Unit 3 Writing: Writing for Readers: Writing Readable True Stories

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 2**
Length: **12 weeks**
Status: **Published**

Brief Summary of Unit

In this unit, Kindergarteners learn to write so others can read their work. They practice using spaces, sounds, and clear letters, as well as rereading and revising, so their stories and ideas can be shared with friends, teachers, and family. Students learn strategies for editing and revising—such as adding details, fixing letters, and spacing—while continuing to see themselves as authors with important stories to tell. By the end of the unit, students produce writing that others can read more easily, showing growth in clarity, sound-symbol correspondence, and audience awareness.

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision: June 2024

Pacing Guide

Please refer to this Language Arts Reading and Writing Workshop Pacing Guide for grade K; mentor sentences will be paced and aligned within the Grammar and Conventions section.

A sample Literacy Schedule Across a Week for both full and half-day is accessible in instructional materials section of the Grades K-5 folder

Essential Questions

- Bend 1: How can writers share real stories with others by storytelling, drawing, and writing?
- Bend 2: How can writers make their writing easy to read by thinking about spelling, spaces between

words, matching pictures and words?
- Bend 3: What can writers learn from mentor authors to improve their writing?

Standards

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

Writing (W)

- W.NW.K.3
- W.NW.K.3.A
- W.NW.K.3.B
- W.NW.K.3.C
- W.RW.K.7

Speaking & Listening (SL)

- SL.K.1
- SL.K.1.A
- SL.K.1.B
- SL.PI.K.4
- SL.UM.K.5
- SL.AS.K.6

Language (L)

- L.WF.K.1
- L.WF.K.1.C
- L.WF.K.1.F
- L.WF.K.2.F
- L.WF.K.3.B

- L.WF.K.3.C
- L.WF.K.3.D

TECH.8.1.2.B.1	Illustrate and communicate original ideas and stories using multiple digital tools and resources.
TECH.8.1.2.D.1	Develop an understanding of ownership of print and nonprint information.
TECH.8.1.2.E.1	Use digital tools and online resources to explore a problem or issue.
TECH.8.2.2.A.5	Collaborate to design a solution to a problem affecting the community.

Performing Arts Standards

1.4.2.Cr1: (a). Propose potential character choices and plot details in a guided drama

experience (e.g., process drama, story drama, creative drama). (b). Collaborate with peers to conceptualize props, costumes, and scenery in a guided drama experience (e.g., process drama, story drama, creative drama). (c). Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

1.4.2.Cr2: (a). Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). (b). Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr3: (a). With prompting and support, contribute to the adaption of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). (b). Identify similarities and differences

in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama). (c). Independently imagine multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama) and collaboratively create multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Pr5: (a). With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama). (b). Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Pr6: (a). Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.

1.4.2.Re8: (a). With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). (b). Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama). (c). Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cn10: (a). With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g.,

process drama, story drama, creative drama).

Students Will Know/Students Will Be Skilled At

By the End of this Unit:

- Students will think, plan, (touch and tell, sketch), write, revise, and edit personal narrative writing.
- Students will make a beginning of their story
- Students will show what happened in order
- Students will use details to help readers picture their story
- Students will make an ending to their story
- Students will show a feeling at the end

Evidence/Performance Tasks

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

Formative:

- Answer essential questions
- Teacher observations/conferring notes
- Turn and talks
- Partnerships rehearsing their writing
- Peer Conferences
- Writer's Notebook (quick writes/drafts/prewrites)
- Writing Conferences: Individual and small group
- Writing Partnership work and discussions
- Writing folders with student work
- Writing pieces to note the growth need of the writer

Summative:

- Students should have 2-3 final pieces to score not including the post assessment.
- Published pieces
- Teachers College Reading and Writing Project Learning Progressions
- Teachers College Reading and Writing Project Rubrics and Student Samples
- Rubrics: created for the standards-based report card as well as teacher-created.
- Standards should be addressed as reported on the Standards-Based Report Card

Benchmark:

- Benchmark writing assessments: opinion, narrative, and informational, scored using rubrics, district-created and provided.
- Located in the shared Grades K-8 Language Arts folder on the Google Drive, reported three times per year

Learning Plan

Our primary writing instruction follows a balanced literacy approach including a number of strategies and techniques in Writing Workshop. These include mini-lessons, shared writing, interactive writing, independent writing, guided drawing, small group strategy instruction, one-to-one conferencing, and partnership work. Writing Workshop emphasizes immersion, independence, and choice. Individual conferences with each student will address specific needs of the reader. Each unit ends with a celebration of learning where children share their writing with others in the school community.

Lessons should follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses "think alouds" when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Writing/Student Conferences: Provides time for students to do independent writing while teacher confers with individual students, works with small groups, or writing clubs.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point.

For teaching purposes, see attached template for structure of a Writing Workshop lesson. Change red font to match your teaching point. Clickhere.

Here is a sample of a Writing Workshop template. Clickhere.

The architecture of a writing conference includes:

- Research
- Decide
- Teach and Coach with guided practice
- Link

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

Please reference the **Phonological Awareness scope & sequence.**

Before Beginning this Unit

Before beginning this unit:

- Prepare writing center with:
  - 3-page writing booklets
  - Pens, pencils, crayons, markers
  - Sticky notes, paper flaps, staplers, tape, speech bubbles

- Clean out Writing Folders to prepare for new unit

Materials

The materials used in this course allow for integration of a variety of instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

The core materials for this unit include the Units of Study in Writing for grade K, The Reading and Writing Project at Mossflower, 2024-2025.

For Fountas & Pinnell classroom shared reading and interactive read aloud books that link to each unit, please see the FPC and Units of Study Crosswalk.

Instructional Materials

Please use this link to access instructional materials which correspond with this unit.

Possible Readaloud Texts

- *My First Soccer Game*, Alyssa Satin Capucilli
- *My First Ballet Class*, Alyssa Satin Capucilli
- *Scaredy Squirrel*, Melanie Watt
- *How to Dress a Dragon*, Thelma Lynne Godin
- *How to Train a Train*, Jason Carter Eaton
- *How do Dinosaurs Say…..*, Janes Yolen
- *How to Babysit a Grandma*, Jean Reagan
- *How To Make Slime*, Lori Shores
- *How To Make Bubbles*, Erica Shores
- *How To Make A Liquid Rainbow*, Lori Shores
- How to Carve a Pumpkin in *The Pumpkin Book* by Gail Gibbons
- How a House is Built by Gail Gibbons
- Building a House by Byron Barton
- How to Make Salsa by Jamie Lucero
- Make a Valentine by Dale Gordon
- How to Make a Hot Dog by Joy Cowley
- Peanut Butter and Jelly by Nadine Nernard Westcott
- *Applesauce*, Level B, Raz-Kids
- *Making Salsa*, Level C, Raz-Kids
- *Let's Make Lemonade*, Level D, Raz-Kids

- TV Remotes by Robin Koontz (Level E)
- Crayons by Vanessa Black (Level J)
- My New Team by Ryan and Krystle Howard (Level J)
- Ice Cream by R.J Bailey (Level J)
- Peanut Butter by R.J. Bailey (Level J)
- Paper by Erica Donner (Level J)
- Go-Karts by Jeff Barger (Level K)

Chronological Order Video Clips:
Ham Shows Smalls How to Make S'mores (The Sandlot)
I Suppose You're Gonna Fly (Space Jam)
Making Friends With a Dragon (How to Train Your Dragon)
Gotta Go (Spider-Man Miles Morales 2018)

Guided Drawing Website

- How to Draw a Doughnut Stack. Click here
- How to Draw a Bunny with Shapes. Click here
- How to Draw a Dinosaur with Shapes. Click here
- How to Draw and Ice Cream Cone. Click here

Possible Teaching Charts

- How-To Writing
- How To Helpers
- Information Writing Checklist
- Learning from a Mentor How-To Text
- **Heinemann link with login information for anchor charts and other teacher resources & materials**
  (username: deacon@cranfordschools.org. password: Hillside125)

Pathways to Intervention

Fountas & Pinnell Crosswalk Kindergarten Click here.

Teacher Resources

- *Units of Study for Teaching Writing*, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade K Heinemann, 2024..
- Resources for Teaching Writing CD, Grade K, Heinemann, 2013.
- *The Writing Strategies Boo*k, Jennifer Serravallo

- *About the Authors*, Lisa Cleveland and Katie Wood Ray
- *More About the Authors*, Lisa Cleveland
- *In Pictures and In Words*, Katie Wood Ray
- *Patterns of Power*, Jeff Anderson
- *Assessing Writers*, Carl Anderson
- Kinderconfidential Blog
- Heinemann website: https://www.heinemann.com/extracreditclub/home.aspx for anchor charts, unit resources, and other online materials. (Consult with building principal or literacy team for access).
- Cranford Public School Grades K-5 Google Folder for instructional materials
- **Florida Center for Reading Research**

Suggested Strategies for Modifications and Accommodations

Content specific accomodations and modifications as well as Career Ready Practices are listed here for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504.

The structure of writing workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students have individualized choice of topics within each unit.
- Individual conferences with each student will address specific needs of the writer.

Possible accommodations during writing workshop include, but are not limited to:

- Use visual presentations of all materials to include organizers, charts, word walls.
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to compete a task or project
- Take frequent breaks
- Use an alarm to help with time management
- Mark text with a highlighter or other manipulative such as a post-it
- Receive help coordinating assignments
- Answering fewer questions or completing shorter tasks
- Create alternate assignments or homework
- Provide distinct steps in a process; eliminate unnecessary steps, as needed.
- Manage executive function by scaffolding process and amending deadlines
- Access speech to text function on computer

For possible modifications to content during writing workshop, please . . .

- Consult with Cranford Problem Solving Team (CPST) at your school, as needed.
- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.
- Refer to the Strategies for Striving Students and Pathways to Intervention documents in the Grades K-5 folder for specific appropriate interventions.

Framework for Alternative Setting (LEAP Program at Lincoln School)

In our K–5 alternative school setting, each class consists of students who require a highly personalized approach to reading instruction. The district's core Reading Units of Study will continue to serve as the primary reading curriculum framework; however, lessons will be further adapted to ensure accessibility and engagement for all learners. Teachers will use a combination of pacing adjustments, flexible timing, and individualized goal setting to meet students at their current skill levels. Instruction will be delivered through a blend of whole-group, small-group, and one-on-one settings, with intentional scaffolds in place to build confidence and reduce frustration. Please see this document for detailed information.