UNITS of STUDY
WRITING

PRODUCT OVERVIEW GRADES K–5

A Blended Learning Curriculum for Writing Success

Units, Tools, and Methods for Teaching Writing in Today's Classrooms

UNITS *of* STUDY

WRITING

The Units of Study in Writing is a dedicated writing curriculum built on a classroom-tested, research-based workshop framework. Print and digital tools aligned to all strands of the writing rope enable responsive teaching in any K–5 classroom.
An engaging digital student writing experience with an AI-assisted, proprietary teacher feedback tool for Grades 3–5 supports teachers in doing their best work and saving time every day.

The Units of Study in Writing is proven to support all students in developing essential skills while honing their craft in Narrative, Information, Argument, and Literary Essay writing.

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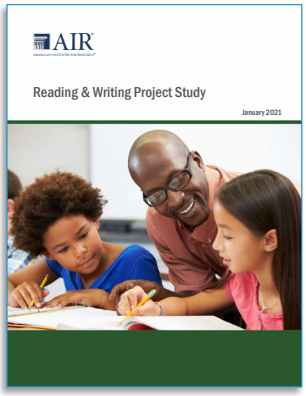
Welcome to
Units of Study in Writing

Forty years ago, Lucy Calkins and a colleague, Don Graves, conducted a focused study on young children as writers as part of the National Institute of Education. Inspired by that work, Calkins developed innovative curricula and methods that transformed the way children learned to write, adapting the collegiate and professional-level "writing workshop" model so that it works for younger students. This proven, research-based approach has given ownership to students and fostered powerful communities of learning for decades. Adjusted and improved over the years based on classroom feedback and new research, the Units of Study in Writing champions the importance of explicit direct instruction, teaching through demonstration with scaffolds and feedback, and above all, creating communities of care within which young people—and those of us who teach them—can find our voices.

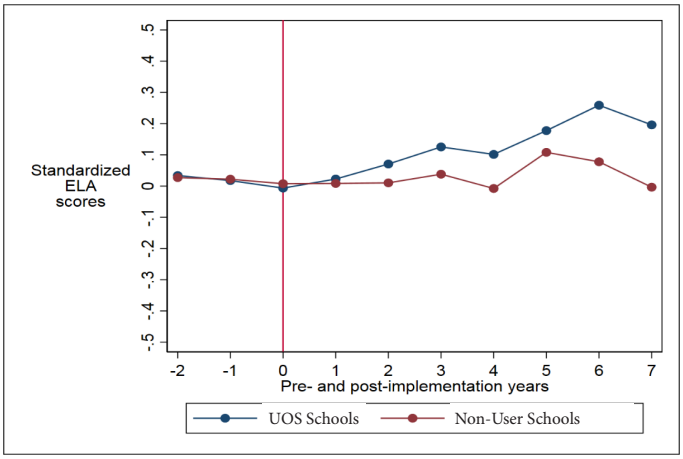
Evidence Based

The Units of Study approach to literacy instruction has been proven effective in classrooms across the country and around the world and has been validated by third-party research.

- The American Institutes for Research (AIR) collected nine years of high-stakes assessment data from 229 schools and found statistically significant increases in ELA scores among Units of Study user-schools beginning in the second year of implementation.
- For all implementation years, Units of Study user-schools' scores were found to be higher than the scores of non-user comparison schools—and the impact of Units of Study on student achievement was shown to grow larger over time.
- Further, the AIR researchers found that these gains in student achievement pertained not only to the general population, but also to subgroups of multilingual language learners (MLLs) and students with disabilities.



heinemann.com/research/#dr



Conclusion: "Overall, results indicate implementation is associated with improvements in ELA achievement starting in the second year of implementation, and in schools that opt to continue with the approach long term, the magnitude of the effects grows larger over time."

> *Students take a lot of pride in their writing and have become much more confident in their abilities as writers. In fact, they now see themselves as authors, not just students of writing.*

3RD GRADE PILOT TEACHER

Research Based

Units of Study in Writing draws on the latest research on oral language development, writing instruction, grammar, vocabulary, knowledge generation, feedback, executive function, and growth mindset, as well as on aspects of the science of reading research.

The K–2 units include explicit support for phonemic awareness and are more explicit about the ways that writing can support phonics (Gonzalez-Frey, S. M., & Ehri, L. C., 2020; Duke, N. K., & Mesmer, H. A. E., 2016) and orthographic mapping (Ehri, L. C., 2014). Across K–5, when students write nonfiction, especially those units dealing with research, Units of Study in Writing helps students bring more knowledge to their work with a topic (Cervetti, G.N., & Hiebert, E.H., 2015) and emphasizes the importance of learning and using key vocabulary, including webs of words (Hiebert, E.H., 2019). The units include:

- Direct support for phonemic awareness and opportunities for encoding practice, with a spotlight on transfer and orthographic mapping, in K–2.
- Support for grammar, spelling, and vocabulary development.
- Explicit instruction in all five strands of Joan Sedita's (2019) Writing Rope.

The Writing Process

The Units of Study in Writing provides support, context, and strategies for each part of the writing process. It helps students see that writing doesn't have to be complete and polished right from the start. Instead, writing ideas can be explored and developed using concrete strategies over time. The more strategies students have for each part of that process, the more confident and independent they will be as writers.

Units of Study Foundations

The core values that have guided the Units of Study community for decades are also what set us apart. We focus on key elements for success in the limited time teachers have with students each day and with the goal of developing student writing that leads to authentic voice, confidence, and respect for the individual.

Today's Units of Study in Writing represents the newest and best knowledge of state-of-the-art methods for teaching writing.

Protected, consistent writing time

Access to a coherent, cumulative curriculum

Emphasis on process, skills, and strategy

Opportunities to write with choice, agency, and independence

Teacher modeling, demonstration, feedback, and coaching

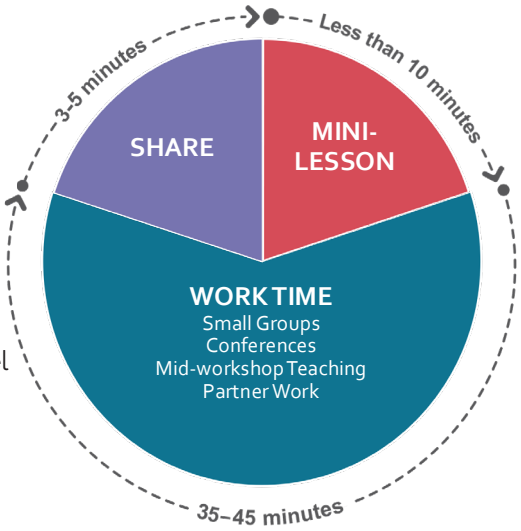
An digital experience with AI-assisted, customizable writing feedback for Grades 3–5

Explicit support for multilingual learners

Digital anytime, anywhere access and tools to meet the demands of today's classroom

The Workshop Model Framework – the opportunity for protected writing time in any classroom

The Units of Study curriculum is based on a workshop model framework that, day after day and grade to grade, allows students and their teachers to know what to expect and focus on with the content. Teachers have the autonomy to adjust the model to fit their own classroom and curriculum needs, or weave in instruction and practice across the day.



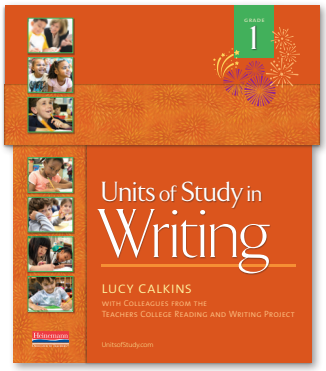
1. **Mini-lesson:** Begin each day in writing workshop with whole-group, teacher-led explicit instruction. The structure of this time remains largely the same day-to-day, which allows students to anticipate how this time will go.
2. **Work time:** Differentiate for students through small-group work, 1:1 conferences, and partner work.
3. **Share:** Wrap up with this time to help students reflect on their learning and crystallize what they've learned that day.

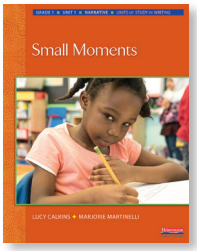
> *"This is my 13th year of teaching and for most of those, I've used Units of Study. It has empowered me with the workshop model, which helps me cultivate that love of literacy for my students, which is one of my ultimate goals as a teacher."*
>
> **AUBREY, 3RD GRADE TEACHER**

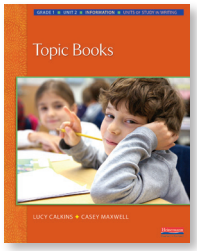
Components: Grades K–2

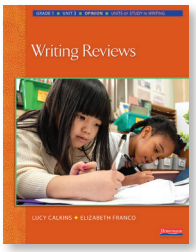
The Units of Study in Writing series is designed to support students' abilities to be strategic, metacognitive writers. Within and across grades, units fit tongue-and-groove alongside each other. Together, they help students consolidate and use what they have learned to meet and exceed standards expectation for each grade.

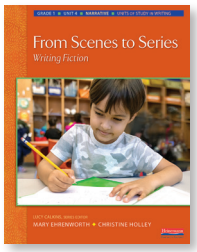
Each of the four Units of Study in Writing for each grade level offers a sequenced set of daily sessions that invite students along a path of writing development in one of three genres: narrative, information or explanatory, and opinion or argument writing.

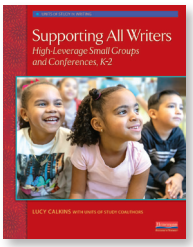




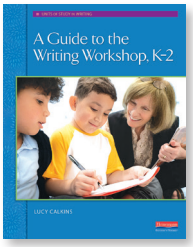




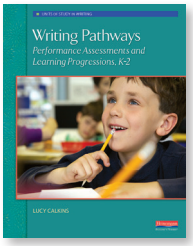




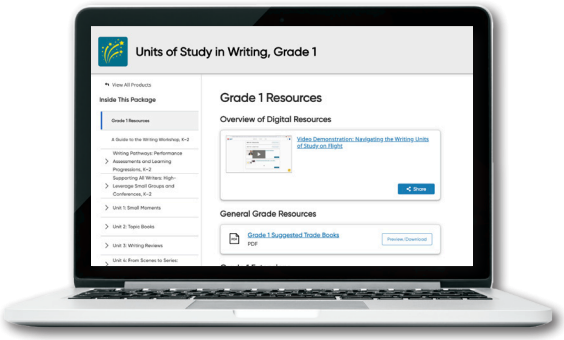
Supporting All Writers: High-Leverage Small Groups and Conferences, K–2
This book supplements the units, providing teachers with easy access to ready-to-teach small groups and conferences around major writing goals. It includes work-time teaching that especially supports children either below or above benchmark, ensuring that all children progress along trajectories of growth.



A Guide to the Writing Workshop, K–2
This guide provides an overview of the essentials of a writing workshop, helps teachers with all-important methods, introduces practical management tips, and guides teachers to lead powerful writing workshops.



Writing Pathways: Performance Assessments and Learning Progressions, K–2
This book contains the assessment system for the K–2 writing units. In it, teachers will find a chapter overviewing writing development, plus assessments, checklists, exemplar texts, and annotated benchmark pieces of writing, at each level for all three genres.



Digital Resources: Available With Your Subscription

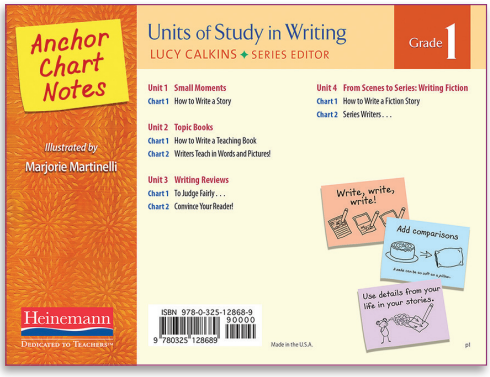
Access all of the print resources in the core books from the units of study set (Units, Guide, etc.) online, along with a rich array of resources to support each unit. These include downloadable versions of charts, handouts, book lists, exemplar texts, supports for Spanish-speaking students, and more, all arranged session by session to streamline each day's preparation.

Anchor Chart Sticky Notes

The Anchor Chart Sticky Notes feature each day's teaching point to help teachers create and evolve anchor charts across the units.

Units of Study Trade Book Pack

Each Units of Study Trade Book Pack includes grade-level-appropriate books that teachers use as demonstration texts to model the skills and strategies they want students to try. Spanish language Trade Book Packs are also available.

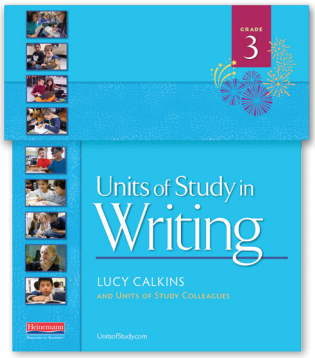


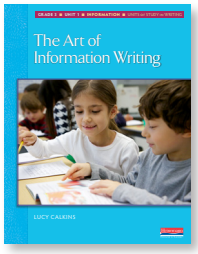
You'll also receive access to minilesson videos for Grades K–2. These are designed to serve as valuable exemplars for effective, concise, and engaging minilessons, exemplars that can help teachers at any level with their implementation. Each minilesson is modeled by a staff developer and can serve as powerful professional learning for individual teachers and for teams as they plan instruction. Teachers may also use the videos in settings where remote teaching is needed.

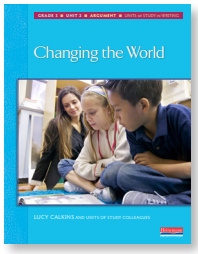
Components: Grades 3–5

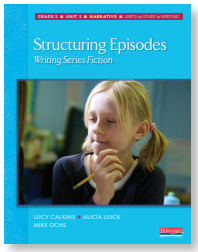
The brand-new Grades 3–5 Units of Study in Writing complement the K–2 units for a full K–5 trajectory of state-of-the-art instruction in writing. The units have been thoroughly revised and are more teacher friendly, reflect the latest writing research, and are responsive to today's classroom needs. For the first time, they include a sequential standards-based curriculum in grammar, opportunities to tap the power of digital technologies, far more discipline-based writing, and a compendium of tools to support responsive small-group instruction.

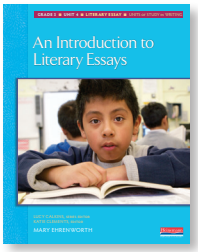
Each of the four units offers a sequenced set of daily sessions that invite students along a path of writing development in narrative, information, argument, or literary essay writing.

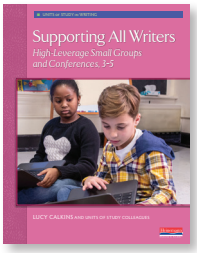






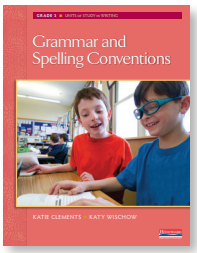






Supporting All Writers: High-Leverage Small Groups and Conferences, 3–5

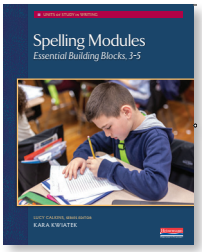
This book supplements the units, providing teachers with ready-to-teach small groups and conferences around major writing goals. It includes work times that especially support children who are either below or above benchmarks, ensuring that all children progress along a trajectory of development.



Grammar and Spelling Conventions

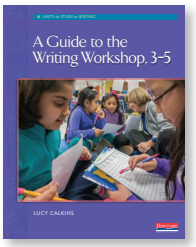
This resource contains grade-specific grammar lessons that are designed to integrate closely with the Units of Study in Writing. The grammar instruction is sequenced so that students can apply the lessons they learn to their ongoing writing. This resource also includes spelling minilessons that can be woven into the teaching of each writing unit as needed.

Hear about the brand-new Grammar and Spelling Resources



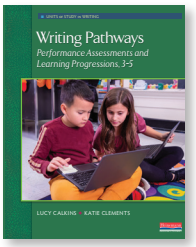
Spelling Modules: Essential Building Blocks, 3–5

This resource contains carefully sequenced modules for students who need more targeted support in phonics and spelling. It draws on the latest research on the science of reading, supporting students in the foundational skills needed to be strong writers.



A Guide to the Writing Workshop, Grades 3–5

This guide serves as an overview of the essentials of a writing workshop, describes the four core writing genres included in the series, helps with all-important methods, introduces practical management tips, and guides teachers in leading the writing workshop.



Writing Pathways: Performance Assessments and Learning Progressions, Grades 3–5

This contains the assessment system for the Units of Study in Writing, 3–5. In it, teachers will find a chapter that provides an overview of writing assessment, plus progressions, checklists, exemplar texts, and annotated pieces of writing, at each level for all four genres.

Digital Resources: Available With Your Subscription

The NEW Units of Study in Grades 3–5 are on our *Heinemann Flight* platform. They provide a digital experience designed to save teachers time and enable more customized, responsive teaching. Brand new Teaching Slides, minilesson videos, and now a digital writing experience for students have been created in direct response to our Units of Study users' feedback and needs. Teachers can use and edit AI-suggested comments, fully tuned to Units of Study voice and instruction, to provide each student with customized feedback. The feature also helps teachers more easily see patterns in students' writing and identify areas of support.

Your subscription also provides digital access to all the print materials in the core Units of Study set (Units, Guide, etc.), along with a rich array of resources to support each unit. These resources include downloadable versions of charts, handouts, book lists, exemplar texts, supports for Spanish-speaking students, and more, all arranged session by session to streamline each day's preparation.

NEW!

Digital Experience for Grades 3–5

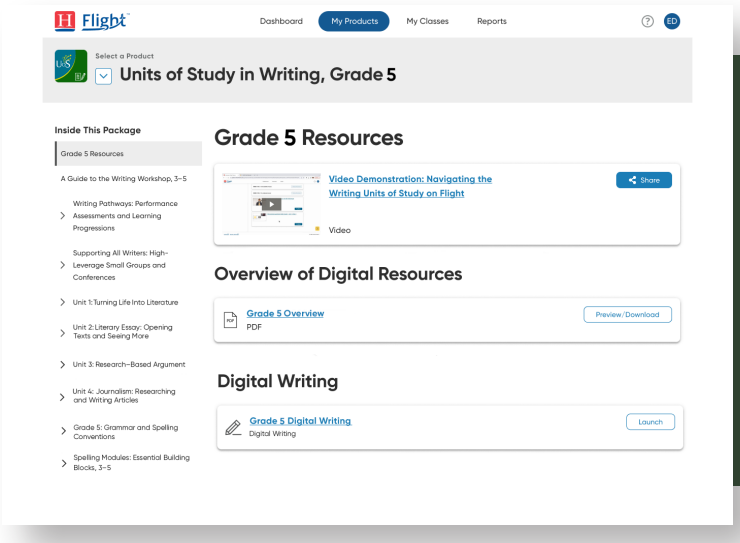
Flight™

The new digital experience for Grades 3–5 is a groundbreaking expansion for the Units of Study. Based on feedback from teachers and administrators, then tested and re-tested, we heard consistently from users that:

- New Teaching Slides for every minilesson mean that teachers no longer have to make their own!
- Having student writing, feedback, grading, and reporting in one place makes teacher organization and scaling responsive feedback so much easier.
- The embedded feedback tool for teachers, tuned specifically to the Units of Study, is an optional, customizable way to incorporate AI into a teacher's toolkit.

Digital Writing Experience

Students and teachers log into *Heinemann Flight* to access the Digital Writing experience. There are various options for how a teacher may want to leverage the pieces depending on grade, experience, and more. The Digital Writing experience includes pre- and post-assessments, a digital writer's notebook, and reporting.

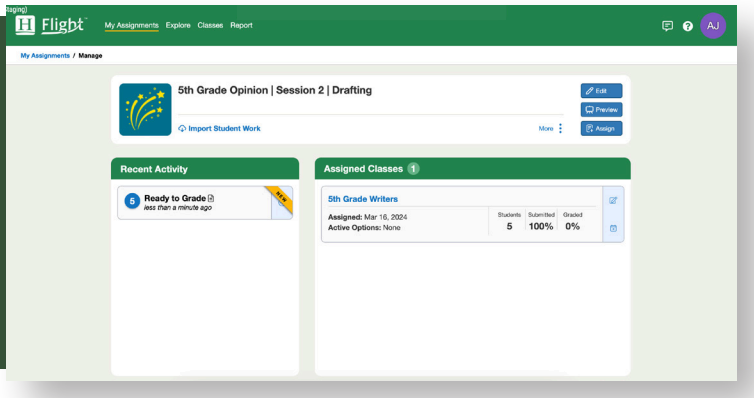


Teacher Experience

Teachers can assign digital writing assignments and assessments in *Heinemann Flight*. Included is a customized AI tool for teachers, a digital writing notebook with resources for students, and extensive reporting functionality—all new to Units of Study!

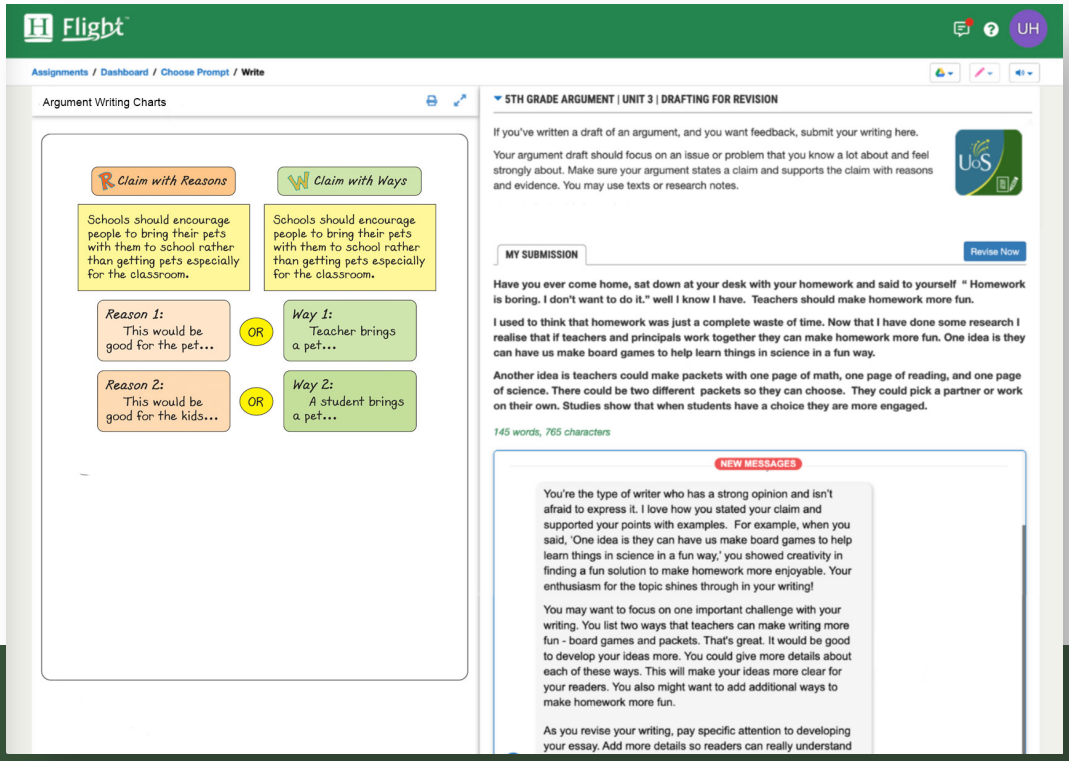
Teacher Experience

Teachers have flexibility with how they leverage the writing tools and can choose to have students write in the platform or import handwritten work.



Digital Writing Notebook

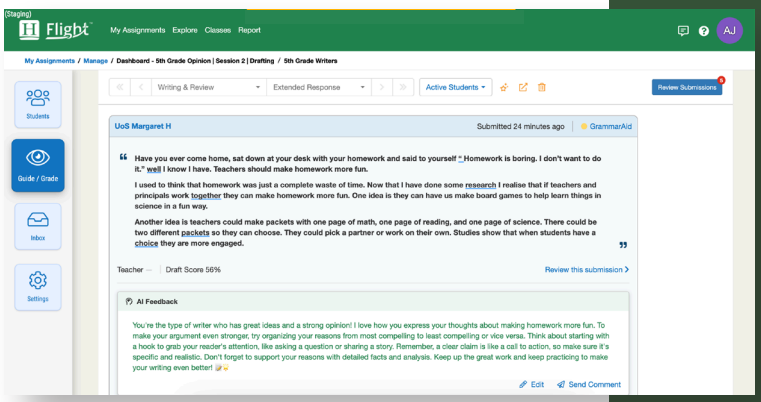
This is where students can do all of their writing if a teacher chooses. Students can generate ideas, rehearse, draft, revise, and edit work—and have access to tools that correlate to the unit. When students submit a piece of their writing for feedback, students can get that feedback quicker and then continue on in their writing journey.



Student Experience

- Resources and previous drafts or mentor texts are presented side-by-side to make the experience seamless for students.
- Students can use text-to-speech, change menu items to Spanish, chat directly with their teacher, and more!
- Students can easily access new comments from their teacher on their work to help drive their revision.
- The optional GrammarAid tool provides easy assistance for teachers as they review student work.

Contact your Heinemann Sales Representative for a tour of the digital writing experience!

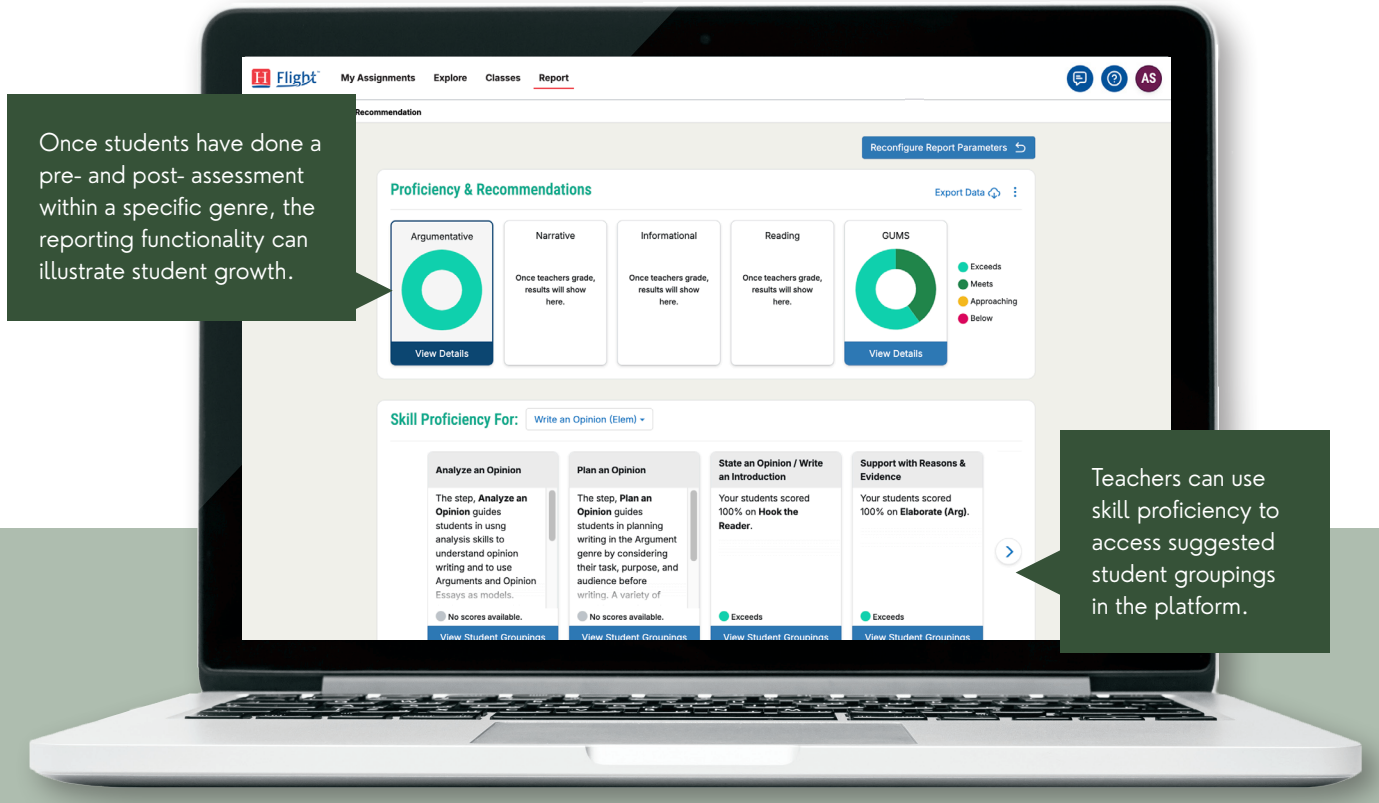


Teacher Review

Teachers can review student submissions all on one screen and use the curated AI tool to suggest editable feedback aligned with Units of Study. The optional GrammarAid tool provides scores and insights to help teachers monitor progress and give meaningful support.

REPORTING

The data that is captured through the above writing and review experience feeds into reporting dashboards that can give teachers and admins insight into student progress, help teachers group students by skill level, and more.



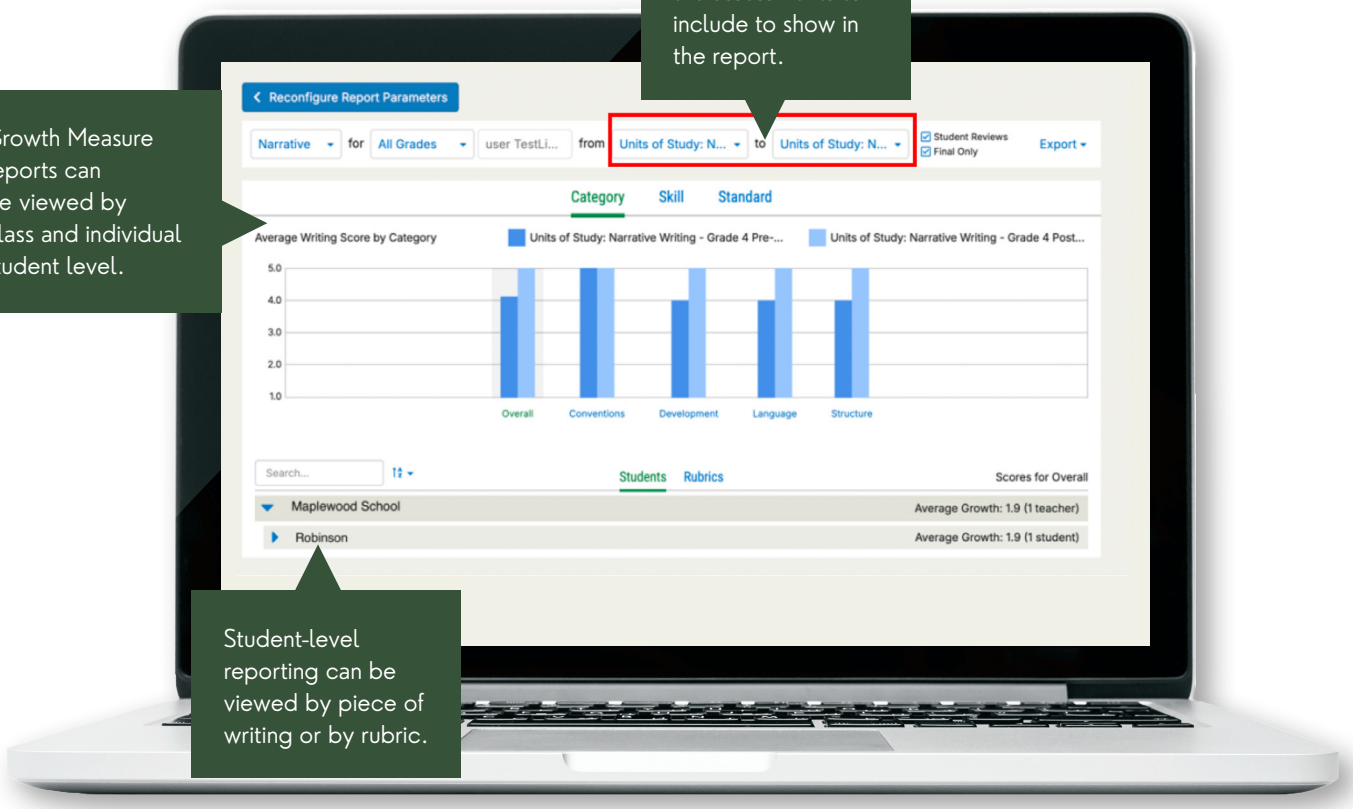
Once students have done a pre- and post- assessment within a specific genre, the reporting functionality can illustrate student growth.

Teachers can use skill proficiency to access suggested student groupings in the platform.

REPORTING

Teachers can select the assessments to include to show in the report.

Growth Measure reports can be viewed by class and individual student level.



Student-level reporting can be viewed by piece of writing or by rubric.

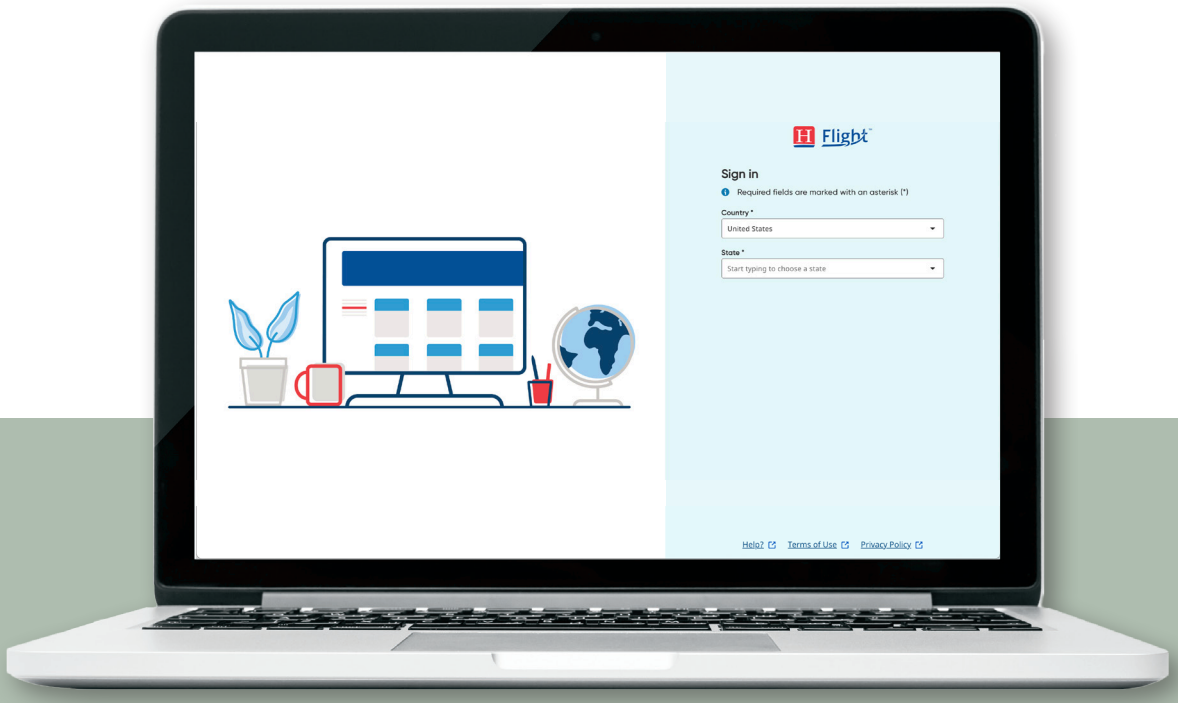
Heinemann Flight

A Digital Platform to Support Blended Teaching and Learning

The digital resources for the Units of Study in Writing, Grades K–5, are hosted on *Heinemann Flight*. The platform's anywhere, anytime access enhances instruction, assessment, and professional learning. The platform is designed to allow for updates and enhancements over the time of the subscription.

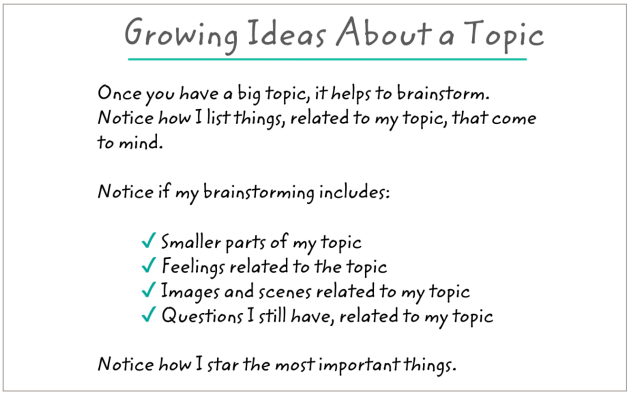
The subscription license helps teachers guide students through the writing process with ease:

- All digital resources to teach the units, book by book and session by session
- Teacher ability to review student writing and provide AI-assisted feedback (Grades 3–5)
- Digital Writing Functionality for students, with access to an online writer's notebook, charts, drafts, exemplars, and more! (Grades 3–5)
- Classroom-ready Teaching Slides for every minilesson (Grades 3–5)
- Assessment tools
- Demonstration texts
- Small-group and conferring tools
- Instructional videos
- Spanish-language video introductions and scripts (every session)
- Spanish translations of teaching points, anchor charts, and student checklists
- Access to ongoing software improvements and program capability



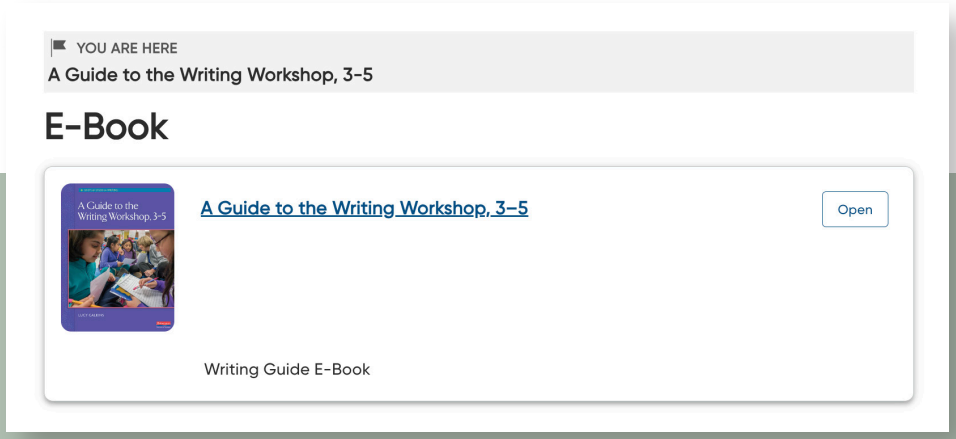
Heinemann Flight: ready-to-teach resources that save hours

CLASSROOM-READY TEACHING SLIDES (GRADES 3–5)



VIDEOS IN ENGLISH AND SPANISH

ALL PRINT CONTENT ALSO AVAILABLE DIGITALLY



EVERY DAY
November
Partners Give Feedback
Spelling
hurryed
hurried
clarity
Edits
Aa
! ? , .
Word Choice
She ran down the hall.

Take a close look
Inside a Unit Book

All sessions outline what you will teach and do, then what you can expect the full range of your students to be doing—some of which may involve returning to earlier work.

Session 1

Supporting Text-Based Ideas about Characters

"In This Session" outlines the most important parts of the day's teaching and learning, so you understand the key objectives before digging into the details of the session.

In This Session

TODAY YOU will rally students to write literary essays about characters in stories they love. Begin by working together to generate words to describe the character Pip in the short film *Pip*, and point out how you choose an idea you care about to find evidence for. Then, rewatch scenes of the video and demonstrate how you identify times when the character felt or acted that way, as finding examples of "times when" is an especially supportive way to begin literary essay work. Jot a plan for your essay as a model, consisting of your idea and evidence in a boxes-and-bullets structure. Then, coach students as they generate additional words to describe Pip, choose one, and begin to think about times when the character felt or acted that way. In the mid-workshop, you'll encourage students to reread (or rewatch) to gather evidence. In the share, demonstrate how you use your plan to "talk in essay," rehearsing aloud your ideas and evidence along with powerful linking phrases.

TODAY YOUR STUDENTS will work in small groups to generate ideas about a character's feelings and traits. Once they've identified an emotion or trait they feel strongly about, they'll revisit the video and collect evidence for that idea, especially looking for times when the character felt or acted that way, and they'll jot

BEND

that evidence on sticky notes. Mid-workshop, students will reread to gather evidence. Expect to see students watching and rewatching scenes from the video and talking together about the evidence they find. In the share, students will "talk in essay," using a sticky-note plan to rehearse aloud how their essay might go. They'll work to include linking phrases like "in the beginning" and "for example" to connect parts of their essay. Students will need to save their sticky-note plan to guide their drafting in Session 2.

You can easily see how to prepare for each session with "Getting Ready" sections that are organized into both teacher and student needs.

Getting Ready

YOU WILL NEED . . .

- to prepare for the first few sessions of this bend by pairing students into partnerships, and pairing partnerships into clubs.
- to have watched *Pip* as a digital video-aloud prior to this session. You'll revisit this short film throughout the minilesson.
- chart paper and sticky notes for jotting words to describe characters. You'll want to keep this chart of feelings and traits to refer to later in Session 5.
- several sticky notes to create a plan for your literary essay.
- the "How to Write Literary Essays about Characters" chart with the first two sticky notes added. You'll add one new sticky note in the share.

STUDENTS WILL NEED . . .

- several sticky notes each.
- to have access to five or six digital devices (one per club) for kids to rewatch *Pip* as needed.
- a writing folder to keep all their writing, today and every day.

"Ensuring Access" sections define the main priorities of the session and give teachers tips and guidance to help all students reach the day's learning goals with the right level of support.

Ensuring Access

YOUR ULTIMATE GOAL TODAY is for all kids to gain a sense of confidence with the work of coming up with interpretations about characters and supporting those ideas with details from the video. Your emphasis is on making this work accessible, joyful, and replicable, so all your students will increase their confidence and skill as they embark on this literary genre.

- You'll use a text for your demonstration and for the work kids will do the video *Pip*. The video has a vibrant character who displays powerful emotions, and it's also tremendously engaging and accessible. This video is available in the online resources.
- Make sure that kids have watched *Pip* prior to this minilesson. Students will be most successful if they've viewed the video as part of an interactive video-aloud focused on the characters' traits and emotions.
- During your minilesson, you'll be lifting the level of literary vocabulary by both collecting the words kids come up with to describe characters and suggesting more precise words kids could use to describe the characters. Often, kids who wouldn't have independently come up with one of these words will be able to use the word once it has been introduced.
- Keep the sticky notes you jot brief and simple, just as we've modeled in this lesson. That will ensure your sticky notes are accessible visuals to help kids orally rehearse their ideas.

Embedded professional learning appears in the margins at point of use, and is designed to be your personal coach, providing bits of wisdom, background knowledge, and guidance when leading the lesson. Italics printed in blue can be used to support the MLLs in your classroom. On other pages, italics printed in green are tips to support digital writing.

Each day's writing workshop starts with a streamlined, explicit minilesson, so that you have plenty of time left for responsive teaching and targeted next steps inside of small groups and conferences.

Minilesson

Supporting Text-Based Ideas about Characters

CONNECTION

Rally children to the work of the unit, which is to fall more in love with their stories and characters and to write about these characters so they can share their ideas with other readers.

"Writers, you have done so much amazing writing this year! You've written stories and information books. You've written argument pieces that will change the world. And now you're going to learn how to write a genre that—I'm not kidding—you'll be writing one day in high school! That is literary essays, where you share your ideas about the stories and the characters you love with other readers.

"My goal is for you to become confident writing essays about characters, and for you to see more, and to have new ideas about the stories you're reading, because you're writing about them. And what better way for us to start this work than with one of our favorite characters, Pip?"

✦ Name the teaching point.

"Today I want to teach you that one way to come up with ideas for literary essays is to collect words that describe the characters. Then, you reread, gathering evidence to support the ideas you find most interesting, especially thinking about times when the character felt or acted a certain way."

TEACHING

Invite children to join you as you generate a few ideas about Pip. Then, show how you choose an idea you care about, reread to gather details, and jot a quick plan.

"Let's try this first with the puppy, Pip. Watch how I remind myself of what I know about Pip by skimming the story, in this case, the video, and as I do so, I'll use sticky notes to jot words to describe Pip."

I played the first fifty-five seconds of the video, to where Pip raises an ear to be tall enough to enter when they get measured, and as I did, I voiced over and jotted on sticky notes. "Oh, Pip is so *excited*, don't you think? And a little *nervous* and *overwhelmed* when all the big dogs rush past her! *Overwhelmed* is the feeling when things suddenly feel very hard. Oh, and then when she is not tall enough for this assessment, Pip is so *clever* and *determined!*"

"I'll play a bit more of the video. Watch, then tell your partner what other words you could use to describe Pip." I played a bit more of the video. As partners talked, I jotted a few of their ideas.

"Writers, we have so many ideas about Pip! My next step is to choose an idea I care about personally. Sometimes I choose an emotion I feel often. Sometimes I think about a part of the character I admire. One thing I really admire about Pip is how *brave* Pip is." I moved that sticky note to the top of a blank sheet of paper.

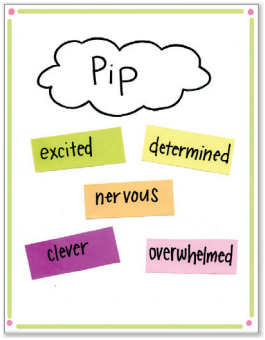
"Now watch how I reread and gather some evidence from the story to support my idea. I ask myself, 'Where are there times when Pip seems *brave?*'" I rewound the video, stopping it when all the big dogs rush fiercely over and past Pip to enter the guide dog school.

"Right here feels like one time Pip is brave, when all the big dogs rush so fiercely over her, almost knocking her over—but Pip still enters the guide dog school, even though she is so much smaller and younger. Pip doesn't let the big dogs scare her."

Multilingual Language Learners

Today you are asking students to generate a list of emotions or traits to describe characters. For some of your MLL students, this generation of words might be tricky. Using a simple word bank (five to eight words), with images that represent the words, will help students build their vocabulary. You may also have small cards, with the words in multiple languages.

It doesn't matter at this point whether these words describe Pip's emotions or traits. Many of the stories your children read are driven by characters' emotions, and it will often be characters' emotions that change more than traits. Southeastern Guide Dogs, the creators of the film, refer to Pip as female, so we do as well.

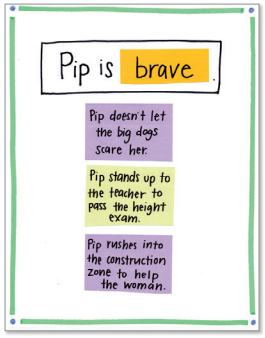


We can't say enough about how important it is to emphasize choosing ideas that you care about. All too often, essays become a sort of academic ritual, that drains the joy and identity from young writers. Choose an emotion or trait that you find intriguing and explain why.

I played the video a bit more, to where Pip raises her ear to pass the height exam. "Hmm, . . . help me out. Give me a thumbs up if you think this is another time Pip seems brave! Pip doesn't let the height exam keep her out either!

"Let's keep watching. Will you put your hand up if you see another time when Pip seems brave?" I played the video, pausing when the kids motioned for me to stop when Pip rushes into the dangerous construction zone to help the woman. I gave kids a minute to share their thinking.

"Writers, I agree! It seems another time Pip is brave is when she rushes into the construction zone! It's full of dangers, for the woman and for Pip, and Pip goes in anyway to help the woman. Here's what a quick plan would look like with my idea and my evidence." I displayed my plan on sticky notes.



This type of sticky-note plan introduces kids to the idea of a simple boxes-and-bullets structure, of idea and evidence, and the evidence that tends to be easiest to find, "times when" a character acts or feels a certain way.

ACTIVE ENGAGEMENT

Invite children to choose a word to describe Pip, and then invite them to generate evidence to support one feeling or trait.

"Okay, writers, it's your chance to try this out. Imagine you are getting ready to write a literary essay about Pip. We've already collected some words to describe Pip, although you might have others in mind too. With your partner, choose a word you love, maybe one that describes an emotion you've felt, or a trait you admire, one that you'd like to explore across the video."

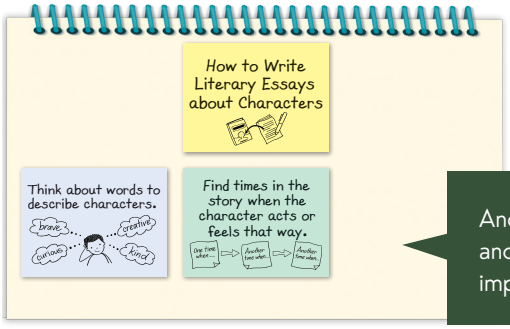
Possible Coaching Moves:

- *"Choose a word you love to describe Pip. You might choose a word from the chart, or come up with your own, more precise word to use."*
- *"Help each other think about times when Pip felt or acted that way!"*
- *"You can jot down your evidence if it helps you to remember it, just like I did."*

LINK

Restate the teaching point. Then, send students off to choose ideas they are personally drawn to, and to find evidence from the video that supports those ideas.

"Writers, beautiful work! You're doing the work literary essayists do—you're finding precise words to describe characters and then looking for evidence for those ideas, especially times in the story when the character felt or acted that way. I jotted these reminders on a chart so you don't forget them." I revealed the beginning of the "How to Write Literary Essays about Characters" anchor chart.



Some of your students may decide to choose the same trait you do, which gives them extra support in this new genre. Celebrate this, and encourage them to collect additional times when the characters shows that feeling or trait.

Anchor charts build across sessions and help students hold onto the most important parts of each day's teaching.

"Today, will you try this work with a club of kids? Choose words that describe Pip, ideas you care about personally, and work with your club to find evidence for those ideas. I've set up six digital devices, so you and your club can watch the video again to find the best evidence. You can help each other find 'times when' your character acts or feels that way. Make sure you use sticky notes to jot down your ideas and your evidence."

BEND I

Every session follows the same 5-part workshop framework, so you have plenty of time to focus on the complex work of responsive teaching once they know the routine:

1. Each session begins with a minilesson
2. Students go off for independent work time
3. As students work, the teacher confers with them and leads small groups
4. The teacher delivers a mid-workshop teaching point
5. Writing Workshop ends with a share each day.

Work Time

BEND I

COACHING ✦ Supporting Collaboration and Independence

As soon as writers leave the meeting area, you'll want to voice over behaviors you'd like students to emulate.

Every session includes at least three grab-and-go worktime supports for powerful instruction that requires little or no advance preparation for the teacher.

To help kids to settle in their spots and get started:

Voice over specific actions students take that you'd like the whole class to do so that kids quickly jump into the work.

- "Wow! Everyone at this table is already jotting additional words they have in mind for Pip!"
- "Some of you are sharing your ideas before gathering more evidence. That is so wise!"
- "I see a club pausing the video to talk. Great! Keep pausing the video to collect evidence."
- "Make sure you're also helping your club members find details to support their ideas."

To help kids work with independence:

Use lean prompts and questions to ensure kids spend as much time as possible rereading with specific lenses and jotting brief notes to hold onto their ideas.

- "Remember, this is about *your* idea. Ask yourself, 'What do *I* think is fascinating about this character?' Then think back, or watch the video again, to find times when characters act or feel that way!"
- "If you're feeling stuck, remember, you can use any of the words we already found together. What word on the chart are you interested in?"
- "Rereading (or rewatching) can help you find more evidence!"
- "If you're unsure what to do next, check the chart or ask your club for help."

To help kids find supporting details:

Encourage them to say their idea and then collect times when the character acts or feels that way. Induce confidence and support collaboration.

- "Wow! You have your idea, and you are finding some great times when the character acts or feels that way. Keep it up!"
- "You are finding evidence across different parts of the story—that's so great."
- "I love how, as some of you are rereading, you are helping your club members find evidence for their ideas."
- "How fascinating! It does feel like Pip is _____ !"
- "Wow, I hear some of you changing your idea to better match your evidence. That's amazing!"

Mid-Workshop Teaching is an opportunity to remind students of the day's writing goals, offer additional tips, or provide instruction for the remainder of their independent work time.

MID-WORKSHOP TEACHING ✦ Rereading—Or Rewatching—to Find Evidence

"Essayists, let me stop you for a minute. I've got a quick tip! Your literary essay will be strongest if you've got two or three pieces of evidence to go with your idea, if you find two or three times in the story when your idea is true.

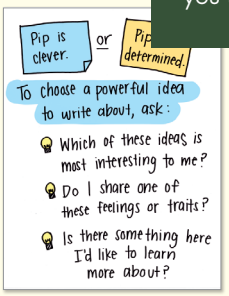
"Rereading, or rewatching, the story can definitely help you find more evidence. You and your club might start the story over at the beginning and watch again, trying to jot another piece of evidence or two that fits with your idea.

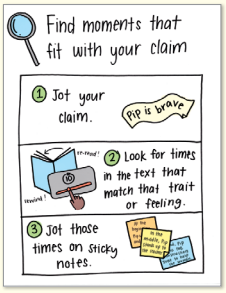
"And if you rewatch, and you can only find *one* time in the story when the character showed that feeling or trait, choose another feeling or trait word, and see if you can find more evidence for that idea."

Unit books are designed to be colorful, engaging, and easy to read, with many visuals of the session's resources included in the pages. These visuals are all available on the online resources for you to print or project.

If/Then ✦ Holding onto Ideas and Evidence

If the student is . . .	Then you could . . .
Unsure which feeling or trait word to commit to for an essay	Encourage the student to try more than one idea and to linger on those ideas that he or she feels personally drawn to. ■ "I see you're unsure whether to write about how Pip is _____ or _____. Powerful writers often try out more than one idea. I'm going to jot both these ideas on sticky notes. Why don't you point to one and say some evidence? Then point to the other and say evidence. I bet you'll hear which one feels more interesting and powerful for you." ■ "Remember, you can jot a few words on sticky notes and then ask yourself, 'Which of these is personally interesting to me? Do I share one of these traits or feelings? Is there something here I'd like to learn more about?'"
Saying evidence, some of which links to an idea and some of which doesn't	Help the student rank their evidence. ■ "Try saying some of your evidence, and I'm going to record it on separate sticky notes. Then, you can study each piece of evidence to see whether it really fits with your idea." ■ "Club members can help each other. You can look at the evidence you've gathered and talk about which evidence seems most closely related and most important." ■ "Sometimes we find powerful moments in a story, but they are examples of a different idea. Let's put these words on the top of the page, and work together to recall the times in the story that match each trait or feeling."
Unable to locate multiple pieces of evidence to fit with an idea	Help a child decide whether to stick with that idea or abandon it. ■ "You found one time when Pip felt that way. That's a great start. Let's look together in the video. Is there another time when Pip feels that way?" ■ "Powerful literary essays often include two or three times when a character felt a particular way. It seems like your character only felt this way in one spot in the story. You've got a choice to make. Do you want to find a different feeling or trait that could describe Pip? Or do you want to write an essay about another feeling or trait, one you can find more evidence for?"





Most sessions include ready-to-teach small groups that include the predictable words a teacher might say to kids, as well as printable resources that can be shared with students.

BEND I

SMALL GROUP ✦ Sorting Evidence to Match a Claim

For this small group, you'll need an envelope filled with small cards with text evidence on them, one per student. You might limit the cards in each envelope, ideally providing two or three that match that child's idea and one that doesn't. You'll see that these cards have all the major moments in the story. You might include a blank card as well.

RALLY

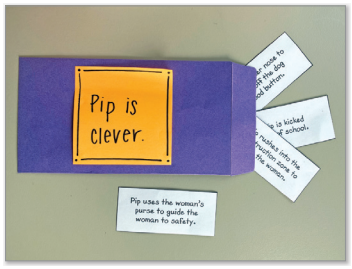
Break down the task of creating a plan for an essay by introducing the idea of gathering examples that match your idea.

"Writers, we have already practiced making a plan for my essay. Now it's time to do this same work with your own writing. The tricky part of this work is matching examples to your idea. So, I thought we could break this up, literally! I cut up pieces of text evidence—examples from the story—so you can match the best examples to your idea."

Pip raises her ear to pass the height test.	Pip doesn't let the big dogs scare her when they rush past.	Pip looks at all the pictures of famous guide dogs.
Pip jumps in circles when she passes the height test.	Pip can't see over her desk during the lessons.	Pip lets her teacher fall during the lesson.
Pip can't reach the button to turn off the dog food.	Pip notices that one of the guide dogs in the pictures is small too.	Pip uses her nose to turn off the dog food button.
Pip sits on books to make herself tall enough to see over the desk.	Pip fails her final exam when she lets her teacher fall again.	Pip is kicked out of school.
Pip rushes into the construction zone to save the woman.	Pip uses the woman's purse to guide the woman to safety.	Pip gets a cloak for saving the woman.

TRY IT #1

Channel partners to find one piece of evidence that matches their idea.



Give each student an envelope with cut-up pieces of evidence. "Try this work with your partners. Put the sticky note with your idea on your envelope. Then look at your cards and find one card that matches your idea—that is really a time when Pip shows that feeling or trait. Explain to your partner why that example supports your idea. I'll give you one tip. Not every piece of evidence in the envelope supports your idea! Tell your partner if you find one that doesn't support your idea!"

TRY IT #2/LINK

Set students up to continue to sort evidence to support their idea.

"Writers, keep up this powerful work. After you and your partner have explained one piece of evidence, reach back into the envelope and draw another one. Decide if it matches your idea. Explain to your partner. See if you can find two or three examples to support your idea. You can also use a blank card to jot another example! I'll coach you as you work.

"Once you've got all the examples you need to support your idea, you can practice explaining each example and how it supports your idea."

Share

The share is framed by a small amount of teacher talk, before offering students more practice with a given skill or repertoire of strategies or celebrating student work.

BEND I

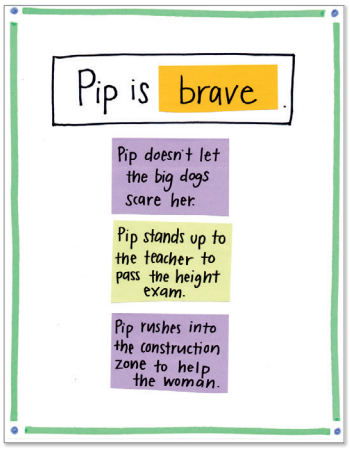
Using Sticky-Note Plans to "Talk in Essay"

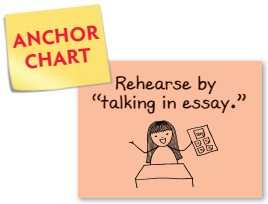
Explain that writers can use their plan to help them "talk in essay." Demonstrate this using your plan, and tuck in transitions. Then, coach partners to "talk in essay."

"Writers, you've got powerful essay plans. Here's the next step. After you jot your idea and your evidence, you can use them to help you 'talk in essay!' That is, you can say your idea and your evidence out loud. Let me show you what I mean."

I pointed at my sticky note plan and said, "In *Pip*, Pip is brave. For example, Pip is brave when she doesn't let the big dogs scare her. Also, Pip is brave when she stands up to the teacher to pass the height exam. And most importantly, Pip is brave when she rushes into the dangerous construction zone to help the woman who is in danger.

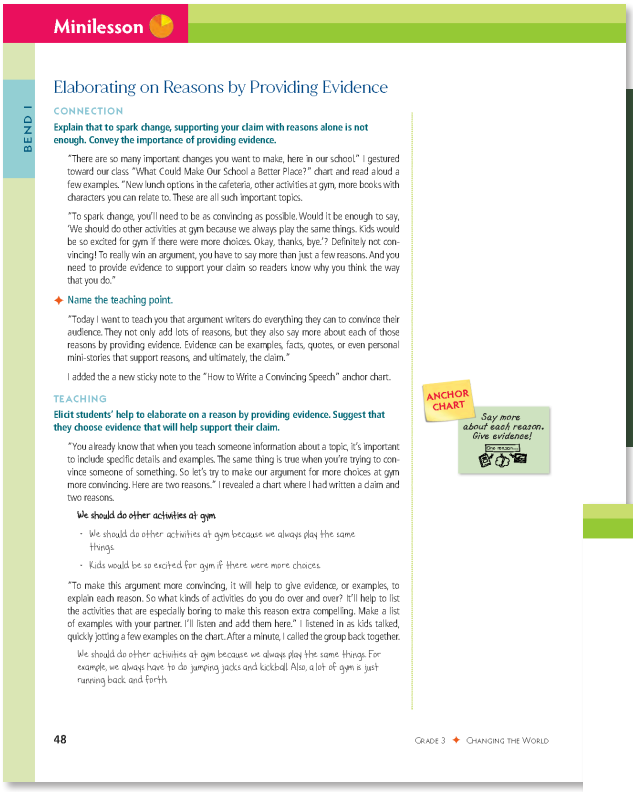
"Did you hear how I said my idea and then I told my evidence? Right now, find the essay plan you feel strongest about, with the idea and evidence you most want to write an essay about. Then, try 'talking in essay' with your partner." I added a sticky note to the "How to Write Literary Essays about Characters" anchor chart.





A Framework to Connect Learning from Unit to Unit and Grade to Grade

The Learning Progressions that undergird the Units of Study in Writing are cohesively organized to help teachers see ways to teach toward big goals. They offer a clear map of what writing development looks like, grade by grade and level by level.



Minilesson

BEND I

Elaborating on Reasons by Providing Evidence

CONNECTION

Explain that to spark change, supporting your claim with reasons alone is not enough. Convey the importance of providing evidence.

"There are so many important changes you want to make, here in our school." I gestured toward our class "What Could Make Our School a Better Place?" chart and read aloud a few examples. "New lunch options in the cafeteria, other activities at gym, more books with characters you can relate to. These are all such important topics.

"To spark change, you'll need to be as convincing as possible. Would it be enough to say, 'We should do other activities at gym because we always play the same things. Kids would be so excited for gym if there were more choices. Okay, thanks, bye.'? Definitely not convincing! To really win an argument, you have to say more than just a few reasons. And you need to provide evidence to support your claim so readers know why you think the way that you do."

✦ Name the teaching point.

"Today I want to teach you that argument writers do everything they can to convince their audience. They not only add lots of reasons, but they also say more about each of those reasons by providing evidence. Evidence can be examples, facts, quotes, or even personal mini-stories that support reasons, and ultimately, the claim."

I added the a new sticky note to the "How to Write a Convincing Speech" anchor chart.

TEACHING

Elicit students' help to elaborate on a reason by providing evidence. Suggest that they choose evidence that will help support their claim.

"You already know that when you teach someone information about a topic, it's important to include specific details and examples. The same thing is true when you're trying to convince someone of something. So let's try to make our argument for more choices at gym more convincing. Here are two reasons." I revealed a chart where I had written a claim and two reasons.

We should do other activities at gym

- We should do other activities at gym because we always play the same things.
- Kids would be so excited for gym if there were more choices.

"To make this argument more convincing, it will help to give evidence, or examples, to explain each reason. So what kinds of activities do you do over and over? It'll help to list the activities that are especially boring to make this reason extra compelling. Make a list of examples with your partner. I'll listen and add them here." I listened in as kids talked, quickly jotting a few examples on the chart. After a minute, I called the group back together.

We should do other activities at gym because we always play the same things. For example, we always have to do jumping jacks and kickball. Also, a lot of gym is just running back and forth.

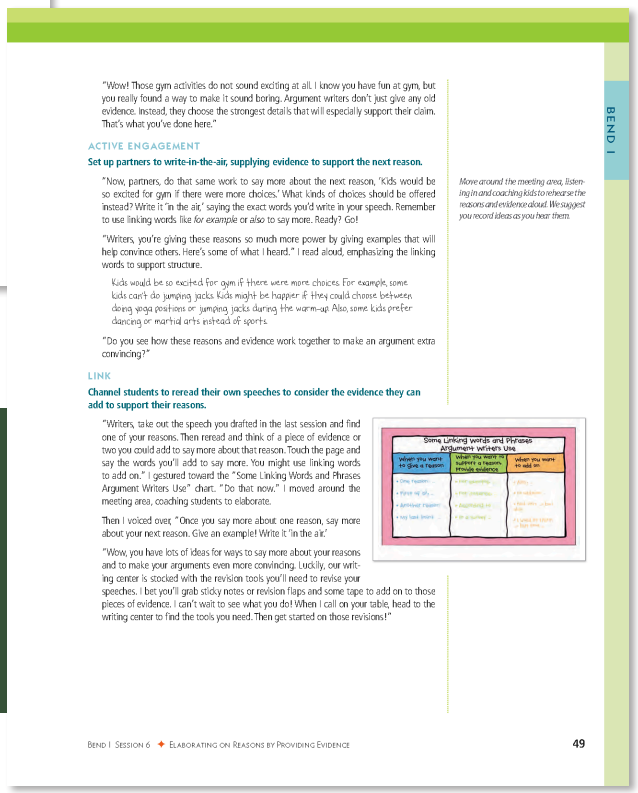
ANCHOR CHART

Say more about each reason. Give evidence!

48 GRADE 3 ✦ CHANGING THE WORLD

Units of Study in Writing: Grade 3: Unit 2, Bend I, Session 6

Skills Are Introduced...
In Grade 3, students are introduced to the importance of evidence and will bolster their argument writing by elaborating on their reasons with evidence.



BEND I

"Wow! Those gym activities do not sound exciting at all. I know you have fun at gym, but you really found a way to make it sound boring. Argument writers don't just give any old evidence. Instead, they choose the strongest details that will especially support their claim. That's what you've done here."

ACTIVE ENGAGEMENT

Set up partners to write-in-the-air, supplying evidence to support the next reason.

"Now, partners, do that same work to say more about the next reason, 'Kids would be so excited for gym if there were more choices.' What kinds of choices should be offered instead? Write it 'in the air,' saying the exact words you'd write in your speech. Remember to use linking words like *for example* or *also* to say more. Ready? Go!

"Writers, you're giving these reasons so much more power by giving examples that will help convince others. Here's some of what I heard." I read aloud, emphasizing the linking words to support structure.

Kids would be so excited for gym if there were more choices. For example, some kids can't do jumping jacks. Kids might be happier if they could choose between doing yoga positions or jumping jacks during the warm-up. Also, some kids prefer dancing or martial arts instead of sports.

"Do you see how these reasons and evidence work together to make an argument extra convincing?"

Move around the meeting area, listening in and coaching kids to rehearse the reasons and evidence aloud. We suggest you record ideas as you hear them.

LINK

Channel students to reread their own speeches to consider the evidence they can add to support their reasons.

"Writers, take out the speech you drafted in the last session and find one of your reasons. Then reread and think of a piece of evidence or two you could add to say more about that reason. Touch the page and say the words you'll add to say more. You might use linking words to add on." I gestured toward the "Some Linking Words and Phrases Argument Writers Use" chart. "Do that now." I moved around the meeting area, coaching students to elaborate.

Some Linking Words and Phrases Argument Writers Use

When you want to give a reason	When you want to support a reason, provide evidence	When you want to add on
• One reason ...	• One reason ...	• Also ...
• First of all ...	• One reason ...	• In addition ...
• Another reason ...	• Another reason ...	• Not only ... but also ...
• Not just more ...	• In a survey ...	• I need to show ... but one ...

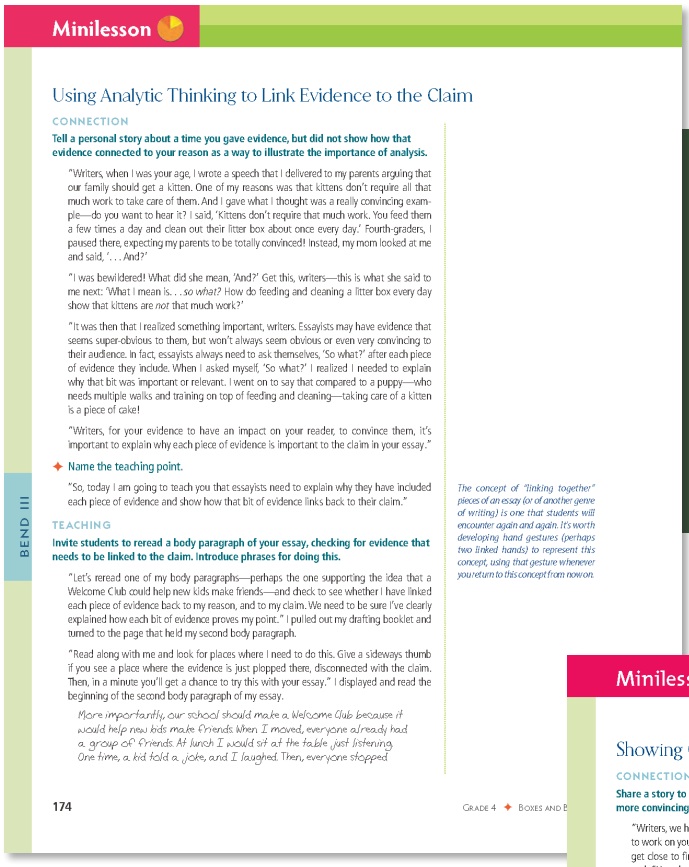
Then I voiced over, "Once you say more about one reason, say more about your next reason. Give an example! Write it 'in the air.'

"Wow, you have lots of ideas for ways to say more about your reasons and to make your arguments even more convincing. Luckily, our writing center is stocked with the revision tools you'll need to revise your speeches. I bet you'll grab sticky notes or revision flaps and some tape to add on to those pieces of evidence. I can't wait to see what you do! When I call on your table, head to the writing center to find the tools you need. Then get started on those revisions!"

BEND I SESSION 6 ✦ ELABORATING ON REASONS BY PROVIDING EVIDENCE 49

Units of Study in Writing: Grade 3: Unit 2, Bend I, Session 6

These pages share just a few examples of the ways skills and strategies are introduced, practiced, reinforced, and deepened within each unit, across each grade, and from grade to grade.



Minilesson

Using Analytic Thinking to Link Evidence to the Claim

CONNECTION

Tell a personal story about a time you gave evidence, but did not show how that evidence connected to your reason as a way to illustrate the importance of analysis.

"Writers, when I was your age, I wrote a speech that I delivered to my parents arguing that our family should get a kitten. One of my reasons was that kittens don't require all that much work to take care of them. And I gave what I thought was a really convincing example—do you want to hear it? I said, 'Kittens don't require that much work. You feed them a few times a day and clean out their litter box about once every day.' Fourth-graders, I paused there, expecting my parents to be totally convinced! Instead, my mom looked at me and said, '. . . And?'

"I was bewildered! What did she mean, 'And?' Get this, writers—this is what she said to me next: 'What I mean is. . . *so what?* How do feeding and cleaning a litter box every day show that kittens are *not* that much work?'

"It was then that I realized something important, writers. Essayists may have evidence that seems super-obvious to them, but won't always seem obvious or even very convincing to their audience. In fact, essayists always need to ask themselves, 'So what?' after each piece of evidence they include. When I asked myself, 'So what?' I realized I needed to explain why that bit was important or relevant. I went on to say that compared to a puppy—who needs multiple walks and training on top of feeding and cleaning—taking care of a kitten is a piece of cake!

"Writers, for your evidence to have an impact on your reader, to convince them, it's important to explain why each piece of evidence is important to the claim in your essay."

✦ Name the teaching point.

"So, today I am going to teach you that essayists need to explain why they have included each piece of evidence and show how that bit of evidence links back to their claim."

The concept of "linking together" pieces of an essay (or of another genre of writing) is one that students will encounter again and again. It's worth developing hand gestures (perhaps two linked hands) to represent this concept, using that gesture whenever you return to this concept from now on.

TEACHING

Invite students to reread a body paragraph of your essay, checking for evidence that needs to be linked to the claim. Introduce phrases for doing this.

"Let's reread one of my body paragraphs—perhaps the one supporting the idea that a Welcome Club could help new kids make friends—and check to see whether I have linked each piece of evidence back to my reason, and to my claim. We need to be sure I've clearly explained how each bit of evidence proves my point." I pulled out my drafting booklet and turned to the page that held my second body paragraph.

"Read along with me and look for places where I need to do this. Give a sideways thumb if you see a place where the evidence is just plopped there, disconnected with the claim. Then, in a minute you'll get a chance to try this with your essay." I displayed and read the beginning of the second body paragraph of my essay.

More importantly, our school should make a Welcome Club because it would help new kids make friends. When I moved, everyone already had a group of friends. At lunch I would sit at the table just listening. One time, a kid told a joke, and I laughed. Then, everyone stopped

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GRADE 4 ✦ BOXES AND

BEND III

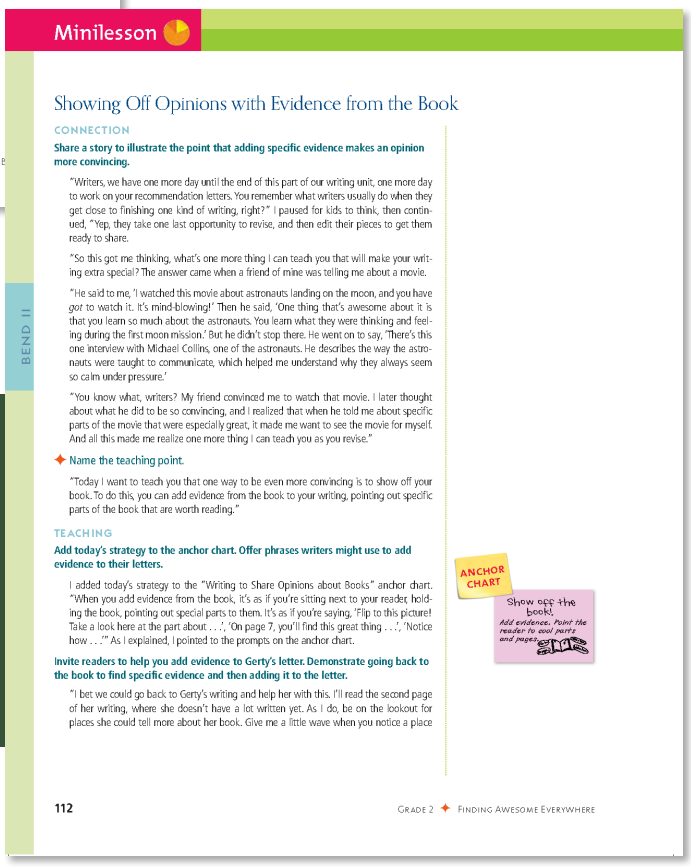
Deepened...

In Grade 4, students practice analytic thinking and learn how to make their argument writing even more convincing by explaining the importance of each piece of evidence and how it links back to their claim.

Units of Study in Writing: Grade 4: Unit 2, Bend III, Session 5

Extended and Applied in New Ways...

In Grade 5, students learn that part of writing an effective argument is acknowledging the views of others and responding to counterclaims.



Minilesson

Showing Off Opinions with Evidence from the Book

CONNECTION

Share a story to illustrate the point that adding specific evidence makes an opinion more convincing.

"Writers, we have one more day until the end of this part of our writing unit, one more day to work on your recommendation letters. You remember what writers usually do when they get close to finishing one kind of writing, right?" I paused for kids to think, then continued, "Yep, they take one last opportunity to revise, and then edit their pieces to get them ready to share.

"So this got me thinking, what's one more thing I can teach you that will make your writing extra special? The answer came when a friend of mine was telling me about a movie.

"He said to me, 'I watched this movie about astronauts landing on the moon, and you have *got* to watch it. It's mind-blowing!' Then he said, 'One thing that's awesome about it is that you learn so much about the astronauts. You learn what they were thinking and feeling during the first moon mission.' But he didn't stop there. He went on to say, 'There's this one interview with Michael Collins, one of the astronauts. He describes the way the astronauts were taught to communicate, which helped me understand why they always seem so calm under pressure.'

"You know what, writers? My friend convinced me to watch that movie. I later thought about what he did to be so convincing, and I realized that when he told me about specific parts of the movie that were especially great, it made me want to see the movie for myself. And all this made me realize one more thing I can teach you as you revise."

✦ Name the teaching point.

"Today I want to teach you that one way to be even more convincing is to show off your book. To do this, you can add evidence from the book to your writing, pointing out specific parts of the book that are worth reading."

TEACHING

Add today's strategy to the anchor chart. Offer phrases writers might use to add evidence to their letters.

I added today's strategy to the "Writing to Share Opinions about Books" anchor chart. "When you add evidence from the book, it's as if you're sitting next to your reader, holding the book, pointing out special parts to them. It's as if you're saying, 'Flip to this picture! Take a look here at the part about . . .', 'On page 7, you'll find this great thing . . .', 'Notice how . . .'" As I explained, I pointed to the prompts on the anchor chart.

Invite readers to help you add evidence to Gerty's letter. Demonstrate going back to the book to find specific evidence and then adding it to the letter.

"I bet we could go back to Gerty's writing and help her with this. I'll read the second page of her writing, where she doesn't have a lot written yet. As I do, be on the lookout for places she could tell more about her book. Give me a little wave when you notice a place

ANCHOR CHART

Show off the book!

Add evidence. Point the reader to cool parts and pages.

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GRADE 2 ✦ FINDING AWESOME EVERYWHERE

BEND II

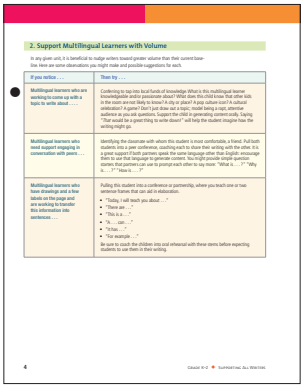
Units of Study in Writing: Grade 2, Unit 3, Bend II, Session 7

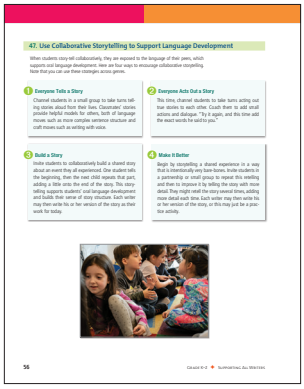
Supporting Multilingual Learners

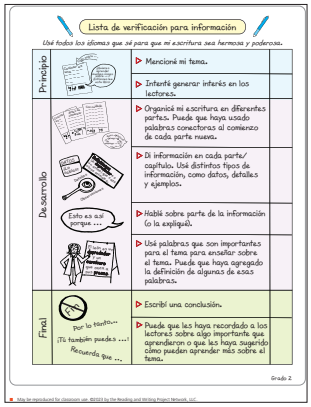
The Units of Study provide highly supportive learning environments for Multilingual Learners (MLLs). Students start to learn language through social talk and can thrive within a predictable and supportive workshop structure. Classrooms are organized in clear and consistent ways that emphasize collaboration, and students have the opportunity for oral rehearsals in writing.

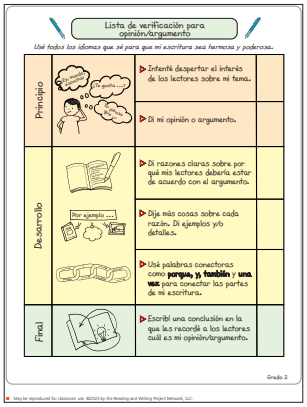
Additional support for our multilingual learners in EVERY lesson include

- Spanish translations of key resources like anchor charts
- Small group and Work Time sessions geared specifically to our MLLs
- Spanish Video Preview for Every Minilesson
- In the Digital Writing experience for Grades 3–5, students have access to:
    - Speech-to-text (students speaking their answer), audio, or video submissions
    - Text-to-speech (read-aloud support)
    - Spanish navigation
    - AI-suggested comments in Spanish
    - Text editor: Multi-language special character support helps students write in their native language with ease





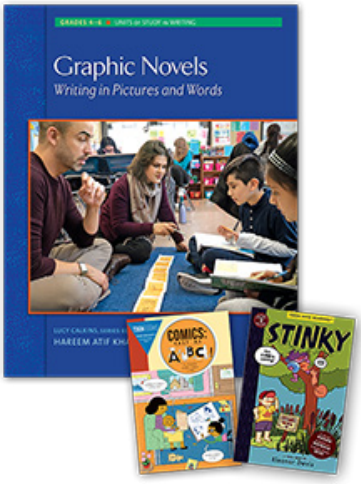




Teacher Friendly

The structure of the writing workshops is kept deliberately simple and predictable so that teachers can focus their energy and attention on helping individual writers.

- Lively brief minilessons filled with engaging demonstration writing and snippets from mentor texts.
- Suggestions for how to revise instruction and expectation to give all students access to the most essential content.
- Colorful charts and bookmarks, goalposts, and assessments, all designed to help students work with increasing independence.
- If/then charts that anticipate the real-world challenges teachers will face and give practical tips for addressing them.



Also available:

Graphic Novels: Writing in Pictures and Words for Grades 4–6

Teach true writing skills, in a fun medium that will help your students grow much smarter at reading and writing stories in multiple media.

Units for Grades 6–8

The writing workshop curriculum extends to middle school with these units, with all the guidance students and teachers need to excel with argument, information, and narrative writing.

Up the Ladder

These additional units are a great way to help classes with upper-grade students who are new to workshop instruction or who are currently working below benchmark levels.

Visit Heinemann.com/unitsofstudy to learn more.

Build Teacher Capacity Even More!

The Units of Study offer a framework for powerful reading and writing workshops—and much more. Opportunities for on-the-job professional learning are embedded throughout the units, teaching teachers the "why" and "how" of effective instruction. Through regular coaching tips and detailed descriptions of teaching moves, essential aspects of instruction are underscored and explained at every turn.

The professional development provided within the Units of Study can be further enhanced in many ways by offerings from The Reading & Writing Project at Mossflower (RWP-M).

5 WAYS TO GET STARTED:

Attend Office Hours with Lucy Calkins
Teachers and administrators can receive help and advice directly from Lucy Calkins during these live, online conversations. During each session, Lucy and Staff Developers respond to questions from participants about the reading and writing workshop and offer practical advice on how teachers can raise the level of their practice and how administrators can support effective implementation of Units of Study.

Subscribe to Emails
Stay updated with the latest news, events, and learning opportunities.

Schedule a Complimentary 30-minute Call
Make an appointment with RWP-M staff and co-authors to support your implementation of the products purchased from Heinemann and answer questions about your new product.

Attend an Event
Workshops and institutes take place virtually and in person across the world. Join RWP-M to study methods and plan curricula, revitalize thinking, and most importantly, learn how to encourage students to lead meaningful and active literate lives.

Invite RWP-M to your school
RWP-M offers on-site professional development for reading, writing, and phonics instruction for Grades K–12. They work directly with teachers, coaches, principals, and district leaders, aiming to tailor work to the needs of each individual school and their students.

Learn more at Mossflower.com.

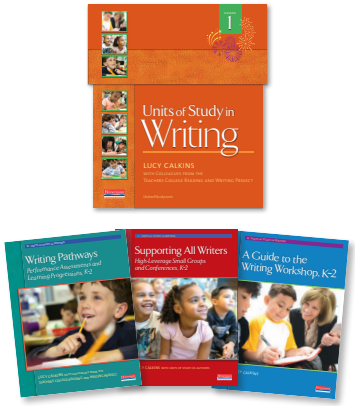
THE
Reading & Writing Project
AT MOSSFLOWER

About The Reading & Writing Project at Mossflower:

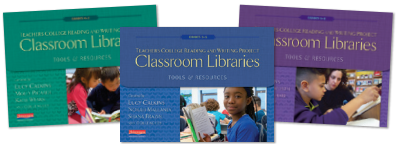
The Reading & Writing Project at Mossflower (RWP-M) was created out of the pioneering work that Dr. Lucy Calkins began over forty years ago. Inspired by her research, she developed innovative curricula and methods that transformed the way children learned to write, adapting the collegiate and professional-level "writing workshop" model for younger students. Today, RWP-M remains deeply rooted in this experience, where Dr. Calkins and her team of experienced educators author the Units of Study in Reading, Writing, and Phonics for Grades K–8, and several series of engaging decodable texts. More than authors of curriculum, at its core, the Project is a community of practice, a think tank, and a professional development organization dedicated to working with schools and educators to empower students to become what we have always known them to be: proficient and enthusiastic writers, readers, and thinkers.

Units, Tools, and Methods for K–8 Literacy Instruction

WRITING UNITS, GRADES K–8



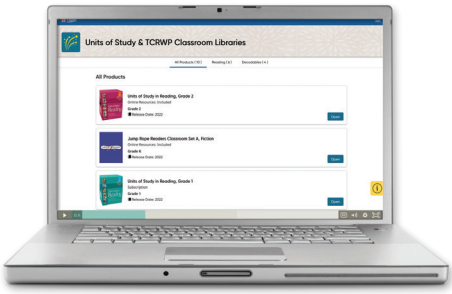
CLASSROOM LIBRARIES, GRADES K–8



READING UNITS, GRADES K–8

Flight™

ONLINE RESOURCES TO SUPPORT BLENDED TEACHING AND LEARNING



PHONICS UNITS, GRADES K–2

JUMP ROPE READERS, FICTION AND NONFICTION

LET'S GATHER, GRADES K–2

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