Toolkits offers a step-by-step, insider’s view of how to support teachers as they implement effective comprehension instruction and sustain active literacy practices.

Staff Development with The Comprehension Toolkits / 978-0-325-02884-2 / 2011 / 128pp + CD-ROM / $42.00

Save with The Comprehension Toolkit Teacher Packs

The Primary Comprehension Toolkit Teacher Pack / 978-0-325-04600-6 / $419.00 — SAVE $43.50
The Comprehension Toolkit Teacher Pack / 978-0-325-04601-3 / $399.00 — SAVE $38.50
Easily adaptable, Explorations in Nonfiction Writing will support you whether you are integrating nonfiction writing into your established literacy block or developing a new nonfiction writing program that supports your entire academic curriculum.

**Explorations in Nonfiction Writing: Grade K** / 978-0-325-03142-2  
2011 / teacher’s guide + lesson book + big book + CD-ROM / $125.00

**Explorations in Nonfiction Writing: Grade 1** / 978-0-325-02681-7  
2011 / teacher’s guide + lesson book + big book + CD-ROM / $125.00

**Explorations in Nonfiction Writing: Grade 2** / 978-0-325-03143-9  
2011 / teacher’s guide + lesson book + big book + CD-ROM / $125.00

**Explorations in Nonfiction Writing: Grade 3** / 978-0-325-03784-4  
2012 / guide + lesson book + mentor texts + CD-ROM / $125.00

**Explorations in Nonfiction Writing: Grade 4** / 978-0-325-03785-1  
2012 / guide + lesson book + mentor texts + CD-ROM / $125.00

**Explorations in Nonfiction Writing: Grade 5** / 978-0-325-03786-8  
2012 / guide + lesson book + mentor texts + CD-ROM / $125.00

**The K–5 Explorations in Nonfiction Writing Series Bundle**  
978-0-325-04625-9 / Includes all six ENFW sets / $675.00 *Save $75.00*

**PLUS PACKS**

**Nonfiction Writing PLUS Pack: Grade K** / 978-0-325-04223-7  
2011 / ENFW, Grade K + Crafting Nonfiction, K–2 / $155.70 *Save $17.30*

**Nonfiction Writing PLUS Pack: Grade 1** / 978-0-325-04224-4  
2011 / ENFW, Grade 1 + Crafting Nonfiction, K–2 / $155.70 *Save $17.30*

**Nonfiction Writing PLUS Pack: Grade 2** / 978-0-325-04225-1  
2011 / ENFW, Grade 2 + Crafting Nonfiction, K–2 / $155.70 *Save $17.30*

**Nonfiction Writing PLUS Pack: Grade 3** / 978-0-325-04622-8  
2012 / ENFW, Grade 3 + Crafting Nonfiction, 3–5 / $155.70 *Save $17.30*

**Nonfiction Writing PLUS Pack: Grade 4** / 978-0-325-04623-5  
2012 / ENFW, Grade 4 + Crafting Nonfiction, 3–5 / $155.70 *Save $17.30*

**Nonfiction Writing PLUS Pack: Grade 5** / 978-0-325-04624-2  
2012 / ENFW, Grade 5 + Crafting Nonfiction, 3–5 / $155.70 *Save $17.30*

**ADDITIONAL RESOURCES**

**Crafting Nonfiction, Primary** / Grades K–2 / 978-0-325-03147-7 2011 / 368pp + CD-ROM / $48.00


**Nonfiction Writing DVDs, Grades K–2** / 978-0-325-02797-5 / 2011 / 120 minutes / 2 DVDs + guide / $195.00

**Nonfiction Writing DVDs, Grades 3–5+** / 978-0-325-02798-2 / 2012 / 120 minutes / 2 DVDs + guide / $195.00

**These are school prices and reflect a 20% discount off list price. Prices subject to change without notice.**

Call 800.225.5800 • Fax 877.231.6980 • Web Heinemann.com
Thank you for sampling this resource.

For more information or to purchase, please visit Heinemann by clicking the link below:


Use of this material is solely for individual, noncommercial use and is for informational purposes only.