

Introduction

PREPARING FOR ALIGNED OR COMPLEMENTARY UNITS ON NARRATIVE READING AND WRITING

Because I am a book nerd, I was one of the first of my friends to read the first Harry Potter book. I frequented a bookstore that regularly carried imports, and the first Harry Potter I read was the British version. I dressed up as Harry for Halloween that year, complete with lightning bolt scar and broom, and no one at the party, a party filled with teachers, knew who I was portraying! This is laughable now because Harry Potter is a character who has become so much a part of literary culture. But I had to wait months until most of my friends had read that first book and we could all talk about it. (*Spoiler alert*: skip the next couple paragraphs if you haven't yet read the Harry Potter books. Although, if that's the case, I don't know what you're waiting for.)

When we finally did talk about *Harry Potter and the Sorcerer's Stone*, I said something that angered them more than anything I had ever said: "I really liked the book. But the real bummer is that my favorite character is Dumbledore, and he is going to have to die before the series ends."

My friends were aghast and disgusted: "Why would you say that?"

"Dumbledore is the best wizard in the world. He can't die."

"He's the most powerful!"

I shook my head. "I know. But I also know that Harry is clearly the main character and the hero. He will need to take on Voldemort on his own in order to have his own story arc. That means Dumbledore will need to be out of the picture. Because he's so powerful, it's unlikely he can be put aside or captured. And I also know that names matter. J. K. Rowling named him Dumbledore for a reason. I know I name all my characters for a reason. And because Dumbledore's name is an Old

English term that means bumblebee, and we know bumblebees will die to defend. . . .”

My friends glared. They argued. But I knew, as someone who writes narratives, that I was right. So convinced was I that I wrote down my prediction on a piece of paper and placed it in a sealed envelope for all of us to open when the last book came out. The vindication was bittersweet; although I loved being right, I did miss the beloved character.

The point of this story is not to brag about a moment but rather to unpack how I was able to make a long-term prediction about a character. It was not because I was a voracious reader, although I am, because all of the friends whom I was speaking to are also voracious readers, if not more so. No, the reason I was able to make that prediction, as well as other predictions, inferences, and interpretations in the stories I read, is because I am also a frequent writer of narrative, both personal and fictional.

When one writes, one builds stories, from the inside out. And in the building, we know, because we have done it ourselves, how writers choose which characters to include, names to bestow, settings to describe, and plots to embellish or tamp down. Much like the archetypal hero of many a sci-fi movie, the creator of the code or builder of the reactor who knows its flaws and strengths better than anyone, narrative writers are uniquely positioned to be stronger readers than others.

If you teach your students both reading and writing, chances are good you are familiar with leaning on reading to support your writing work. You have likely read aloud or asked students to read examples of genres you'd like them to read. You live by the adage: “The more you read, the better you write.” You point out beautiful sentences and word choices in books and encourage students to try similar work in their own writing. And all of these things are vital and valuable. My life and teaching were forever changed the first time I picked up Katie Wood Ray’s seminal text *Wondrous Words*, which describes the power and independence writers are given when we teach them to mentor themselves to other writers. Since that book came out, countless other important texts on that same topic have been written, including *Writing with Mentors* by Allison Marchetti and Rebekah O’Dell, *Craft Moves* by Stacey Shubitz, and *Learning from Classmates* by Lisa Eickholdt. I encourage you to explore them if you have not yet read them. Additionally, my dear friends Lester Laminack and

Reba Wadsworth’s brilliant book *Writers ARE Readers* teams up to explore mentor text work alongside a bigger exploration into the reciprocal nature of reading and writing skills.

That said, the notion that sometimes there are certain reading skills that not only might be more accessible if taught from a writing entry point first, let alone perhaps even better taught, is not yet as widespread as one would think. This book, and its sibling book *Writers Read Better: Nonfiction*, add another piece to the discussion.

When we choose how to teach anything, but especially literacy skills, it’s important for us to think about how kids will most successfully access the skills and strategies we’re targeting. Many literacy skills have a reciprocal relationship that can be put to powerful use. Some are best taught from the reading side of the desk. Topics such as genre characteristics, retelling, and intertextuality often seem easier to teach in reading before writing. But other topics, in my experience some of the trickiest to teach, can be more readily accessed if we explore them first in writing. Teaching students to infer in reading is one of the most challenging things I have ever done. But when I first taught it from the other side of the desk, that as writers we “show don’t tell,” suddenly the reading-between-the-lines work needed for inference became so much more accessible. Teaching students to interpret themes in narratives can be fraught with pitfalls and clichés, but when students first look at the way they convey messages and themes in their stories, it is so much easier for them to see those theme signals as readers. Examples of this sort of side-door teaching are many—and backed by research.

One of the most influential pieces of research was “Writing to Read: Evidence for How Writing Can Improve Reading,” a goose bump-inducing report by Steve Graham and Michael Hebert (2010). In this report, Graham and Hebert look to answer the question of how writing can support reading and vice versa. They leave us with three main recommendations. The first, that students benefit from writing about their texts, is important but is only lightly touched on by this book. The second two, however, provide huge foundational support:

II. Teach students the writing skills and processes that go into creating text. Students’ reading skills and comprehension are improved by learning the skills and processes that go into creating text, specifically when teachers

- Teach the process of writing, text structures for writing, paragraph or sentence construction skills (improves reading comprehension)
- Teach spelling and sentence construction skills (improves reading fluency)
- Teach spelling skills (improves word reading skills)

III. Increase how much students write. Students' reading comprehension is improved by having them increase how often they produce their own texts.

(Graham & Hebert, 2010, p. 5)

When I originally imagined this book and its companion, I envisioned a book that was more theory and discussion with student examples sprinkled throughout. However, in my role as a staff developer for the Teachers College Reading and Writing Project, I discovered that the work that seemed to be most successful was not the discussion-based type I was imagining but rather trying out lessons with students alongside the teachers whose classrooms I was invited into. It didn't seem to matter if these lessons were whole class or small group, but once we taught paired lessons, where we first explored a concept in writing and then closely followed that same concept as a reading lesson, any murkiness for the students cleared up. The concept of teaching writing to help support reading seems to be best explored and understood through the lessons themselves, not in the theory and discussion around it. So, for the purpose of both clarity and practicality, I wrote this book and its companion as a series of lessons.

How to Use This Book

When developing the idea for this book and its nonfiction counterpart, I knew that many fantastic educators had walked this road before me. And I knew that many of the teachers who would choose to use this book in their classroom might very well have a strong curriculum already in place for narrative reading and writing. For example, folks who use Lucy Calkins's and the Teachers College Reading and Writing Project's (TCRWP) *Units of Study for Writing* or *Units of Study for Reading* series were likely to be following those lessons closely. (Full disclosure: I coauthored four units in the series and am the director of innovation for TCRWP.) Other teachers might have several excellent support materials such as Ralph Fletcher and Joann Portalupi's *Craft Lessons* or Jennifer Serravallo's *The Reading*

Strategies Book and *The Writing Strategies Book*. Still others might have a basal reading program in place, perhaps with an additional section for writing. Maybe you and your grade team have written your own curriculum. Or perhaps you teach in a school that does not have an official literacy curriculum but rather teaches reading and writing skills within social studies and science—or perhaps thematically.

No matter the case, I want you to know that I designed this book with options, so that no matter what your current reading and writing instruction looks like, the lessons from this book can be easily incorporated into your current literacy teaching. The lessons can be used to supplement your whole-class teaching or referred to as a new bank of small-group teaching options.

One way using this book and its counterpart is different from other reading and writing books filled with lessons is that each of the reading and writing lessons are simpatico. That is, for every reading lesson there is a paired writing lesson that supports and builds on the reading instruction. The lessons for both reading and writing were conceived and crafted together, with a primary focus on reciprocity between disciplines.

A second way this book is different is that, because I know teachers will likely make revisions and changes on the run while implementing its lessons, I know that you will need to make these lessons your own. I can't possibly know what stories make you most excited to read or are most engaging for your students. There's no way for me to know if certain examples are too easy or whether something is inappropriate for your classroom. I did work hard to include an array of different story types, tones, themes, and characters in both the writing and reading lessons. However, not every example given is going to be a perfect fit for you, and you will likely want to make changes here and there. So, to make those changes easier, any part of a lesson that you could easily replace with your own content is written in blue. That way, while planning, you can quickly scan those parts of the lesson and decide if they need to be replaced with your own material or if what I have used will work for you and your students.

The last, and perhaps most notable, way this series is different is that the lesson pairs are planned so that the *writing* lesson is taught first. As described in more detail earlier, many of us are used to seeing how reading can support writing; however, it is not as common (yet) for us to think of how writing can support reading instruction. The premise of this

book is that writing can be a powerful helpmeet for reading if we actively build our instruction to lean on that help.

I see this book being used in one of three main ways:

1. **Pick and choose lessons to complement your current personal narrative, memoir, or fiction lessons or string a few together to create a small detour within a current unit.** This should be fairly simple because a majority of the lessons in this book are less common. This is especially true when considering teaching writing in support of reading, and not the other way around.
2. **Use for conferences and small-group work.** Because, as mentioned, the lessons explore different territory or use techniques not common in other resources, even if you are a service provider, or an interventionist, you are unlikely to have redundancy. However, the skills taught in this book will strengthen *most* readers and writers.
3. **Teach most of the lessons, in order.** It aligns with most state, national, and international literacy standards, so you can alter it and add to it as necessary to build your own curriculum.

No matter which way you decide to use this book, I strongly recommend that you work within the framework of frequently teaching a writing lesson as a scaffold for a reading lesson. Whether this means that you choose to teach your reading and writing units concurrently, teach the writing unit first, or stagger a few writing sessions ahead of the reading work does not matter. What does matter, what will be most advantageous to student learning, is that when you choose to teach these lessons you teach the writing *first*.

This might feel strange at first. Many of us, myself included, are used to teaching reading first, organizing our reading instruction and curriculum to help improve student writing. And, thanks to the brilliant work of Katie Wood Ray (1999), many of us came to understand the incredible power and opportunity afforded by studying mentor texts in reading in order to borrow craft, structure, and other writing moves from published writers. This is still fundamental and important work for teachers and young writers to engage in. I would be hard-pressed to imagine an engaging and productive writing classroom that does not lean on the work done during reading instruction.

That said, this book asks for something different. The lessons in this book, and series, were crafted to lead off with writing. The lessons are designed to build off the research (e.g., Burns, Roe, & Ross, 1992; Calkins, 1983; Chew, 1985; Gentry & Peha, 2013; Graham & Hebert, 2010; Hornsby, Sukarna, & Parry, 1988) showing that not only are reading and writing inextricably connected but also that teaching writing, and specifically linking writing skills to reading work, is a powerful move for deepening comprehension. This has proved to be especially the case when the reading skills being worked on feel particularly challenging, obtuse, or abstract. Many teachers have reported that by flipping the order of instruction to begin with writing before the connected reading lesson, and then by explicitly making those connections for students, the depth as well as speed of understanding was greatly enhanced.

The lessons in this book are organized, ordered, and connected to maximize the effects of teaching this way.

Reading and Writing Workshop Background

The basic ideas and philosophical underpinnings in this book are based on the reading and writing workshop model. I am a member of the Teachers College Reading and Writing Project (TCRWP) community. It is the educational community in which I grew up as an educator, and much of my thinking on and interpretation of the workshop model comes from that community's influence, which leans on the work of such esteemed educators and researchers as Richard Allington, Nancy Atwell, Lucy Calkins, Marie Clay, Irene Fountas, Donald Graves, Stephanie Harvey, Donald Murray, and Gay Sue Pinnell, to name a few.

You do not need to have a reading or writing workshop in your classroom to teach the lessons from this book. However, some key components of the workshop model are assumed in the lesson write-ups of which you might want to be aware.

Structure of the Workshop Model

Generally a workshop session, whether it is reading or writing, includes the following elements:

- Begins with a short lesson, approximately 7 to 15 minutes long, where the teacher discusses a strategy students might use during their work time.

- Next, students have independent work time for anywhere from 20 to 40 minutes. Students might be working independently, with a partner, or in small groups.
- At the same time, teachers work in conferences or small groups with students to support and guide as needed.

If you are not familiar with the workshop model, please be aware that there is less standing in front of the room teaching whole-class lessons and much more teaching to small groups and individuals. This means the lessons in this book are designed to be short to allow students maximum time to practice their reading and writing skills.

Choice Is Key

- In the typical workshop classroom students are not assigned particular books to read or topics to write about. Instead, workshop teachers instruct students in making their own book and topic choices.
- If your students will be reading from a textbook, whole-class novel, or other teacher-selected text, you might want to supplement that material with highly engaging student-selected texts.
- If your students write primarily to assignments and prompts, you may want to give topic choice a try or else consider skipping ahead past the generating-ideas lessons and into the planning and drafting ones. (There are a few places in the book where strategies for managed topic choice are taught, so class topics can work with these lessons.)

Students Access Work at Their Level

- When students are writing we encourage them to pick books that they can read independently most of the time. Although it is not unheard of for students to try to read books above their comfort zone, usually they do this with scaffolds provided by the teacher or other students.
- The same is true for writing. Students' development as writers is paramount. Even if there are grade standards in mind there is an understanding that some students develop more quickly or slowly than their peers. Instead of insisting students hit a prespecified level of writing, teachers work with students individually to design personal goals.

- If your students are reading textbooks or whole-class novels, there's a fairly decent chance that some students might find the texts too challenging or too easy. However, just as mentioned earlier, because the reading strategies work on any text, you can likely teach them within textbooks or whole-class novels. You might also consider teaching them within a content area—such as science or social studies—whether your kids have access to trade books and choice or not. Additionally, you might find that teaching narrative reading and writing, whether fiction or nonfiction, can offer an opportunity to supplement your current reading and writing instruction with accessible texts, even as a short 2-week detour from the textbook.

Additional Components

- Most workshop classrooms also include additional components outside of workshop time that cover other important literacy areas. Things such as read-aloud, word study, and even cursive writing are touched on and used in the workshop, but more time is allotted to them outside of workshop. If you notice a reference in the lesson to texts read aloud to students previously, for example, that is why.
- If you are not currently using the workshop model, consider dabbling in some of those additional components. Chances are good that you probably already read aloud to your students, but perhaps you could more actively link that read-aloud work with your reading and writing lessons. You might already incorporate spelling, conventions, vocabulary, and the like into your day, but perhaps as you work through some of the ideas in this book you might consider more closely aligning the work between the study of words and of reading and writing those words.

Preparing for Writing *First*

As mentioned, the interplay between reading and writing lessons might be different than what you've done in the past if you have paired your reading and writing workshops. Teachers generally discuss getting ready for reading and then use that preparation to help themselves get ready for writing. In this book, we will be doing the opposite. We start by preparing for the writing work, knowing that it will feed the reading work.

To begin, decide what sort of writing you want your students to do. In all but the last part, the lessons are broken up into three types:

1. Personal narrative and memoir
2. Fiction (including realistic fiction, historical fiction, and fantasy)
3. All types of narrative

It is expected that each lesson will be revised to suit each teacher's and his or her students' needs.

The lessons assume that students pick their own story ideas. This is because research (Bonyadi, 2014; Graves, 1983; Kohn, 1993) and personal experience has taught many teachers of writing that students write best when they have an element of choice and agency in their projects. When students are given topic choice, whether writing in their dominant or even a new language (Bonzo, 2008), they are likely to write with more volume, fluency, and intentionality. One of the easiest ways to improve student writing quality is to allow them to choose their topic (or in some cases, subtopic).

After you have chosen the type of writing you would like your students to engage in, you will want to choose mentor texts, that is, texts written by professional authors in the *style* and *form* in which you would like your students to write. Many in the writing workshop community have come to believe that the best mentor texts are those that focus on a different type of character, setting, or plotline than the one the student is developing. This is because it lessens the chances students will feel compelled to overrely on (and perhaps unintentionally plagiarize) a mentor text.

Many of the texts you choose for the reading lessons could be good candidates for mentor texts. A strong mentor text has these features:

- Demonstrates the *qualities* of writing that will be taught
- Is approximately the length students will write
- Is slightly above students' current writing abilities
- Is readable to many students
- Is a text you and your students like and will find engaging through repeated readings
- Could be a text written by current or previous students

Gather any supplies necessary for students to use while writing and you to use while teaching. Students should have the following:

- Writing notebooks
- Plenty of loose paper
- Folders
- Pens (ideally a variety of colors available)
- Sticky notes
- Highlighters

If you plan to have students work and publish digitally, organize those tools as well. (See the description of digital options discussed shortly.)

For yourself, gather chart paper or whatever tools you plan to use to visibly record your writing instruction. Think about and perhaps prepare a demonstration text you will use throughout the lessons. A demonstration text is threaded through many of the lessons that you can certainly use as is or revise to more closely match your and your students' needs. Some teachers like to closely model their demonstration text off their individual class needs. This is a wonderful idea that can be done easily by gathering a few samples reflecting a range of your students' initial narrative writing tries.

Preparing for Reading

As you likely already imagined, preparing for reading requires a bit more legwork. Perhaps the bulk of preparation goes into gathering texts for students to read.

The reading work in this book can be done in a variety of ways with any number of text types or situations. You might wish to teach the lessons in a pure workshop model where students choose the texts they read. You might want to teach the lessons as an overlay of a content-specific unit you are currently doing. You could teach many of these lessons while students are using a textbook. Here are a few possibilities for texts that can be used for the reading components in this book:

- High-interest trade books at accessible reading levels for each student
- Trade books organized around a class content area (such as medieval Europe or human anatomy)

- Short stories from magazines or anthologies and permission-granted photocopied material
- Online resources
- Textbooks
- E-books or apps or websites connected to digital libraries

Read-Aloud Texts

First, gather possible read-aloud texts that will become touchstone texts you and your class will refer to again and again throughout the unit. You might decide that these same read-aloud texts will be suitable for class mentor texts too. Some of the best read-aloud books are those that lend themselves to being performed by a reader (you) and lead to a shared experience with an audience (students). These texts feature compelling characters and intriguing storylines that are shown off by reading them aloud. Authors featured in this book, such as Jacqueline Woodson, Neil Gaiman, and Carmen Agra Deedy particularly lend themselves to being read aloud.

Independent Reading Texts

Next, gather texts for students to read independently and with their partners or clubs. If you choose to have your students read their textbooks, it is still a good idea to have a variety of trade books, short story collections, and online resources available to complement what's available in their textbooks. Ideally, there will be enough texts to keep students reading independently the entire time, although this may not always be possible. In that case, you might want to organize your texts in such a way that students can swap with each other or else partner with another class and swap. Some teachers ask students to lend texts from home or use a teacher library card to check out books from the local library. The key is to be sure students have enough to read through the course of the unit.

Additionally, make sure that the texts available for students to read in the classroom allow for a range of reading accessibility; include a wide range of life experiences, cultures, religions, and family structures; and are irresistible to everyone.

Additional Reading Tools

Also gather other reading tools for students and yourself, whatever those might be. For your teaching, these might be many of the same tools

you use in your writing instruction, including chart paper, sticky notes, highlighters, and chart markers. For your students, you might consider the following:

- Reading notebooks
- Sticky notes
- Index cards
- Highlighters
- Reading logs
- Book sleeves, bags, bins, or another way to keep their books together

Consider investing in baskets that can help store and organize books according to author, genre, or theme.

Timing and Scheduling

In general, many workshop practitioners recommend 45 minutes or more for writing workshop most days of the week and approximately 60 minutes or more for reading workshop most days of the week. Depending on your school schedule and beliefs, this may be way too much or not nearly enough. However, the lessons and activities in this book are designed around those guidelines, so if you have less or more time available, you can shrink or expand accordingly.

When scheduling the lessons, remember that this book is designed for the writing lesson to be taught *before* the paired reading lesson. Both lessons can happen on the same day, but the writing lesson can also happen a day or two ahead. Most of the reading lessons refer to the paired lesson but do not specify when that lesson must take place. Depending on other teaching you might be doing, especially if it's in the content area, some paired lessons could be taught days apart with several other lessons taught in between.

Read-Aloud

This book does not directly address read-aloud. However, many lessons assume that books have previously been read aloud to students, and these books are mentioned directly. Ideally most workshop teachers have additional time, outside of workshop time, to read aloud selected texts to

their students. This can take anywhere from 5 to 30 minutes and usually includes discussion time.

The best texts for this are those that lend themselves to being read aloud:

- They have language that sounds good orally.
- They are engaging stories.
- They allow for the teacher to demonstrate to students how to orchestrate narrative reading skills.

This last point means teachers can show how in one page a reader might predict, synthesize, question, and determine importance in concert. Wise teachers often double-dip their reading and writing texts, opting to read aloud a text that will be used as a writing mentor but also allows for reading work. Throughout this book, whenever possible, texts are recommended that will work for both reading and writing instruction and are particularly fun or lyrical when read aloud.

It is not possible to overstate how important it is to students' language, reading, and social-emotional development to be read aloud to daily. Additionally, daily read-alouds of texts of the same genre students are writing allow students to get a deep sense of how narrative texts can help them envision what is possible for their own writing.

Digital Considerations

In each section of this book you will find lessons specifically aimed at classrooms using digital tools. Although the rest of the book is not written specifically for schools using digital tools, there is no reason why *all* of the lessons could not be taught using 100% digital tools. In fact, if yours is a one-to-one school, you will likely find many of the lessons intuitive to teach digitally or at least find it simple to offer students digital options. There are many different ways this can look, and if you are digitally savvy, you likely already translate work digitally regularly. If digital literacy is new to you, you might consider checking out the work of Troy Hicks, Katie Muhtharis, and Kristin Ziemke (see reference section for titles).

For those of you who would like some ideas to start with, here are a few options you might consider:

1. Go with a writing notebook, whether analog or digital.

Many teachers like the portability and affordability of the paper notebook, which students can take anywhere from the soccer field to the swimming pool. If it gets wet or dirty it is not a big tragedy. Other teachers swear by the generative powers of the old-fashioned pen in hand. However, you might decide to go with a digital platform if your students have access to portable digital devices that are able to travel back and forth from home to school. There are many notebook applications, such as Evernote and Noteshelf, that students can use for generative work. Some teachers prefer students stay in the same word processing application throughout the writing process, including what is commonly called the notebook phase. This is definitely an option; however, many teachers find that moving from one format to the next is helpful to symbolically differentiate between the generative and drafting process.

2. Choose a word processing program that allows students to track changes or to save multiple versions of drafts so that revision and editing moves can be easily tracked. Some teachers like Google Docs because of its history features. Others prefer using Word and insist students use the track changes feature.

3. Have students read e-books and online. There are a multitude of texts available and endless libraries. And one of the huge advantages of digital tools is the ability to access countless texts instantly. However, current research, such as that by Maryanne Wolf (2018), also tells us that reading comprehension is affected by the use of digital tools. Because of that we should actively teach reading comprehension specific to e-books as well as multimodal online texts (involving hyperlinks, video, and the like). In other words, yes, digital reading is important, but so is our active monitoring and teaching of it.

4. Make paper books and texts available as well. Even if your school has decided to be all digital all of the time, it is important that there is some time for students to work with analog materials as well. We want them to notice the differences between reading from paper and digital texts—both the pros and the cons. Because the research is still developing around reading and writing

digitally, we should make sure our students are able to fluently move between both.

Providing Access to All Students

Finally, you will notice as you make your way through these lessons that a majority of them should be accessible to most students. This is not accidental but by design. I have a particular passion, developed over years of being an educator and parent, to make learning accessible to as many students as possible. Luckily, the workshop model is naturally accessible because students always have choice and lessons end with students being reminded that they have a repertoire of strategies they can choose from. However, if you do not typically use the workshop model or it is new to you and you are trying it for the first time, this can feel very different than assigning something and expecting that all students will be working on the same goal and activity for an entire class period. The good news is that many of the techniques described in this book that make the lessons accessible can be applied outside the workshop model.

Because the lessons rely on students' own writing pieces and independent reading texts, the strategies should be applicable to most situations. When the concept seemed particularly challenging, I tried to include additional scaffolds to offer more access. This includes but is not limited to the following:

- Heavy use of teacher demonstration
- Guided practice whenever appropriate
- Plenty of opportunities for talk, sketching, and other ways of practicing skills
- A strong emphasis on engagement
- Use of multilevel texts

If you or your school employs the Universal Design for Learning (UDL) framework, you will find that most of the lessons align well or can be easily aligned with that framework.

How the Book Is Set Up

Each section of this book is set up to support a different part of the writing process, pairing it with the appropriate reading work. The lessons begin in Part 1, Lessons for Generating Story: Envisioning Characters and Setting, wherein students can choose and rehearse their best narrative writing ideas alongside interpreting a narrative book's purpose in their reading life, with lessons that highlight strategies for nonfiction, fiction, or both. Part 2, Lessons for Drafting a Narrative, Following Plot, and Finding Significance, features a variety of techniques for drafting in fast and compelling ways, as well as early front-end revision work paired with one of the trickiest things for students to understand—authors' craft moves. In Part 3, Lessons for Revising for Meaning and Significance: Analysis and Critique, the lessons get meatier as the writing work takes on more importance and students learn to transfer their own choices as writers to judging the choices of the authors whose work they are reading. This section has some of the most accessible lessons for teaching inference and interpretation work in reading, using writing as the entry point. The book wraps up with Part 4, Lessons for Perfecting the Prose and Purpose: Deep Interpretation. As you might imagine, these lessons are geared toward teaching students strategies for using a microscopic focus in their revisions and edits, always grounded in purpose, while using that concentration to help notice the myriad choices the authors of the books they read make. Students will see how their final decisions as writers have a direct effect on how their audience takes in their work and vice versa.

My Hopes for This Book

My biggest hope is that you and your students will walk away with a steadily deepening love of the connections between reading and writing. Particularly, expanding on the notion that the more writers create narrative, whether fiction or nonfiction, the deeper their grasp of the interconnectedness between the reading and writing sides of the coin, that whether they are reading a novel or binge-watching their favorite television show, they are thinking about the moves the authors of those tales made in large part because the students themselves have made them.

My second hope is related to the first, except it goes specifically into the craft of story. Of course, I want students to get as lost in writing stories as

they do in reading them. But I also believe there is something thrilling as a writer, when you're reading a book you are truly enjoying, to stop and say, "Wait, I can do that!" or to be writing a scene and flip back to a beloved story to try out a particular craft move. I hope to hear that students' love of reading grew exponentially as they saw familiar writing moves reflected in the pages of the books they read—that they permanently saw themselves placed as part of the literacy club, knowing that they work on both sides of the desk.

My third hope is perhaps my loftiest. You will notice throughout the book, subtly and perhaps not so subtly, that I actively include examples of lots of different voices and perspectives that represent various stories we might expect our students to read and write. I hope that all of our classrooms are filled with a diverse array of books that represent the citizens that populate our world. However, I also know our classroom libraries are limited by current book publishing practices that are still not inclusive of all our children's life experiences and identities. That said, when teaching this unit, your students will likely have many mentors for writing craft and process but not many for content. My hope is that you will speak openly about these things and encourage your students to become their own writing mentors, as well as writing mentors for their peers. And that the stories your students write live not only on our bulletin board walls but in your classroom and school libraries as well, so that they can serve as books to read as well as books to study as mentors for future students looking for their own faces among the stacks.

