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.

**Common Core State Standards and Nonfiction Texts**

The Common Core Standards (2010) emphasize the importance of having our youngest students read and write informational texts.

**READING**

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

—COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS

**WRITING**

“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

**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

**COLLABORATION**

“Students must learn to work together, express and listen carefully to ideas, integrate information from oral, visual, and media sources, evaluate what they hear, use media and visual displays strategically to help achieve communicative purposes, and adapt speech to context and task.”

—COMMON CORE STATE STANDARDS FOR SPEAKING AND LISTENING

**For sample lessons and additional information visit Heinemann.com**

**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

**Professional Support**

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

*A Guide to Teaching Nonfiction Writing* equips you to launch a nonfiction writing program and embed nonfiction writing throughout your curriculum. — *page 2*

*Resources for Explorations in Nonfiction Writing CD-ROM* provides a wealth of printable resources to support your teaching throughout the year. — *page 3*

**Lesson Book**

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 or more sequential lessons that involve students in the complete research-to-presentation writing process. — *pages 4–7*

*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 4–5 and 8–9*

**Mentor Texts**

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.

— *pages 10–11*

**Additional Resources**

*Crafting Nonfiction* offers ready-to-use minilessons that support your entire curriculum. — *page 12*

*Nonfiction Writing DVDs* provide live-from-the-classroom video clips to support teacher professional development. — *page 13*
A Guide to Teaching Nonfiction Writing equips you to integrate nonfiction writing throughout your school day. After providing a rationale for teaching nonfiction writing to elementary students, Tony and Linda describe how to equip your classroom and establish routines that engage students in reading and writing informational texts. In addition to detailing the management systems of meaningful nonfiction writing instruction, special chapters describe the architecture of effective minilessons and conferences.

**Participate fully and share the writing process, and so on.**

Tony and Linda describe the teaching tools and routines that support effective nonfiction writing instruction.

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

**During Writing Time**

**DO:**

1. Write
2. Think
3. Draft
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 planning your next

**DON’T:**

Interrupt a teacher conference
Make changes that won’t improve your writing

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

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.

The hallmark of the gradual-release instructional model is the changing level of teacher support as students become more adept at a particular strategy or objective. The following chart reflects the level of support various instructional settings can be used to lift the quality of your students’ writing.

**High Can be used in a whole-class, small-group, or individual setting**

**Medium Small group**

**Low Individual**

**Explicit Supports That Research on the impact of a gradual release of responsibility model (Pearson and Fielding, 1991)—when instruction begins with strong teaching support and ultimately leads to confident independent work—suggests that instruction and achievement levels within this teaching model are far greater than achievement levels that result from teacher assignments.**

**A Guide to Teaching Nonfiction Writing**

**PROFESSIONAL SUPPORT: A Guide to Teaching Nonfiction Writing and Resources CD-ROM**

**For sample lessons and additional information visit Heinemann.com**
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.

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

**Each purpose for nonfiction writing is explored in two ways:**

- Extended Writing Units
- Power Writes

**INFORM**
- to provide information: describe, explain, give the reader facts, tell what something looks like, summarize

**INSTRUCT**
- to tell the reader how to do something; to outline a process

**NARRATE**
- to draw the reader into an event or sequence of events that provide insights into a situation or the life of a person or other living thing

**PERSUADE**
- to influence the reader to take action or to subscribe to a belief

**RESPOND**
- to express ideas about a text or topic; to engage in analytical, critical, evaluative thinking; may include a specific prompt or format

**CHARACTERISTICS**
- Expository or other topic-centered structure, title, opening statement, information organized in logical clusters, conclusion or summary
- Title and/or goal, materials or equipment list, steps are numbered, verb-first sentences or presented using time-order words (first, second, third, now, next, then, finally)
- 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
- Overview of the topic, statement of author’s position/argument, supporting facts/evidence, an appeal to the reader, a conclusion or summary
- Clear reference to a text or prompt created by an outside agent; specific examples, including analysis

**TEXT TYPES**
- 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
- 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
- Personal narrative, narrative nonfiction (factually accurate writing infused with craft elements and imagery), eye-witness account, news/magazine article recounting an event, nonfiction storyboard, diary, autobiography, biography, historical account, photo essay (sequential), observation log, narrative poetry, retelling
- Letter, advertisement, poster, essay, brochure, review (movie or book), speech (e.g., political), debate, poem, pro/con argument
- Response to literature: reflective, analytical, or evaluative analysis, critical review, character study, author study
- Response to an academic prompt: essay answer, response to a test prompt
- Response to personal communication: letter, note, email

**PURPOSE**

- Informative or other topic-centered structure, title, opening statement, information organized in logical clusters, conclusion or summary
- Title and/or goal, materials or equipment list, steps are numbered, verb-first sentences or presented using time-order words (first, second, third, now, next, then, finally)
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**Each purpose for nonfiction writing is explored in two ways:**

- Extended Writing Units
- Power Writes

**Lesson Book**

The lesson book includes research tools like this R.A.N. (reading and analyzing nonfiction) chart that teach students how to collect information and organize their ideas.

**Lesson Book**

For sample lessons and additional information visit Heinemann.com


Lesson Book: Extended Writing Units

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.

The lesson title and a brief description provide a concise overview of the lesson.

**SESSION 6**
Revising for Varied Sentence Beginnings

Students revise their articles and add variety by experimenting with different ways to begin sentences.

**SESSION SNAPSHOT**
Prep Phase: Crafting Revision Focus: Sentence Variety

**TIP** Work with students to generate a list of words and phrases that make varied sentence beginnings. Be sure to have several high-quality imitation texts available for reference, and have students use them to identify effective sentence openers to add to the list.

**FOCUSED MINILESSON**
Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far. Summarize the learning goals. Writers, today you’ll experiment with different ways to begin sentences as you start to revise your articles. This will make your writing smoother and more pleasing to the ear. Review the learning goals from the previous session. If time allows, have students turn and talk about what they have learned so far. Summarize the learning goals. Writers, today you’ll experiment with different ways to begin sentences as you start to revise your articles. This will make your writing smoother and more pleasing to the ear.

**USING THE MENTOR TEXT**
Display the mentor text and explain to students that you will be reading only the first word or phrase of each sentence in this article. Ask students to keep count along with you as you tally up the number of times the author uses the same sentence beginning. Guide writers to see that there is very little repetition in this mentor text. Writers, I’ve heard some of you say that how a piece of writing sounds doesn’t bother you, or that you don’t really listen to how your writing sounds. Does it matter? Why? What do you do when you hear your writing doesn’t sound good?

**MODELING**
- Writers, I’ve heard some of you say that how a piece of writing sounds should be an important aspect of what you write, and that varying sentence beginnings can make your writing sound better. I am going to read the following example from this article. This is a paragraph that describes what the author did in the previous activities. What do you think is the most effective sentence beginning in this paragraph? Would you change anything about how the author begins each sentence? Why?
- Writers, I’ve heard some of you say that how a piece of writing sounds doesn’t bother you, or that you don’t really listen to how your writing sounds. Does it matter? Why? What do you do when you hear your writing doesn’t sound good?

**SHARING AND REFLECTING**
- Share your draft with your partner and talk about places where you could improve your writing. What do you notice in your partner’s writing that you might like to incorporate into your own writing?

**TIP**
- The session may be noisy! Encourage students to read their drafts aloud to writing partners as often as necessary for them to hear how their sentences sound. Emphasize that good writers write with their ears as much as with their minds and pens.

Carefully Sequenced Units of Study

Extended Writing Units comprise 10 or more sequential lessons that guide students through the complete research-to-presentation writing process. In the five lessons preceding this lesson, students analyze the features of a strong persuasive article and research facts that add muscle to their argument. Then they learn how to use graphic organizers to plan their argument and linking words to connect their facts.

In the four lessons that follow this one, students draft, systematically revise, edit, and publish persuasive essays that present an argument and call readers to action.

— Tony Stead and Linda Hoyt

For sample lessons and additional information visit Heinemann.com

Lesson Book: Extended Writing Units
Lesson Book: Power Writes

Power Writes are compact minilessons that 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 three-part lesson structure shared by Extended Writing Units and Power Writes follows a gradual release of responsibility framework.

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

2. **Writing and Coaching**
   - During writing and coaching, children research and write independently and work with partners.

3. **Sharing and Reflecting**
   - Students summarize what they have learned and consider next steps.

**Debate Plan**

Work with a partner to plan a persuasive debate.

**Features**

- Introduction of topic
- Statement of opinion
- At least two points of support for opinion
- Summarize, and call for action

**Focused Minilesson**

A debate is a discussion of two different points of view. Right now, when we purchase chocolate and plain milk in our cafeteria, what is our cafeteria official drinking? Our cafeteria might serve only chocolate milk. If we want to convince others in a debate, we need to prove our point to convince listeners. Today I will craft an argument that supports my position about plain milk.

Watch a video to see if my argument is clear. Then plan your own argument to support your position.

**Writing and Coaching**

If you're ready for a debate, you'd need to prove your point to support your position. For example, 18 points of support for each one. Your arguments are so strong such as “Which is better—fruits or vegetables?”

**Sharing and Reflecting**

Sum it up! Writers, you write a clear statement of opinions and included two points of support for each one. Your arguments are so strong because you've carefully considered how to support them. I'm sure your listeners were convinced!

**Assess the Learning**

Analyze the ideas that identify whether students are ready to present in a debate. Identify students who are ready for additional levels of sophistication in their writing, such as adding linking words to complete.

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For sample lessons and additional information visit Heinemann.com
How to Draw a Dolphin

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

**Directions**
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.

**Materials**
- paper
- a pencil
- a good eraser
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**Directions**
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.

**Critical literacy**—reading, hearing, or viewing to analyze, synthesize, and evaluate content—and **visual literacy**—inferring meaning from pictures, photographs, diagrams, and other graphic forms—are the cognitive underpinnings of nonfiction writing. Without the ability to construct meaning from a variety of contexts, writers have nothing to write about.

—Tony Stead and Linda Hoyt

**Ideal for shared reading and discussion, each pack of posters addresses real-world topics and promotes visual literacy.**
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

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 as they 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.

Linda demonstrates craft lessons that lift the quality of writing.

Tony walks you through a collaborative, whole-class unit on report writing.

Young children need control over the various types of nonfiction texts. They need to take these into their lives. In these DVDs we model powerful ways to achieve this with real children in real classrooms.

—Tony Stead and Linda Hoyt
Linda Hoyt is a nationally recognized consultant who creates environments in which engaged children are active participants in their own learning. In addition to being a staff developer and a curriculum specialist, she has authored several books for teachers, including *Revisit, Reflect, Retell: Time-Tested Strategies for Teaching Reading Comprehension*, *Snapshot: Literacy Minilessons Up Close*, and *Make It Real: Strategies for Success with Informational Texts*. Most recently, Linda has authored the *Interactive Read-Alouds* series (K–7).

Tony Stead has taught at both the elementary and university level and is the author of several publications on teaching reading and writing, including *Is That a Fact?: Teaching Nonfiction Writing K–3*, *Reality Checks: Teaching Reading Comprehension with Nonfiction K–5*, *Good Choice!: Supporting Independent Reading and Response K–6*, and *Should There Be Zoos?: A Persuasive Text*. He is also the author of two video series: *Time for Nonfiction* and *Bridges to Independence: Guided Reading with Nonfiction*.

### PLUS PACKS

**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.**

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### 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
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