

Mendham Township School District  
Writing Curriculum  
Grade 3

**Grade 3 Unit 1: Launching Writing Workshop with Small Moments**

Stage 1: Desired Results

Writing Level Benchmark: Narrative Continuum 4-5

Unit Goals:

- Writers use everything they have learned in previous writing workshops to make third grade writing workshop the best it can be.
- Writers solve problems on their own to become more independent writers.
- Writers use a variety of generating strategies to come up with writing topics.
- Writers focus their writing on the seed of the story as opposed to writing a watermelon story.
- Writers draft their stories by unfolding the detail bit-by-bit as it is seen in the movie in their minds.
- Writers use four different types of detail to craft their stories (action, dialogue, setting, internal thought).
- Writers revise their stories to make sure all the details from the movie in their minds are included in the writing.
- Writers edit their stories using “editing lenses” to focus on specific grammar skills.

Essential Questions:

- What can writers do to make their writing the best it can be?
- What are personal narratives?
- What are the steps in the writing process?
- How can writers be independent problem solvers during writing workshop?
- How do writers generate story topics?
- What is a watermelon? What is a seed?
- What are some rehearsal strategies writers use before drafting?
- What do writers consider while drafting their stories?
- How do writers revise their writing?
- What are some “editing lenses” that writers use?

Skills/Knowledge:

- Students will be able to write journal entries in their writer’s notebook to collect story ideas.
- Students will be able to write personal narrative stories with a focus on a seed topic.
- Students will be able to identify the seven stages of the writing process.
- Students will be able to independently problem solve during writing workshop.
- Students will be able to use several strategies for generating writing topics.
- Students will be able to differentiate between a watermelon topic and a seed topic.
- Students will be able to use several strategies for rehearsing their stories prior to drafting.
- Students will be able to unfold their stories bit-by-bit to include many details when drafting.
- Students will be able to use several strategies to revise their stories so that their writing includes different types of detail.

- Students will be able to edit their writing using “editing lenses” that focus on specific grammar skills.
- Students will be able to effectively participate in writing conferences with a writing expert.

Common Core Standards for ELA:

W.3. 3, 4, 5, 6, 10

SL.3 1-6

### Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

### Stage 3- Learning Plan

*\*Begin with a baseline assessment of small moment personal narrative writing.*

#### Collecting (3-4 days):

1. Writers get ready to write by setting up places and tools that will make it easy for them to write well. Writers think...”What have I seen or done in other years that really made writing work for me? What can I do this year to make writing work really well?”
2. Writers study personal narratives and record noticings about the genre.
3. Writers are collectors of stories. They generate many ideas in their writer’s notebooks and write longer about some of them (idea vs. entry).
4. Writers never just sit there, they always keep writing. Writers need to be independent problem solvers in their own writing process (introduce chart of strategies to try when they think they are done).
5. Writers use strategies to generate writing topics remembering moments with people, places, and things.
6. Writers actively participate in conferences with more experienced writers. The job of the experienced writer is to figure out how to help the younger writer. The job of the younger writer is to teach the experienced writer how he/she can help him/her.
7. Writers zoom in on small episodes telling the parts of the story that matter (watermelon vs. seed). *Mid-workshop interruption:* Another strategy for generating story ideas is to break apart a watermelon experience into seeds.
8. Writers pick a strong emotion and generate story ideas about times they felt that way. Writers select a seed to write about for the rest of the unit.

#### Rehearsing (3-4 days):

9. Writers rehearse their stories by making a movie in their mind and planning the details. They stretch their stories by...
  - Putting it on their fingers
  - Writing across mini-books
  - Making timelines
  - Sketching storyboards
  - Telling it to a partner
10. Writers rehearse their stories by trying to start it in a different place (For example...begin the story right before the action).
11. Writers decide which version of their story is either the clearest, the most meaningful, or the most focused so that they can draft it outside of their writer’s notebooks.

12. Drafting (2 days)

13. \*Have students draft on one side of lined paper and skip lines.

14. Writers unfold their stories bit-by-bit down the page to create a draft.

15. Writers continue to unfold their stories bit-by-bit with vigor and enthusiasm.

Revising (4-6 days):

16. Writers show the important parts of their story rather than just telling them. Sometimes writers need to cut their writing where they need to show not tell in order to add more paper for more words.

17. Writers stretch the most important parts of their stories by making sure they have plenty of the four types of details (action, setting, dialogue, internal thoughts).

18. Writers try on different leads and pick the strongest one for their story.

19. Writers try on different closings and pick the most meaningful one for their story.

Editing (2-3 days):

20. Writers use editing lenses to focus on a specific way to edit their pieces, such as...

- Checking for sentence fragments (complete sentence includes a who and a what)
- Making sure each sentence ends with a punctuation mark
- Making sure each sentence starts with a capital letter
- Starting a new paragraph when...
  - The story moves forward in time
  - A new character starts talking
  - A new event takes place
  - The story moves to a new setting

Publishing:

21. Writers format a heading at the top of their published piece (Name, Date, Genre, Title)...*see PowerPoint slide*

22. Writers publish their pieces by moving through all the pieces of their draft slowly and combining them into one.

Celebrating:

23. Writers share their writing pieces with the community and provide positive feedback to other writers (use the charts around the room to write comments).

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 3; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*,



## Grade 3 Unit 2: Raising the Quality of Narrative Writing

### Stage 1: Desired Results

Writing Level Benchmark: Narrative Continuum 5

#### Unit Goals:

- Writers set goals for themselves to improve the quality of their writing, and they reflect on newer pieces to ensure that their goals are met.
- Writers increase writing stamina by writing with vigor in their writer's notebooks.
- Writers determine what they really want to say to their readers and focus their stories accordingly.
- Writers identify the heart of their stories and stretch those moments out for their readers by including additional detail.
- Writers paint with words to show their readers what they are really trying to say as opposed to telling the reader.

#### Essential Questions:

- How do writers set goals for themselves and be sure that their goals are met?
- How do writers write with vigor?
- How do writers focus their stories on what they really want to say?
- What is the heart of a story?
- How do writers make sure readers slow down when reading the heart of their stories?
- How do writers paint with words?

#### Skills/Knowledge:

- Students will be able to look critically at their own writing and set goals for improvement.
- Students will be able to generate story topics more quickly and efficiently using the many strategies taught in writing workshop.
- Students will be able to identify the heart of their stories by creating a story mountain prior to drafting.
- Students will be able to include small details into their writing that hold the real meaning of their story.
- Students will be able to use the strategy of *showing, not telling* to elaborate the heart of their stories.
- Students will be able to craft leads that draw their readers in and closings that reflect the true meaning of their stories.
- Students will be able to use a repertoire of editing strategies, including punctuating dialogue, using mini-word walls, and adding commas/conjunctions, to make their writing the best it can be.
- Students will be able to publish their writing pieces by moving through all the pieces of their draft slowly and combining them into one.

#### Common Core Standards for ELA:

W.3. 3, 4, 5, 6, 10

SL.3 1-6

### Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

## Scored Published Piece (using appropriate rubric)

### Stage 3- Learning Plan

#### Teaching Points:

- Writers analyze previous writing pieces and set goals to raise the quality of their narrative writing (kid-friendly writing rubric).

#### Collecting/Choosing a Seed:

1. Writers hold on to the strategies they have learned about writing along the way. Writers use their repertoire of generating strategies to continue to collect story ideas.
2. Writers generate story ideas by thinking about firsts and lasts in their lives.
3. Writers choose a seed idea that calls to them because it carries such strong meaning for them. They can't help but develop it, to bring out the beauty of the story.

#### Rehearsing:

\*Mentor texts... *When Sophie Gets Angry* & *Peter's Chair*

4. Writers use their repertoire of rehearsal strategies to stretch their stories (making a movie in their mind).
5. Writers identify the heart of the story and allow it to drive their writing (*When Sophie Gets Angry* teaches how to identify the heart of the story).
6. Writers use story mountains to determine the heart of their story. (*Peter's Chair* models story mountain and teacher models with an example).
7. Writers reflect and write in their notebooks about why they are *really* telling the story (see PowerPoint slide of prompts).
8. Writers include small details that hold the real meaning of their story (add those details to Peter's Chair story mountain and teacher models with example). These details show the real meaning.
9. Writers put themselves in the skin of their character (which is them in a different time and place) in order to tell the story as it's unfolding and include all the small details that show the real meaning of their story (story tell to a partner).

#### Drafting:

10. Writers review the movie in their minds making sure they include all the small details that show the real meaning of their story when drafting.
11. Writers spin all they know about narrative writing into their draft.

#### Revising:

12. Writers show readers the heart of their stories rather than telling them (all parts in the story are not equal; the heart gets more details than the other parts, causing the reader to linger at this point of the story).
13. Writers paint with words to help them show not tell the heart of their stories (similes, metaphors, onomatopoeia).
14. Writers use the four types of details to emphasize thoughts and feelings that match the real meaning behind their stories.
15. Writers act out the heart of their story in slow motion to capture the details that reflect the real meaning of the story.
16. Writers try on different leads and pick the strongest one for their story.

17. Writers craft a scene for the closing of their story that reflects the real meaning of their story (*Fireflies*).
18. Writers revisit their goals for improving their personal narratives to be sure that those goals were accomplished in their drafts.

Editing:

19. Writers use their repertoire of editing strategies to make their writing the best it can be by rereading their writing through each lens.  
Additional editing strategies for this unit include...
  - Punctuating dialogue
  - Mini-Word Wall
  - Comma/Conjunction

Publishing:

20. Writers format a heading at the top of their published piece (Name, Date, Genre, Title)...*see PowerPoint slide*
21. Writers publish their pieces by moving through all the pieces of their draft slowly and combining them into one.

Celebrating:

22. Writers compare their two personal narrative pieces and provide their own positive feedback using the charts around the room.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.
- Consider adding flashbacks and fantasizing for advanced writers.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 3; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

## Grade 3 Unit 3: Persuasive Review

### Stage 1: Desired Results

#### Writing Level Benchmark:

#### Unit Goals:

- Writers will recognize the difference between writing that tells a story and writing that states an idea.
- Writers will state a claim and support it using several pieces of evidence.
- Writers will use the strategies that critics use to convince audiences when writing their own persuasive reviews.
- Writers will use an organized essay structure when writing their persuasive reviews.
- Writers will identify their target audiences and consider these audiences when crafting their persuasive reviews.
- Writers will use the strategies that they naturally employ when verbally debating to make their persuasive reviews more convincing.
- Writers will internalize the power of their writing by sharing their reviews with others.

#### Essential Questions:

- What is the difference between narrative writing and persuasive writing?
- What strategies do critics use to make their reviews more convincing?
- How are persuasive reviews structured?
- How do I create a claim for my persuasive review?
- How do I back up my claim with supporting evidence?
- How do I organize my ideas using boxes and bullets?
- How do I make my review specific and convincing?
- What is my target audience?
- How does my target audience affect how I write my review?
- How do I verbally debate about my opinions?
- How does writing have power?

#### Skills/Knowledge:

- Students will be able to recognize the difference between narrative writing and persuasive writing.
- Students will be able to generate writing topics by seeing their lives through the eyes of a reviewer.
- Students will be able to make strong claims about their opinions.
- Students will be able to use supporting evidence to back up their claims.
- Students will be able to use boxes and bullets to organize their essay ideas.
- Students will be able to participate in a verbal debate about their opinions.
- Students will be able to make their evidence more specific by stretching their original ideas.
- Students will be able to use transitional words and phrases to make their reviews flow more smoothly.
- Students will be able to draw the reader in with a strong introduction.
- Students will be able to leave a lasting impression on the reader with a convincing conclusion.
- Students will be able to share their reviews with a larger, public audience.

#### Common Core Standards for ELA:

W.3 1, 4, 5, 6, 10  
SL.3. 1-6

### Stage 2-Assessment Evidence

Observations  
Writing Conferences  
Writing Pieces  
Scored Published Piece (using appropriate rubric)

### Stage 3- Learning Plan

Teaching Points:

Collecting:

1. Writers recognize the difference between writing that tells a story and writing that presents an idea (Writers read through examples of persuasive reviews and collect noticings, list different categories that reviews are written about, as well as make lists of strong persuasive words—make a class chart for each of these topics).
2. Writers generate ideas for persuasive reviews by thinking of experiences they have had with different categories of topics (Ex. Books, restaurants, vacations, foods, music, hotels, products, video games, stores, services, etc.). Writers also live their lives differently when seeing experiences through the lens of a reviewer.
3. Writers must have evidence to support their claims. Writers participate in a common experience and record evidence to support their claim about the experience (Examples of shared experiences: tasting two types of Hershey's Kisses, listening to two different songs, reading two different books, etc.).
4. Writers must have evidence to support their claims. Writers participate in a common experience and record evidence to support their claims about the experience (Examples of shared experiences: tasting two types of Hershey's Kisses, listening to two different songs, reading two different books, etc.).
5. Writers structure their reviews in a predictable format, namely a claim supported by several pieces of evidence. Writers make boxes and bullets to organize their review ideas (make sure that the claim (box) is repeated at the beginning of each piece of evidence (bullet)—Here they are making boxes and bullets for the shared experiences).
6. Writers discuss their ideas for their reviews with partners or groups to further develop their ideas (groups prepare for debate about the common experiences).
7. Writers sometimes verbally debate about their opinions in order to see gain other perspectives on the topic (students debate against other groups about the shared experiences).

Choosing a Seed/Rehearsing:

8. Writers choose a claim for a persuasive review and write evidence to support their claims by thinking of the types of details that reviewers usually include about different topics (here students are making boxes and bullets for their own original claim... not about the shared experiences) (review the chart from earlier in the unit about the different categories that reviews are written about, and list the types of details that are typically included in these reviews. For example, book reviews usually include information about the pictures, the plot, the characters, the writing style, how easy it was to read, how the book makes you feel, how long it is, etc.).
9. Writers make their supporting evidence (bullets) more exact and specific by envisioning themselves visiting the place or using the product that they are reviewing and then recording their exact experiences (see the Powerpoint).
10. Writers stretch their pieces of supporting evidence (bullets) into paragraphs by using prompts to stretch their ideas (see the Powerpoint).

Drafting:

11. Writers write their persuasive reviews by spinning all of the work they have rehearsed in their

notebooks into a draft.

12. Writers use transitional words and phrases at the beginning of each of their paragraphs to make their reviews flow more smoothly.

#### Revising:

13. Writers write reviews with a specific audience in mind and make sure to include plenty of details that would convince that particular audience.
14. Writers write strong openings that grab the reader's attention, introduces the thing they are reviewing, and states their claim.
15. Writers revise the conclusion to their reviews by making sure they leave a lasting impression on the reader. First, they restate their claim in different words. Then they leave a "magical" lasting impression by giving a polite command, making a surprising statement, or by making the reader feel like they're missing out.

#### Editing:

16. Writers edit their persuasive reviews by properly punctuating their transitional phrases.
17. Writers edit their persuasive reviews by capitalizing the specific names of companies, but not words that describe a general noun or category.

#### Publishing:

18. Writers publish their persuasive reviews making sure that it is the best it can be for a public audience.
19. Writers publish their persuasive reviews making sure that it is the best it can be for a public audience.

#### Celebrating:

20. Writers recognize that persuasive reviews are meant to be read by the public and make every effort to share their reviews with their target audiences, as well as with their writing community.

#### Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.
- Consider including counterarguments for advanced writers.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 3; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

## Grade 3 Unit 4: Opinion-Based Personal Essays

### Stage 1: Desired Results

Writing Level Benchmark:

#### Unit Goals:

- Writers think deeply about the world around them and write essays to share their thoughts and opinions with other people.
- Essay writers develop a thesis for each of their essays and write elaborated reasons to support their claims.
- Writers write focused essays that include an introduction, three detailed paragraphs, and a closing.

#### Essential Questions:

- What is a personal essay?
- How can writers think more deeply about the world around them?
- What is a thesis?
- What is the structure of a personal essay?
- What prompts help develop the ideas of essay writers?
- How do essay writers elaborate their writing? (respond to prompts; write mini-stories & refer to outside sources).
- How do writers craft an introduction for their essay?
- How do writers craft a closing for their essay?
- What transitional words and phrases do essay writers use in their writing?

#### Skills/Knowledge:

- Students will be able to differentiate between narrative and non-narrative writing structures.
- Students will be able to elaborate their thinking on a specific topic.
- Students will be able to determine a thesis for their essay.
- Students will be able to write focused essays that follow a non-narrative structure.
- Students will be able to elaborate their thinking through discussion and writing.
- Students will be able to write introductions and closings that focus on the thesis of their essay.
- Students will be able to use transitional words and phrases when writing essays.

#### Common Core Standards for ELA:

W.3 1, 4, 5, 6, 10

SL.3. 1-6

### Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

### Stage 3- Learning Plan

Teaching Points: (Refer to *Breathing Life into Essays*)

### Collecting:

1. Writers orient themselves with the genre they are writing by reading several pieces. Essay writers read several essays to gather noticings about the genre.
2. Writers gather ideas for essays by observing the world with care (refer to III).
3. Writers grow essay ideas in their writer's notebooks by referring to prompts and writing long (I).
4. Essay writers are more thoughtful about what they see, and write about their ideas at greater length using prompts (II).
5. Essay writers use prompts to spur elaboration when discussing their topics with their writing partners (IV).
6. Essay writers select topics to develop their thoughts before committing to one topic to draft (theory machine).
7. Essay writers reread their notes and ideas that they collected in their notebooks and select one topic to develop more thoroughly into a draft.
8. Writers reread their writing to find or invent a seed idea, a thesis. The thesis must be supported with at least three different reasons (VI).

### Rehearsing:

9. Essay writers frame their essays by writing boxes and bullets to outline the reasons that support their thesis.
10. Essay writers rehearse their writing by setting up folders. The outside folder names the thesis.
11. Essay writers elaborate their writing by using prompts to further develop the reasons that support their thesis. State that "Effective essays not only contain strong writing, they also contain strong thinking." A tremendous amount of thinking goes into essay writing.
12. Essay writers talk with their writing partners about each box and bullet using conversational prompts to gain additional insight.
13. Essay writers elaborate their writing by including "mini-stories" (anecdotes) that support their ideas (X).
14. Essay writers elaborate their writing by seeking outside sources that support their ideas (XI).
15. Essay writers strive to tell the truth even when inventing what happened (XII).

### Drafting:

16. Essay writers collect their files of writing and organize them so they can be pieced together into a draft (XIV).
17. Essay writers draft introductions to open their writing pieces (XVI).
18. Essay writers spin everything they know about writing when drafting their personal essays. They refer to their folders constantly when writing their drafts.
19. Essay writers draft conclusions that close their essays (XVI).

### Revising:

20. Essay writers reread their drafts using revision lenses to revise their pieces.
21. Essay writers elaborate each paragraph by using additional prompts to include even more thinking. They are certain that they fully explained each reason (a paragraph should be at least 5 sentences long).

### Editing:

22. Essay writers reread their drafts using editing lenses to edit their pieces.
23. An additional editing lens that essay writers use is transitional words and phrases.

### Publishing:

24. Writers format a heading at the top of their published piece (Name, Date, Genre, Title)...*see*

*PowerPoint slide*

25. Writers publish their pieces by moving through all the pieces of their draft slowly and combining them into one.
26. Essay writers sometimes choose to type their writing or create a podcast to share their essays with other people.

Celebrating:

27. Essay writers share their pieces with the school community by publishing them to the class website or posting them to a bulletin board in the hallway.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 3; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

## Grade 3 Unit 5: Realistic Fiction

### Stage 1: Desired Results

#### Writing Level Benchmark:

#### Unit Goals:

- Writers will create the premise behind a realistic fiction story and develop the setting, characters, problem, and solution to support that story.
- Writers will create a progression of small moment scenes that not only tell a sequential, fictional story, but that also reveal the characters' wants and the problems they face in achieving these wants.
- Writers create small moment scenes that reveal the true meaning behind the story.
- When writing fiction, writers spend more time rehearsing and revising their pieces to be sure details are clear and focused.
- Writers write several drafts of the same story before committing to one that will be published for an audience.

#### Essential Questions:

- What is realistic fiction?
- How do writers write realistic fiction stories?
- How do writers develop fictitious characters?
- What additional strategies do writers use when rehearsing fiction stories?
- What additional strategies do writers use when revising fiction stories?
- What additional strategies do writers use when editing writing?
- How do writers alternate between rehearsing, drafting, and revising in order to write several drafts before selecting one to publish?

#### Skills/Knowledge:

- Students will be able to generate creative ideas for fiction stories.
- Students will be able to develop characters by creating internal and external traits.
- Students will be able to devise motives and struggles for the characters in their stories.
- Students will write scenes that include the four types of detail (action, dialogue, setting and internal thought).
- Students will be able to write their stories in past tense.

#### Common Core Standards for ELA:

W.3. 3, 4, 5, 6, 10

SL.3 1-6

### Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

### Stage 3- Learning Plan

Teaching Points: (Refer to *Writing Fiction: Big Dreams, Tall Ambitions*)

Collecting:

1. Fiction writers get ideas for stories from daily life and from past writing.
2. One strategy fiction writers use to get ideas for stories is to imagine the books they wish existed in the world.

Rehearsing:

*\*Mentor texts... Come On, Rain! & Ruby the Copycat*

3. Fiction writers choose a seed idea and begin to develop characters by creating their external and internal traits.
4. Fiction writers need to know what his or her characters want, what they yearn for, and what gets in the way of them getting what they want.
5. Fiction writers develop characters not only by telling about their motivations and struggles, but also by creating scenes that show these things. They show what their characters want by putting examples of this into small moments, into what fiction writers call scenes (timeline).
6. Writing scenes is the same as writing Small Moment stories. Writers often begin by putting the character into action or by laying out the character's exact words, and then unfolding the moment step-by-step (use storyboards).
7. Writers sketch out possible plotlines for stories often on "story mountains" that represent traditional story structure.
8. Writers alternate between drafting and revising, crafting new leads to change their stories.
9. Writers put themselves in the skin of their character in order to tell the story as it's unfolding and include all the small details that show the real meaning of their story (storytell to a partner).

Drafting:

10. Fiction writers create their best drafts when they experience the world through their character's skin, letting the story unfold as it happens to them.
11. Writers spin all they know about narrative writing into their draft.
12. Fiction writers create several drafts about the same story before committing to one to publish.

Revising:

13. When revising, writers don't simply reread, they reread with a lens. Writers vary their lenses according to what they value for their work (refer back to the Revision Strategies chart created in the first two units).
14. One revision lens is for writers to make sure they use actions and internal details to show rather than tell about characters.
15. Fiction writers revise leads to draw readers into the story by studying published texts (their story may change as a result of the lead).
16. Fiction writers "stay in the scene" as they write making sure the action and dialogue are grounded in the setting.
17. Fiction writers craft their endings by making sure they mesh with and serve the purposes of their stories.

Editing:

18. An additional editing lens is to be sure writing is written in past tense.
19. Another editing lens is to choose words, structures, and punctuation that help convey the content, mood, tone, and feelings of the piece.

Publishing:

20. Writers reread all the drafts they wrote and select their favorite one to publish.
21. Writers format a heading at the top of their published piece (Name, Date, Genre, Title)...*see PowerPoint slide.*
22. Writers publish their pieces by moving through all the pieces of their draft slowly and combining them into one.

Celebrating:

23. Writers have opportunities to see their work published in book form and share those books with other people.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

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## Grade 3 Unit 6: On-Demand Writing Genre Studies

### Stage 1: Desired Results

#### Unit Goals:

- Writers write for many different reasons. On-demand writing is required of all students throughout their educational career.
- Writers write focused speculative pieces when on-demand writing requires fictional story writing.
- Writers write focused explanatory pieces when on-demand writing requires non-fiction essay writing.
- When writing on-demand, writers must consider the time frame and plan accordingly so that their writing is the best it can be.

#### Essential Questions:

- What is on-demand writing?
- How do writers write speculative writing pieces?
- How do writers write explanatory writing pieces?
- What are some strategies for dealing with the time pressure of on-demand writing?

#### Skills/Knowledge:

- Students will be able to identify the type of on-demand writing they are required to write and write those pieces during a set amount of time.
- Students will be able to briefly rehearse their speculative stories on a graphic organizer during on-demand situations (Set Up, Mix Up, Fix Up, Wrap Up).
- Students will be able to focus their speculative writing with one problem and one solution.
- Students will be able to rehearse their explanatory writing pieces by completing bubbles.
- Students will be able to focus their explanatory essays by writing about the question asked in the prompt.
- Students will be able to use the cheeseburger strategy when writing explanatory essays to be sure their writing includes a mini-intro and a closing.
- Students will be able to revise and edit their on-demand pieces within the set amount of time.

#### Common Core Standards for ELA:

W.3 1-10

SL.3 1-6

### Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

### Stage 3- Learning Plan

*\*We STRONGLY recommend reading Unit Seven: Test Preparation in the Grade 3 TC Reading Workshop Curricular Plan in its entirety. It is enormously helpful and packed with strategies you can use in the workshop teaching of test preparation in BOTH READING AND WRITING. When teaching this unit, use the*

*gradual release into independence framework outlined for reading on page 116. A similar progression of whole class work, partner work, and independent work could be used when preparing for the writing portion of the NJASK as TC recommends for reading preparation. The following lessons would be the teaching points to begin each day's workshop. There should be time left at the end of the unit to give students practice tests on both speculative and explanatory passages.*

Teaching Points:

Speculative:

1. Students are immersed in the speculative writing genre by reading prompts and student responses.
2. Students recall everything they did as writers of realistic fiction but recognize that rehearsal time is limited in on-demand situations (students practice storytelling a prompt to a partner).
3. Students rehearse their stories on a graphic organizer during on-demand situations (Set Up, Mix Up, Fix Up, Wrap Up). Each of the five scenes is sketched or briefly written.
4. Students focus their speculative writing on one problem and one solution.
5. Students draw upon personal experiences to write a story that rings true (present day, person around your age, characters with common names, etc.).
6. Students devise creative but realistic solutions to their characters' problems by writing what they know about.
7. Students emphasize a change (or lesson learned) in the character(s) that occurs by the end of the story to make their writing as deep as possible.
8. Students practice rehearsing with different prompts to speed up the rehearsal process.
9. Students keep their audience in mind at all times by being mindful of experiences the reader may not have had (Ex. Lemon Ball).
10. Students select a prompt that they rehearsed to draft. Writers walk in their characters' shoes while drafting.
11. When drafting, students pace themselves to include an equal amount of details in each scene.
12. Students revise to be sure all four types of detail are included in their stories.
13. Students edit their writing by correctly spelling words that are included in the prompt.
14. Students edit for capital letters and punctuation marks.
15. Students edit for paragraphs using the editing symbol (during on-demand situations students cannot rewrite their pieces to show correct paragraphing).
16. To become great at speculative writing, students practice completing the writing process in on-demand situations.

Explanatory:

17. Students are immersed in the explanatory writing genre by reading prompts and student responses.
18. Students recognize key words in the directions of explanatory prompts and indicate how they see writers answering questions differently based on these words:
  - o "Describe"= tell about in detail
  - o "Discuss"=expand on ideas and details; present in a clear sequence
  - o "Explain"=provide examples and/or reasons
19. Students recall everything they did as writers of nonfiction but recognize that rehearsal time is limited in on-demand situations (students practice storytelling a prompt to a partner).
20. Students rehearse their stories by completing bubbles. Each of the bubbles is a response to the prompt's bullets.
21. Students focus their explanatory writing on the question asked in the prompt.
22. Students draw upon ONE personal experience to support the answer to the prompt.
23. Students devise mini-intros that refer back to the prompt and introduce their topic (Cheeseburger).
24. Students devise wrap-ups (closings) that restate the topic of their essay.

25. Students practice rehearsing with different prompts to speed up the rehearsal process.
26. Students select a prompt that they rehearsed to draft. Writers are mindful of the parts that are personal narratives and the parts that are supposed to be explained.
27. Students spin all they know about writing personal narratives into a bit-size chunk.
28. When drafting, students pace themselves to spend an equal amount of time planning each bubble. However, the most important story or description (depending on what the prompt asks) should have the most details.
29. Students keep their audience in mind at all times by being mindful of experiences the reader may not have had (Ex. Lemon Ball).
30. Students revise to make sure all questions in the prompt were answered fully.
31. Students edit their writing by correctly spelling words that are included in the prompt.
32. Students edit for capital letters and punctuation marks.
33. Students edit for paragraphs using the editing symbol.
34. To become great at explanatory writing, students practice completing the writing process in on-demand situations.

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

Resources: Various Mentor Texts

Strategic Writing Conferences; *Smart Conversations that Move Young Writers Forward*, Carl Anderson, 2008.

A Curricular Plan for the Writing Workshop, Grade 3; *Common Core Reading and Writing Workshop*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2011

Launch a Primary Writing Workshop; *Getting Started with Units of Study for Primary Writing, Grades K-2*, Lucy Calkins, Teachers College Reading and Writing Project, Columbia University, 2010

## Grade 3 Unit 7: Research Based Informational Writing

### Stage 1: Desired Results

#### Writing Level Benchmark:

#### Unit Goals:

- Writers will identify all of the different types of information that is included in mentor info books.
- Writers will conduct research with the purpose of recording information that they will use in their info books.
- Writers will create a slant and use it to inform the writing of their info books.
- Writers will make choices as to what information to include in their books and how to write the chapters that include that information.
- Writers will combine the information they have learned from reading about their topics, the observations that they made when viewing their animals at the Bronx Zoo, and their own ideas and explanations when writing their info books.
- Writers will create illustrations and diagrams to support the information presented in their books.
- Writers will acknowledge their sources when using specific facts from other texts.
- Writers will teach others what they have learned by presenting their info books.

#### Essential Questions:

- What is an informational text?
- What types of information do authors include in informational texts?
- How do I record information when reading about a topic so that I can use it to write my info book?
- What is a slant?
- How do I create a slant for my info book?
- How will my slant inform what I include in, and how I write, my info book?
- How do I use all of the information I have read about, the observations I have made, and my own ideas and explanations when writing my info book?
- How do I create illustrations and diagrams that support the information in my book?
- How and when do I acknowledge the sources that I used to get the information that I included in my info book?
- Why is it important to share what I have learned with others?

#### Skills/Knowledge:

- Students will be able to identify the different ways in which authors present information in an info book.
- Students will be able to gather information for their books by conducting research and making observations at the Bronx Zoo.
- Students will be able to create a slant for their info books.
- Students will be able to use their slants to determine which chapters they will include in their info books.
- Students will be able to create a table of contents that will drive the writing of their info books.
- Students will be able to present the information in their books using a variety of writing, formatting, and illustrating strategies.
- Students will be able to write introductions that introduce the topics of their info books, state their slants, and draw readers in.
- Students will be able to write conclusions that restate their slants and leave a lasting impression upon the reader.

- Students will be able to use the technical language surrounding their topics accurately and include difficult words in their glossaries.
- Students will be able to write a clear topic sentence in each of their chapters.
- Students will be able to use transitional words and phrases both within and across the chapters of their books.
- Students will be able to “cite” the sources of the specific details they include in their books by using introductory prompts.
- Students will be able to use their info books to teach others about what they have learned.

Common Core Standards for ELA:

W.3 2, 4, 5, 6, 7, 8, 10

SL.3. 1-6

### Stage 2-Assessment Evidence

Observations

Writing Conferences

Writing Pieces

Scored Published Piece (using appropriate rubric)

### Stage 3- Learning Plan

Teaching Points:

Collecting/ Choosing a Seed:

1. Writers of informational books study published writing, imagining the books they will create and paying close attention to ways that published authors entice readers to learn about a topic (Writers study informational texts, record their noticings, and create a class chart of those noticings).
2. Writers grow potential topic ideas by skimming texts about several animals and thinking, “If I had to teach a course to other kids in the class on this animal, what would I teach?” Then, they select the animal that they would like to read and write about for the rest of the unit.

Rehearsing:

3. Writers research their topics with vigor, recording all of the important information they learn, and the further questions they have, on a graphic organizer (Students work on completing the “Animal Info Organizer” as they read through their research. For homework, students should collect additional sources of information about their animals and bring them to school.).
4. Writers generate ideas for possible slants for their informational books by thinking, “What is an opinion that I have about this animal now that I have read a lot of information about it?” These could be something like: “Tigers are cool!”; “Gorillas are very special animals.”; “Flamingos are the best birds in the world.”
5. Writers use Thinking Machines or Thinking Prompts to Grow Ideas to develop deeper, more specific slants. For example, their slant may change from “Tigers are cool!” to “Tigers are fantastic predators,” OR from “Gorillas are very special animals,” to “Gorillas are very similar to humans.”
6. After writers create a slant, they plan what they will teach their readers in their informational texts. One way they can do this is by making a web with their animal in the middle and a different bubble connected to it for each chapter topic that they could write about their animal. Writers also practice teaching a partner about their animals by listing and describing the chapters of their books across their fingers.

Drafting:

7. Writers structure their info books by creating a table of contents and allowing it to drive their writing. Writers make sure that each chapter that they will include in their info books matches the slant that they have created (also review how some books have chapter titles that are very simple and others have very creative or funny chapter titles in the table of contents).
8. Writers don't just think about what they will write, but they also plan how they will write it (introduce the types of paper, discuss what they might be good for, and have students decide which paper would be best for the various chapters of their info books—at this point, remind students that their first draft will be their final draft, so they should keep it neat, or remind them that this is only a rough draft [if there is enough time in the unit to do a final copy at the end] and that they should only sketch pictures).
9. Writers realize that sometimes they do not have enough information to write a chapter that they have planned to write. In that case, they can either go back and do more research about that specific topic, they can decide to write a chapter about something they know more about, or they can choose to take out that chapter all together.
10. Writers always acknowledge when they are using specific ideas or facts that they have taken from other writers or texts. One way they can do this is by starting sentences with, “As the book \_\_\_\_\_ says,...” or “According to \_\_\_\_\_(the author)...”
11. Writers notice that info books usually include explanations for important ideas, quotes from experts, facts, definitions, and other examples related to the subtopic and use these strategies to stretch out their chapters.
12. Writers of info books often include chapters that are written in a narrative format to include their own personal experiences with the topic (students can write this chapter about an experience they had when observing their animals at the Bronx Zoo).

#### Revising:

13. Writers include not only information in their info books, but also their own thinking and explanations about that information in each chapter.
14. Writers stay on the look out for places where they might need to define vocabulary words that are connected to the topic that might be hard for readers to understand (students can also include these words and definitions in a glossary at the end of their books).
15. Writers revise the introduction to their info books by drawing the reader in, setting the reader up to learn about the topic, and stating their slant.
16. Writers revise the concluding section of their info books by summing up the important information, restating their slant, and leaving readers with a big idea, such as a call to action, a warning, a recommendation, or maybe a powerful story.

#### Editing:

17. Writers use transitional words or phrases to move from detail to detail within a chapter and to connect subtopics with the main slant.
18. Writers make sure that each chapter includes a clear topic sentence to help navigate the reader through their informational book.
19. Writers sometimes use published resources to help them make sure that the vocabulary words they used in their info books is accurate and spelled correctly.

#### Publishing:

20. *Students may not have time to rewrite their entire info books. However, during the publishing phase, students should at least color or shade their illustrations, rewrite text that is sloppy (they can even cut out illustrations that they drew well and paste them onto rewritten chapters), and create a cover, and/or about the author page.*

#### Celebrating:

21. Writers become experts on a topic when writing info books and have a responsibility to teach others about what they have learned (either teach others within the class, grade, or across grade levels).

Differentiation:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- Assign, assess and modify if necessary to address the specific needs of the learner.
- The teacher will individually conference with each student to address specific needs of the writer.

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