

Lucy Calkins

with Colleagues from the Teachers
College Reading and Writing Project

Up the Ladder Reading

Intermediate Grades



SERIES OVERVIEW

- ◆ Tools and methods to accelerate students' progress in reading fiction and nonfiction
- ◆ Resources to build teachers' expertise in workshop instruction
- ◆ Embedded daily assessment to guide instruction

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“Nothing matters more than the mission of giving all young people access to the beautiful, important work that happens in reading and writing workshops.”

—Lucy Calkins



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Who Should Use the Up the Ladder Reading Units?



How do you support upper-grade readers if they are new to the norms and culture of reading workshop, particularly if they may also have missed some foundational instruction in reading fiction and nonfiction? How do you do this in a way that builds a strong reading community and essential habits and routines? How do you approach all this if you are new to the teaching of reading workshop? The Up the Ladder Reading units offer a very good place to start.

The Up the Ladder Reading units were written for children in the intermediate grades and up who may not yet have had many opportunities for independent reading workshop work and for teachers who might not have had much experience in workshop-style classrooms. These two units—one for reading fiction and one for reading nonfiction—aim to rub off summer rust, to get readers back into the swing of reading, and begin right away to move readers up levels of text complexity.

The Up the Ladder Reading units begin with the clear expectation that students are in control of their own reading lives. Agency and independence are stressed across sessions as students build foundational skills such as fluency, envisioning, prediction, making deeper inferences, and finding main ideas.

GRADE LEVEL RANGES

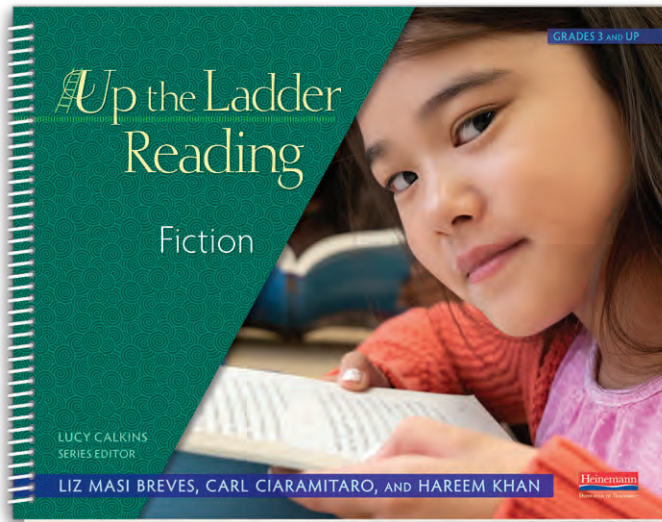
- ▶ *Up the Ladder Reading: Fiction* unit—grades 3 and up
- ▶ *Up the Ladder Reading: Nonfiction* unit—grades 4–6

While these units are ideal for use with students in intermediate grades as precursors to the grade-level Units of Study for Teaching Reading, they can be helpful for a variety of instructional settings.

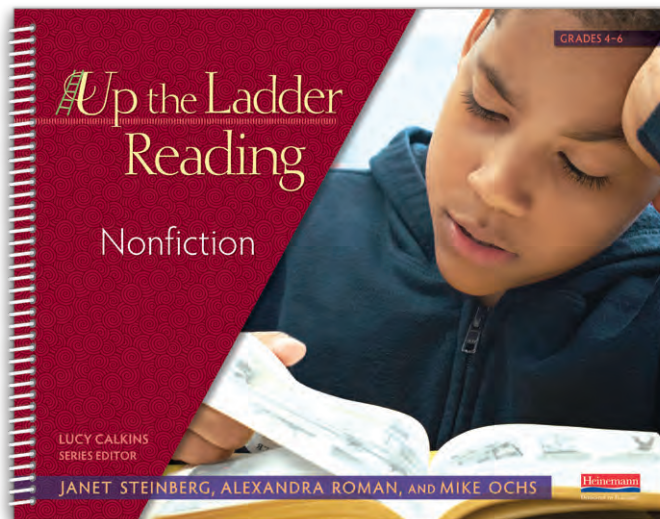
What Does the Up the Ladder Reading Series Contain?

Lucy Calkins and her TCRWP colleagues have helped thousands of teachers teach reading workshop and have gleaned insights from watching that work in action. Each unit launches about a four-week stretch of time in your reading workshop.

Two Up the Ladder Reading Units



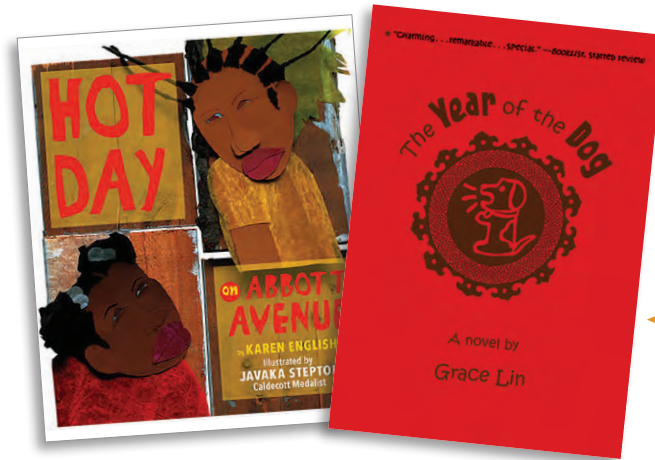
◀ Fiction
(grades 3 and up)



▶ Nonfiction
(grades 4-6)

Trade Books

The Up the Ladder reading units include trade books to be used in read-aloud to model effective reading strategies.



◀ Fiction



◀ Nonfiction

Online Resources

The online resources offer teachers a wealth of information and tools to support their teaching including:

- ▶ downloadable anchor charts;
- ▶ additional student and teacher charts;
- ▶ samples of student work;
- ▶ links to demonstration videos modeling the teaching of every minilesson across each unit.



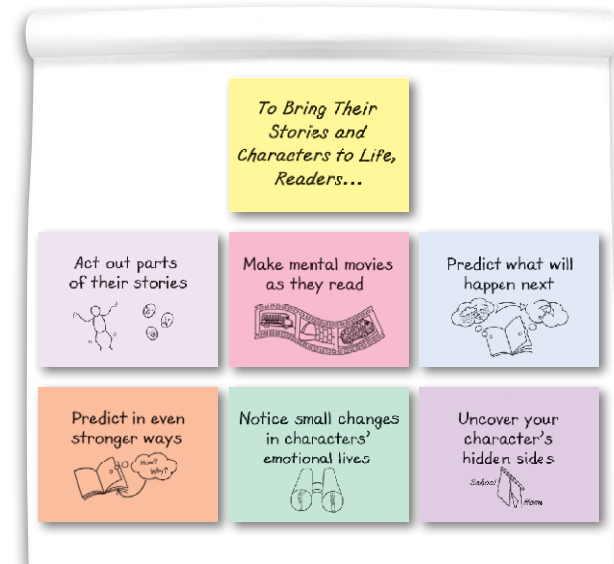
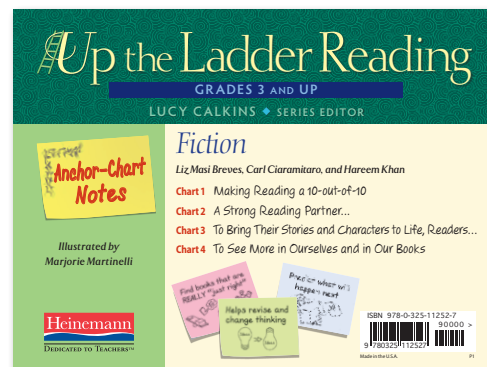
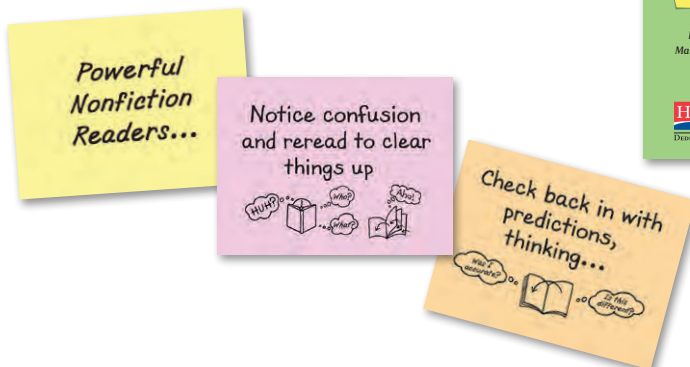
Lucy and her TCRWP colleagues have recorded demonstration videos in which they model the teaching of every minilesson across the Up the Ladder units. These videos can be useful to all teachers, but are especially beneficial to those who are new to workshop teaching, helping teachers clearly understand the structure and pacing of minilessons. QR codes embedded at points of use in each unit link directly to the videos for each session.



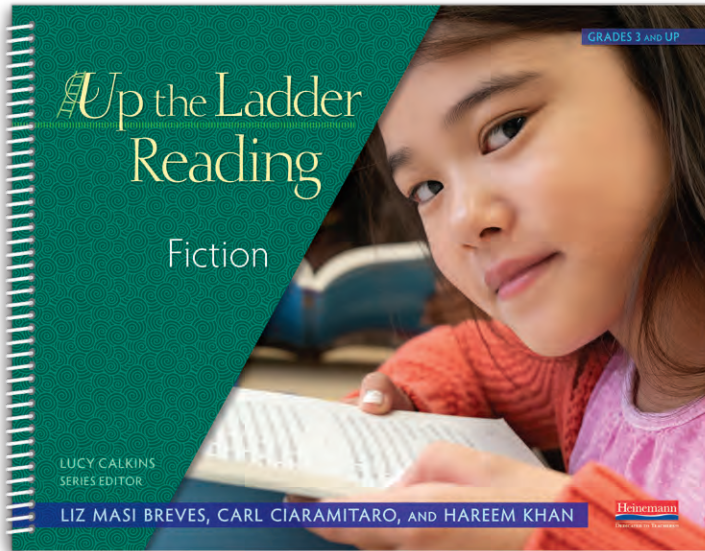
Up the Ladder Reading:
Nonfiction, Session 8
Minilesson demo video
hein.pub/UTLRNON_8

Anchor-Chart Sticky Notes

Large-format preprinted anchor-chart sticky notes with illustrated teaching points help teachers create and evolve anchor charts across each unit.



A Closer Look at *Up the Ladder Reading: Fiction*



Up the Ladder Reading: Fiction

by Liz Masi Breves, Carl Ciaramitaro, and Hareem Khan

By instilling strong habits and routines, this start-of-the-year unit will prepare students to take charge of their own reading lives. The unit:

- ▶ establishes the critical structure of read-aloud, utilizing authentic texts woven into the minilessons to model the essential skills of fluency, envisioning, prediction, and making deeper inferences;
- ▶ teaches students to recognize and select appropriately levelled, just-right books with agency and independence;
- ▶ moves readers quickly up levels of text complexity, utilizing running records and performance assessments;
- ▶ builds capacity for writing about reading through flagging, jotting ideas, and developing reading notebooks;
- ▶ includes suggestions for adapting the unit for middle school with alternate mentor texts.

Students will come away from this unit as reinvigorated, changed readers—seeing themselves, their books, and their world differently.

FICTION UNIT CONTENTS

Bend I: Setting Up for a Powerful Reading Life

1. Choosing Books that Are Just Right
2. Creating Systems to Support 10-out-of-10 Reading
3. Reading Differently to Share with a Partner
4. When Reading Stops Making Sense, Do Something to Get It on Track!
5. Holding onto Stories by Summarizing
6. Getting to Know Your Character as a Friend
7. A Letter to Teachers: Taking Stock of Our Work

Bend II: Writing a Series of Short Fiction Stories

8. Bringing Characters to Life: Acting Out Stories
9. Bringing Stories to Life: Making Vivid Mental Movies
10. Making Text-Based Predictions
11. Making Higher-Level Predictions
12. Paying Attention to Details that Signal Character Change
13. Characters Act Differently in Different Situations
14. A Letter to Teachers: Readers Share Their Work (and Their Books) with Dramatic Interpretations

Bend III: Seeing More in Our Reading Habits and in Our Stories

15. What Do I Already See?: Studying Reading Habits to Build on Strengths
16. Where Could I Look Next?: Studying Reading Habits to Find New Directions
17. Studying Details to See More in Characters
18. Looking Closely to Outgrow Initial Ideas
19. Asking Questions to See More in Stories
20. Seeing Your World Differently
21. A Letter to Teachers: Readers Reflect on Their Reading Lives and Reading Growth, and Harness Their Strengths for the Future



To view sample pages, please visit
<http://hein.pub/up-the-ladder-samples>

A Closer Look at *Up the Ladder Reading: Nonfiction*

NONFICTION UNIT CONTENTS

Bend I: Building a Nonfiction Reading Life

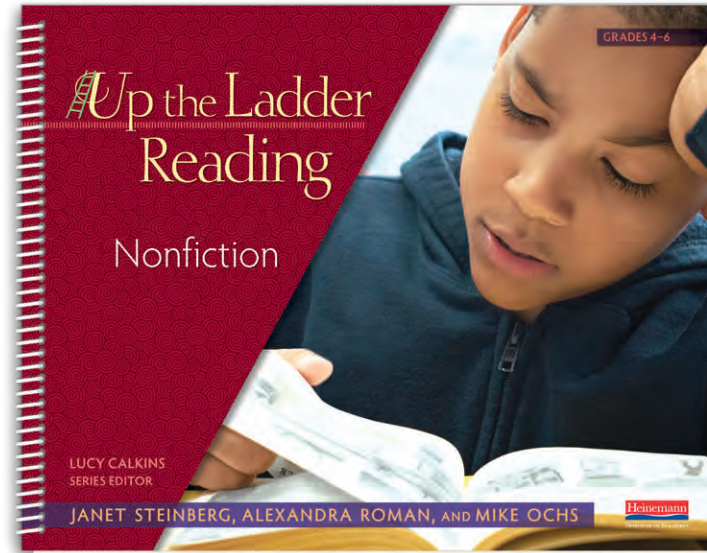
1. Reading to Be Fascinated
2. Readers Notice Details and Ask Questions
3. Choosing Just-Right Nonfiction
4. Reading Flexibly: Predict, Then Revise or Confirm
5. Taking Action to Clear Up Confusion
6. Taking Stock and Setting Goals

Bend II: Figuring Out Main Ideas

7. Introductions and Text Features Are Clues to Main Ideas
8. Repeated Parts Can Be Clues to the Main Idea
9. Multiple Main Ideas: Finding Big and Smaller Ideas in Each Section of Text
10. Rereading Differently for Different Purposes
11. Thinking in Response to What You Learn
12. Writing about Reading

Bend III: Reading Narrative Nonfiction

13. Getting a Grip on Narrative Nonfiction by First Focusing on Elements of Story: Read-Aloud
14. Reading Nonfiction with Filters
15. Studying Character in Narrative Nonfiction to Make Interpretations
16. Envisioning Narrative Nonfiction Texts in Richer Ways by Including Information
17. Inferring to Gain New Insights about Subjects and Information
18. Nonfiction Readers Teach Others What They've Learned



Up the Ladder Reading: Nonfiction

by Janet Steinberg, Alexandra Roman, and Mike Ochs

The *Up the Ladder Reading: Nonfiction* unit helps students establish essential nonfiction reading habits and invites them to become fascinated by nonfiction. This unit:

- ▶ teaches students to read with alertness, to take in a section of text, ask questions, make predictions as to what the text will be about, and then confirm those predictions or revise them;
- ▶ builds students' stamina, engagement, and fluency through partner reading;
- ▶ teaches students to summarize and synthesize the main ideas across a text, as well as to grow ideas about those main ideas;
- ▶ models rereading for different purposes—to clear up confusion, to make connections, to answer questions, or to challenge their ideas about the text;
- ▶ channels students to do very lean writing about readings;
- ▶ draws on students' fiction reading skills to tackle narrative nonfiction.

Above all, students will learn to read nonfiction with curiosity, engagement, and skill as they learn deeply about the world around them.



To view sample pages, please visit

<http://hein.pub/up-the-ladder-samples>

What Does Daily Instruction Look Like?

As in the Units of Study for Teaching Reading, the predictable habits of the reading workshop framework undergird these Up the Ladder Reading units. Each session within the units represents a day's worth of teaching, and each day's reading workshop is designed to take fifty to sixty minutes. The session begins with a minilesson. Kids sit with a long-term partner while in the minilesson. The minilesson ends with kids being sent off to their own independent reading. As they read, the teacher confers with them and leads small groups. Halfway through that time, the teacher stands and delivers a mid-workshop teaching point to remind readers of an important skill as they work. The workshop ends with a share, and often this interval sets kids up to show their partner the work they did that day.

At the start of every session, there is a section titled **"In This Session"** that crystallizes the focus for the minilesson and give a brief synopsis of what students will do that day.

A section titled **"Getting Ready"** gives teachers important information they will need as they prepare to teach the session including a QR code that links to a video demonstration of the day's minilesson.

Each session contains a **QR code** that links to a video featuring a TCRWP staff developer modeling how to teach the minilesson.

SESSION 8


Repeated Parts Can Be Clues to the Main Idea

IN THIS SESSION

TODAY YOU'LL teach students that readers find main ideas—or *central* ideas—as they read by looking for repeated words or images and asking, "Why is this part so important to the text?"

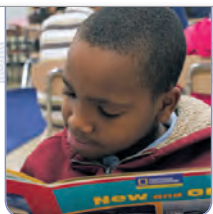
TODAY STUDENTS will look for repeated words or images and ask, "Why is this so important? What is the text teaching about it?" to help them determine the main idea of a text.

GETTING READY

- ✓ Choose a demonstration text containing repeated words or images and, before this session, read the sections aloud that you'll use to demonstrate today. We chose *Toilet: How It Works* by David Macaulay (see Teaching).
- ✓ Provide each partnership with a highlighter and a copy of two pages containing repeated words or images from your demonstration text. We chose pages 6–7 of *Toilet* (see Active Engagement).
- ✓ Be ready to add to the anchor chart, "Ways to Go Deeper into Nonfiction Reading" (see Link).
- ✓ Prepare to display the one-day chart, "Places to pause briefly to think in nonfiction" (see Mid-Workshop Teaching).
- ✓ Be ready to display pages 14–15 of *Mummies* to the class (see Share).
- ✓ Today's minilesson video: 

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MINILESSON

Repeated Parts Can Be Clues to the Main Idea

CONNECTION

Identify nonfiction readers as detectives who look for clues to solve their own mysteries in a text.

"Readers, do any of you like to read or watch mysteries? Reading nonfiction is a little like solving a mystery. Nonfiction readers are like detectives figuring out what that text is trying to teach—they read closely and put together clues to figure out the main ideas. Yesterday, we talked about how readers can often figure out main ideas by looking at the beginnings of sections, and the text features. But as detectives know, sometimes the first place they look doesn't have clues, so they have to keep searching. Today I want to tell you about another place nonfiction readers might look for clues about main ideas."

Name the teaching point.

"Today I want to teach you that readers pay extra attention to anything that repeats in a nonfiction text—words, phrases, or images. These repeating things are often clues, pointing to important ideas. If you notice these, you can ask, 'Why is that important? What is the text trying to teach me about that?'"

TEACHING

Read a snippet of a demonstration text aloud, showing how you look for and then highlight things that repeat.

"Let's try this out together, readers, with *Toilet: How It Works* by David Macaulay. You'll recognize this section, because we've read it before, but now we're going to read it in a new way. This time, the goal is to learn the most important ideas and information from this book—the main ideas—so I'll pause as I read, and we'll think together about what the book is teaching so far. Let's think like detectives, and be on the lookout for any repeating words, phrases, or images, because these might be clues to what's important." I read aloud pages 4 and 5.

"I'm stopping because I see your faces. You are about to explode like me, because you hear something that keeps repeating: the word *toilet*. And I think other words are repeating, too.

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COACHING

Today you'll want to keep your connection particularly short, especially if you choose to read some of your demonstration text aloud in the teaching section of the minilesson.

It's important that you've already read this demonstration text aloud. If you have, you can jump right in during this minilesson to demonstrate the main idea work of this session.

UP THE LADDER READING: NONFICTION

What do you think does that make sense? Readers nodded, and I continued, "So, anytime you're aiming to find the main idea of a section, it helps to look for what repeats. Those repeated words, phrases, and images can be clues to what is most important."

ACTIVE ENGAGEMENT

Set students up to keep determining main ideas by thinking about words that repeat in another section of the text.

I handed partners a copy of pages 6–7 of the book, along with a highlighter. "Now it's your turn to give this a try. See if you can figure out what a main idea of this section could be, trying this strategy of looking for what repeats. Together, read the section. When you find repeats, highlight them on your pages."

As partners worked, I coached them, reminding them that similar words or phrases could count as repetition. When they started to move to main ideas, I reminded them to try saying the main idea in a sentence.

SESSION 8: REPEATED PARTS CAN BE CLUES TO THE MAIN IDEA

Detailed **coaching notes** at point of use offer teachers extra support and promote reflective practice.

Before launching into teaching, the teacher specifically names the **teaching point** for the day. Teaching points generally include a goal and a step-by-step strategy.

... easily see what the text is saying about those words." I dis-
ord *toilet* each time it appeared, along with the images of
ection is the word waste. I'll highlight that too.

... exact word doesn't repeat—a synonym or a similar idea to
nds our waste on its way are both saying the same thing, so

**und, then how you put them together to form a main
ents can repeat the process.**

... se repeating words so important? Why is the author choos-
hem together. Watch me give this a try.

... nd remove repeat so often. Why are they important? What
what does the author David Macaulay most want to teach

... all the clues together. Hmm, . . . maybe a main idea of this
homes.'

*The word toilet seems quite obvious, consider-
ing it's the title of the book! But since readers
are trying out a new skill, it's helpful to make
it easy to get on the right track.*

*You may need to be fairly heavy-handed with
your coaching today to help your readers come
up with main ideas like the examples we give
here, and that's fine. This leap from repeated
words to main ideas is a big one, and the point
of today's session is simply to get your readers
trying this out and approximating, not doing
this perfectly.*

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The **teaching** portion of the minilessons usually demonstrates the step-by-step way in which you go about doing something. This part of the minilesson typically takes about 3–5 minutes.

In the **active engagement**, students try to do what the teacher demonstrated in the minilesson. Everyone participates, sometimes working with a partner, sometimes working on his or her own.

The minilessons end with a **link**, the term that is used to signal that this is a time when you ask youngsters to transfer all they have learned from whole-class instruction to their ongoing work.

Bring students back together and share some of what you overheard partners saying, in ways that will solidify the whole group's understanding.

"Readers, let's come back together. On these pages, a lot of you noticed the word *waste* repeated again, and you also noticed new words and phrases, and even images like *intestine*, *process*, and *collect*. I heard you naming possible main ideas, like, 'Waste is processed and collected in our intestines,' and 'Leftover parts of what we eat become waste that is collected in our intestine to be processed.'"

LINK

Send students off to read nonfiction, reminding them to think about what the book is teaching them.

"As you go off to read, keep in mind you now have a couple of strategies that might help you determine the main idea of a section: studying the beginnings of sections and the text features, and also looking for anything that repeats. Always when you are doing main idea work, it helps to think, 'What seems important? Why is it important?'" I displayed a second point on the chart for the bend.

One way to help kids transfer learning is to offer them multiple strategies for any one skill. As you progress through this bend, you might help kids reflect on which main idea strategies work best for their reading, or you might ask them to be alert to which kinds of texts beg for which main idea strategy.

ANCHOR CHART

Ways to Go Deeper into Nonfiction Reading

Find main ideas by looking for repeating words, images, and

Find main ideas by looking for repeating words, images, and ideas



READING TIME

Supporting Students in Determining Main Ideas in Nonfiction

DURING TODAY'S READING TIME, some students may be jumping into parts of their books that don't lend themselves to the work of today's session in that there aren't many repeated words, phrases, or images. Remind these readers that they can also draw on the previous session's work to find main ideas by looking at the starts of sections and the text features, or they can draw on any of the work from Bend 1, focusing on reading their books with engagement and understanding.

Teach readers not only to collect facts, but also to organize those facts.

Some readers collect zillions of little facts. If you do that, know that it can help to put those facts together into bigger ideas. Ask, "Which facts go together?" and "What bigger idea do these facts represent?"

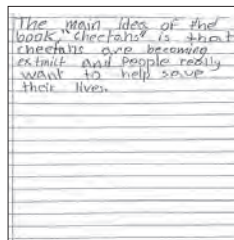
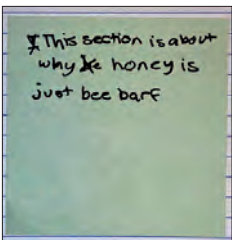


FIG. 8-2 These students jot quick on-the-run main ideas after flagging important parts of their texts.

Support readers to note only important parts and to jot notes about these parts.

If students are highlighting or recording tons of minutia, encourage them to read large chunks of text without stopping and then to look back and select only the important information to flag. After reading on and pausing to select important parts again, it can help to reread the flagged parts and to jot about them.

MID-WORKSHOP TEACHING

"Readers, you have all been reading up a storm! Sometimes after reading for long chunks of time, it can be helpful to pause briefly to think. The 'Places to pause briefly to think in nonfiction' chart can help you know when to pause." I displayed a one-day chart under the document camera. "The important thing is that new information needs to be thought about, to be digested just like food is digested. Will you read on, and pause soon after you come to the end of a section, if your brain is full, or if you are confused?"

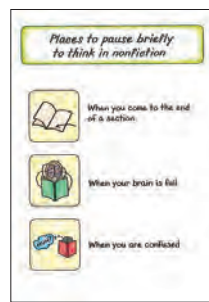


FIG. 8-1

UP THE LADDER READING: NONFICTION

As students work and the teacher moves among them, there will be times when she finds herself wanting to say the same thing to every reader. Those are times she will stand in the middle of the room, ask for all students' attention, and give what we refer to as a **mid-workshop teaching point**.



SHARE

Summarizing to Reinforce Learning

Explain the importance of summary in nonfiction, then offer students a simple way to visualize creating a summary.

"Readers, when you read fiction, you might retell parts of the story by explaining what happened first, then next, then next. Doing this kind of retelling helps you remember what's happening in the story. In nonfiction, retelling is often called *summarizing*, and it goes a slightly different way." I held up my open hand, and said, "To summarize a part of a nonfiction text, you tell the main idea of that part," and I pointed to the palm of my hand, "and some of the details that fit with that main idea," and I pointed to my fingers.

"For example, you'll recall the work we did with our read-aloud *Mummies*." I set pages 14–15 under the document camera. "In this part of the book, the main idea was: 'Some people made their dead into mummies as part of their culture's beliefs.'" I pointed to my left palm to signify a main idea. "Then some of the details were: 'People believed a person's spirit lives on.' This detail explains why mummies were important." I pointed to one finger on my left hand to signify one detail. "Another detail was: 'Different cultures had different ways of making mummies.'" I pointed to a second finger on my left hand to signify a second detail.

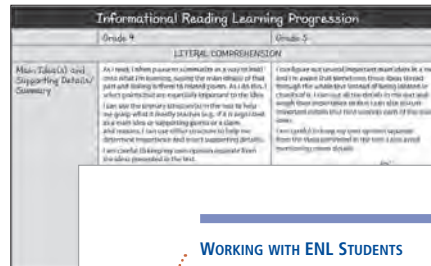
Suggest students choose a part of their book to summarize. Ask them first to practice their summary using their hand as a graphic organizer, then to share their summaries with a partner.

"So readers, let's practice this. Right now, choose a part of a book that you read today, and make a little sum it to share with your partner. Get ready to say the main idea," and I pointed to my palm, "and a few key de pointed to my outstretched fingers. "When both partners have had a minute to practice, share your sumari time, Partner 2 goes first."

Suggest that students transfer this summary structure to their notes, using a boxes-and-bullets form.

"Now that you've talked through some main ideas and key details with each other, take a minute to capt thinking in your notes. A simple note-taking structure that works well to record main ideas and key details is the and-bullets structure. In the box, could you write the main idea you talked about?" I pointed to my palm. "An you write the key details as bullets beneath the box?" I pointed to my fingers.

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WORKING WITH ENL STUDENTS

This session is already very supportive of ENL students:

- ◆ Explicit instruction in this lesson, direct teaching of concepts, academic language, and reading comprehension strategies help ENLs not only learn the language but comprehend the material.
- ◆ In the active engagement, partners highlight repeating words and phrases on copies of the text, which helps guide them toward figuring out main ideas.

To provide additional support for ENLs, you might:

- ◆ Read aloud the demonstration text a day in advance, so that ENL students have additional repeated practice.
- ◆ Create a few models of simple jots that students can use as mentors to help them make connections and keep track of what is important. The simplest of jots, such as words or phrases that repeat, are invaluable beginner jots.

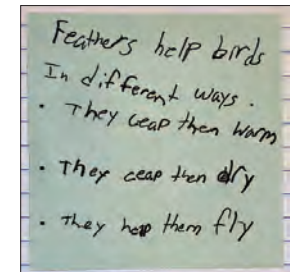


FIG. 8–3 One student tries her hand at boxes and bullets.

Specific support for working with **English learners** is included in every Up the Ladder session.

At the end of each workshop, the teacher creates a way to capture the power of that day's work, to remind readers of what they have learned and to give them the satisfaction of an audience.



To learn more and download Samplers, visit unitsofstudy.com

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UNITS OF STUDY

Reading ♦ Writing ♦ Phonics

The Reading, Writing, and Phonics Units of Study have fast become essential parts of classroom life in tens of thousands of schools around the world and serve as both curricular support and professional development. These groundbreaking series will:

- ▶ provide all the teaching points, minilessons, conferences, and small-group work needed for a comprehensive workshop curriculum;
- ▶ help teachers assess students' reading and writing work, develop their use of self-monitoring strategies, and set them on trajectories of growth;
- ▶ give teachers opportunities to teach and to learn teaching through strong scaffolding and on-the-job guidance from Lucy Calkins and her colleagues from the Teachers College Reading and Writing Project.

“ Good teaching pays off. When you provide students with constant opportunities to read and to write, and when you actively and assertively teach into their best efforts, their literacy development will astonish you, their parents, the school administrators—and best of all, the students themselves. ”

—LUCY CALKINS



Units of Study for Teaching Reading, K–8
(grade 2 shown)



Units of Study for Teaching Writing, K–8
(grade 5 shown)