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Re-examining Writer's Workshop for Emergent Writers in Kindergarten for the Inclusion of Developmentally Appropriate Practice

Taylor C. Randall

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Re-examining Writer's Workshop for
Emergent Writers in Kindergarten for the
Inclusion of Developmentally Appropriate
Practice
By Taylor Randall
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Master's Project
Submitted to the College of Education and
and Community Innovation
At Grand Valley State University
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Abstract

Writing's importance in the classroom has been pushed aside by the recent push for reading and math instruction (Cutler & Graham, 2008). In early childhood classrooms, the amount of time spent on writing is limited and early childhood teachers are feeling unprepared to address the needs of their students (Cutler & Graham, 2008; Haland, Home, and McTigue, 2018; Korth et al., 2017; Pelatti, Piasta, Justice, and O'Connell, 2014). From a theoretical perspective of social constructivism, social cognitive theory, and emergent literacy, teachers will build on what students already know and can do and support within the social constructs of the classroom and community (Mackenzie, 2011). By appreciating student's early marks as emergent writers rather than discounting them as nothing more than scribbles, teachers give students confidence as writers within the classroom (Mackenzie, 2014; Sulzby & Teale, 1985). This project is a resource for teachers to incorporate developmentally appropriate practices within their Writer's Workshop to support and encourage them to keep writing as part of the daily routine. By centering the focus for emergent writing on illustration at the beginning of students first formal year of school, students begin to build their writing identity and self-efficacy using what they already know how to do when they first arrive at school.

Keywords: Emergent Writers, Writer's Workshop, Developmentally Appropriate Practice, Illustration

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Chapter One: Introduction

Problem Statement

There has been a push for formal literacy instruction in primary classrooms that defines literacy as reading and writing words, creating a narrowed focus of writing that is detrimental to our youngest authors (Mackenzie, 2011). While previous research proposed that primary age children could not be writers until they used conventions or reached a point of 'readiness', proponents of the emergent literacy movement introduced a different viewpoint (Ray & Glover, 2008; Sulzby & Teale, 1985). The intention of the writer was the defining feature of writing (Rowe, 2018). With their early marks' children, are not just playing or scribbling but rather developing foundational skills and conveying meaning (Mackenzie, 2014; Sulzby & Teale, 1985). They are readers and writers in their own terms (Ray & Glover, 2008). However, a narrow view of literacy means teachers can inadvertently overlook children's early attempts at writing and meaning making, not acknowledging drawing as a necessary part of early writing but simply as scribbles and illustrations, a time filler for students who finish their conventional writing early (Mackenzie, 2011, 2014; Ray, 2010).

When examining early childhood writing and teacher perceptions, Mackenzie (2014) found that 60% of teachers focused on conventions of print when analyzing a writing sample from a five-year-old girl while 39% mentioned the drawing. With a large focus on conventions of print in this study, it would seem that "a significant percentage of early years' teachers may be prioritizing

conventions of print, may not be recognizing children's drawings as a legitimate system of meaning making, and may not be encouraging children to create meaningful messages" (Mackenzie, 2014, p. 188). It is time to re-evaluate current models of Writer's Workshop curriculum to support our emerging writers, meeting them right where they need; recognizing them as authors and illustrators from the moment they step over the threshold.

Importance of the Problem

In recent years, the push for improving reading and math scores has become center stage with the implementation of reforms, such as No Child Left Behind (Cutler & Graham, 2008). Unfortunately, this push has left writing instruction behind. Writing is a key part of communication, college, employment, and its usage is still important. College's use writing as part of the admissions process, as do many employers (Roth & Guinee, 2011). More than 90% of midcareer professionals recognized the need to be able to write effectively as part of their everyday work (National Commission on Writing, 2003). Writing makes up a substantial part of our lives through email, text, and "...there is not a movie, advertising jingle, magazine, political campaign, newspaper, theatrical production, hit record, comic book, or instructional manual that does not begin with writers and rest on writing" (NCW, 2003, p. 10). However, a lack of writing in the classroom is creating a gap for our students and their futures not only in writing but also in other areas of literacy, as these early compositions help support and are a predictor of several literacy skills

including letter knowledge, comprehension, and phonological awareness (Gerde, Bingham, and Wasik, 2012).

Various studies have shown that writing instruction has become slim to none in early elementary classrooms. A survey-based study completed by Cutler and Graham (2008) found that the median time students at the primary level (1st-3rd grade for the purpose of this study) spent writing was 20 minutes a day. Haland, Home, and McTigue (2018) found similar results in Norway when studying primary (K-1) teachers' practices in writing. They found that only 14% of the teachers spent more than 60 minutes a week on writing with most of the literacy minutes of the day focused on reading skills due to ongoing pressures for reading and reading assessment. Pelatti, Piasta, Justice, and O'Connell's (2014) study found that students in early childhood classrooms were spending an average of two minutes per day writing with a predominant number of minutes focused on reading skills. Korth et al. (2017) found similar results when surveying teachers on writing challenges. Teachers stated that they felt they had insufficient time to teach writing and that an extensive amount of their literacy blocks was spent on reading skills. Writing was being pushed aside in their classrooms.

Teachers are also feeling unsure of how to teach and support students in this subject area. Graham and Cutler's (2008) survey found that 72% of the teachers felt their college programs only adequately prepared them for teaching writing with 28% acknowledging their programs were poor or

inadequate. Only a small percentage felt that their college programs were of good quality, preparing them to teach writing to their students. After interviewing teachers, Korth et al. (2017) found that several teachers felt uncomfortable teaching writing and doubted that they were able to provide the instruction needed. One teacher stated that if she could get away with not teaching writing, she would because she doubted her own ability. Teachers are enduring the pressure of teaching a subject that they consider themselves inadequately trained to teach (NCW, 2004).

Not only do teachers feel inadequately trained to teach writing, but it seems that knowledge of Developmentally Appropriate Practices (DAP) is limited in writing. Al-Dhafiri (2015) found that first grade teachers in Kuwait strongly favored more developmentally inappropriate practices (DIP) over DAP. He also found that teachers placed more emphasis on DAP in reading skills versus those of early writing development (Al-Dhafiri, 2015). When examining early childhood writing and teacher perceptions, Mackenzie (2014) found that 60% of teachers focused on conventions of print when analyzing a writing sample from a five-year-old girl while 39% mentioned the drawing. She found that “not all participants [saw] drawing as a necessary part of early writing, with many proffering the suggestion that drawings are simply illustrations for writing” (p. 187). With a large focus on conventions of print in this study, it would seem that “a significant percentage of early years’ teachers may be prioritizing conventions of print, may not be recognizing children’s drawings as a legitimate

system of meaning making, and may not be encouraging children to create meaningful messages" (p. 188). Drawing, however, is a large part of development in emerging writers and the processes behind the illustrations are just as relevant to student growth as those processes behind conventional writing development (Ray, 2010). Sulzby and Teale's (1985) study of emerging writers found children's scribbles and early drawings held meaning for them and had authenticity, such as a camping list, a picture of grandma, or a book. These early attempts at writing should not be discounted and the more we delve into the thinking behind these early marks, the more we can nurture writing development (Ray & Glover, 2008).

The current writing curriculum used in the current school district shows a lack of appreciation for these early developmental pathways of kindergarten students by pushing teachers from allowing students to write for the first two to three weeks of school with this statement from Unit One:

Please note: This unit plan does not follow the typical writing workshop structure of mini lesson, independent writing and share. Due to the time of year and young students' limited experiences with many aspects of writing workshop (and school); there is not an independent writing time. Students will practice the teaching point during active engagement while the teacher observes select students on each given day. Teachers may add an independent writing time if appropriate to their students' needs. (Oakland Schools, 2010-2014, p.1)

Teachers are discouraged from having students write on day one and only to do so if it is “appropriate”. While perhaps students are limited in the procedures of the classroom Writer’s Workshop, they are probably not unfamiliar with crayons and blank pages. Following the current units of study, students are shown the process for writing and how to transcribe starting on days one and thirteen, three to four weeks into schooling.

English-Language Arts and Writing scores across the State of Michigan, Michigan being chosen as the locale of the current school district of the author, are remaining stagnant or dropping. The Early Literacy Task Force, a sub-committee of the Michigan Association of Intermediate School Administrators (MAISA), compiled a report for literacy within the state of Michigan. In their executive summary, the Early Literacy Task Force (n.d.) reported that only 46% of Michigan third grade students were considered proficient in English and Language Arts (ELA) on the Statewide Michigan Student Test of Educational Progress (M-Step) Assessment for 2016. More recent scores from the Michigan Department of Education’s 2018 M-Step report (2018) of English and Language Arts for third-eighth grade showed that for most years (2015-2018), ELA scores showed that less than 50% of students were considered proficient in ELA (MI School Data, 2020). The most recent test (pre-covid) for 2019 resulted in more than 50% of student’s 3rd-8th grade only considered partially proficient or not proficient in ELA (MI School Data, 2020). While breakdowns for the writing portions were not shared, writing is an important component to ELA proficiency.

Michigan is 41st in the nation for literacy as of 2015 in 4th grade literacy (Early Literacy Task Force, n.d.).

Writing in school settings begins with early childhood. The foundational skills begin in PreK and primary school in which teachers build on what children already know and bring to the school, supporting them to be thoughtful readers and writers.

Background of the Project

Past mentalities of both teachers and researchers in early childhood literacy have not always considered young children as writers and even now, this mindset still lingers in research and classrooms. Previously, it was believed that writing came after the acquisition of reading and that “writing” did not occur until ages six or seven (Sulzby & Teale, 1985). Researchers prior to the 70s and 80s focused their work from a readiness standpoint; children would be ready to write when they learned to read. They spent little time on the markings and drawings of emergent writers and non-school age children (Rowe, 2018). By the late 70s and early 80s, a group of researchers began looking at these early markings to determine if there was something to them and the perspective of emergent literacy was born. Rather than focusing on the conventions of reading and writing such as decoding and spelling, this group of literacy researchers focused on the intentions of young children's early attempts to put pencil to paper (Rowe, 2018). Reading and writing are not separate but support each other, and a child is neither just a reader or just a writer, but rather

simultaneously, they grow and develop in both as part of the emergent literacy world (Sulzby & Teale, 1985). Thus, begun the examination of writing development for young children and viewing writing beyond handwriting, transcription, and conventions, allowing researchers to understand the process of children becoming literate beginning with the unconventional markings, drawings, and compositions of their early years (Rowe, 2018; Sulzby & Teale, 1985). More current research is showing that by participating in early writing, students are showing development in other literacy skills (Gerde, Bingham, & Wasik, 2012). Yet, in terms of early writing research there is a long way to go as Quinn and Bingham (2018) have found in their examination of studies over the past 30 years. It seems that in the world of early childhood research there is still a narrow view of writing as transcription and letters, spelling, and conventions versus composing (Quinn & Bingham, 2018).

In 2001, the United States implemented the No Child Left Behind Act, with a grand focus of improving student's skills in reading and math, with the exclusion of writing (Cutler & Graham, 2008). As previously discussed, writing is virtually non-existent in classrooms, only fitting in where it can by teachers that feel woefully unprepared to teach the subject.

The formation of the Common Core Standards began in 2009, which created a top-down approach beginning with grade 12 and pushing down to kindergarten. Concerns arose from early childhood and primary teachers about the inclusion of developmentally appropriate curriculum within the Common

Core Standards (Cress & Holm, 2017). Rather than building on what children know, content was pushed down, leaving early childhood teachers wondering how to use developmentally appropriate practices in the classroom.

In 2011, Noella Mackenzie of Charles Sturt University in Australia published a study that examined what would happen if, instead of beginning the first formal year of schooling with a conventional writers' workshop teaching writing skills, process, and word making, teachers began the year focused on drawing for about the first six months. Many positive outcomes were stated by teachers from this method of introducing writing, the most pertinent being they felt that children progressed much faster in writing, were engaged in the process, and had positive attitudes towards writing. This study, as well as subsequent and prior work by professionals such as Katie Wood Ray (2004, 2008, 2010, 2018) Matt Glover (2008), and Lisa Cleaveland (2004, 2018) are constructing new pathways for supporting early childhood writers.

Statement of Purpose

The purpose of this project is to develop writing units for kindergarten teachers that focus on developmentally appropriate and sound practices for introducing writing and meaning making through illustration and supporting writers through the school year. In this project, a variety of practices will be developed for kindergarten teachers who are looking for alternative ways to introduce the current writing curriculum. The project will include lessons and resources that are developmentally appropriate and based in research and

study of early writers. Two units of study will incorporate illustration studies by using drawing as a mode of making meaning for emerging writers in fiction and non-fiction. Resources will include guides for introducing the Writer's Workshop at the start of the year, using mentor texts, sharing and conferencing, and an assessment guide that focuses on development rather than solely focused on conventions and genre. There will be a mentor texts list for various sections of the units that are suggestions for teachers, but teachers are certainly not limited to those texts only.

This project is unique in that it focuses on writing, which has been pushed aside to highlight reading and math instruction. It also focuses on kindergarten emergent writers and developmentally appropriate writing tasks for students who have not always been viewed as writers, but rather deemed not "ready" by many who turn a blind eye to the meaning making of their first marks on paper.

Project Objectives

The following objectives are the focus for this project on re-examining the Writer's Workshop model within the current curriculum. The overall objective is to support kindergarten teachers and students with resources and two units of study that emphasize developmentally appropriate tasks so that kindergarten teachers begin spending more time teaching writing and feel comfortable supporting emergent writers with a variety of writing tasks.

The objectives for this project are as follows:

1. To increase teacher's knowledge levels in teaching writing to kindergarten students with resources and lessons so that writing and Writer's Workshop becomes a daily routine in the classroom
2. To increase the respect for drawing within the emergent writing process as a way to express meaning as an emergent writer through illustration units of study and a guided drawing focus
3. To support and encourage the use of developmentally appropriate writing practices within the Writer's Workshop and the classroom, to support writing growth and positive attitudes and feelings of success towards writing

Definitions of Terms

Developmentally Appropriate Practices (DAP)- practices that look at the needs and ages of students

Early Childhood- Children in PreK settings (such as preschool, Head Start, Great Start etc.) to children in first grade, approximately six to seven years of age. The project itself is specifically written for kindergarten using Kindergarten Standards as this is the current grade level of the author.

Emergent literacy-children as reader-writers, reading and writing are not separate nor do they develop sequentially through steps (Sulzby & Teale, 1985).

Emergent Writer- a writer who is not writing in a conventional sense (Sulzby & Teale, 1985)

Michigan Association of Intermediate School Administrators (MAISA)-a group of administrators and superintendents representing the 56 intermediate school districts in the State of Michigan (MAISA, 2015).

M-STEP-Michigan Student Test of Educational Progress

Transcription- the writing of words; spelling and handwriting (Ray & Glover, 2008)

Writing – symbolic representations of meaning including letters and drawings with emphasis on meaning and intention of the writer (Yoon, 2014).

Writer's Workshop -a time set aside for short mini lessons revolving around writing and mentor texts as well as time for independent writing, social, conferencing with teachers and peers, sharing and choice (Lysaker et al., 2010).

Scope of the Project

This curriculum project will address writing in kindergarten. Beginning just after the start of the kindergarten year, this project will move through introducing the workshop and the idea of making books to students, with an emphasis on studying illustrations as a way that young children make meaning. While Noella Mackenzie's (2011) work focused on drawing for the first six months, the drawing portion of this project will not last that long. This curriculum will focus on developmentally appropriate teaching within the Common Core Standards for kindergarten English and Language Arts. The curriculum project will have resources for conferencing and sharing opportunities for teachers and students to engage in conversation and assessment resources for teachers grounded in development.

This project will not include accommodations for struggling writers or Language Learners (LLs). The decision to not include accommodations for struggling writers nor LLs is not to discount these students. Rather it comes from the thinking that much of what we do in kindergarten, from personal experience, is to accommodate and support our students, and writing naturally differentiates itself for each student. Much of what we do in kindergarten is already best practice for LLs. The project will not include curriculum for any other grade level outside of kindergarten, although, the possibility exists for this curriculum project to be adapted by teachers in PreK and First grade settings. The roots and standards will be kindergarten based, however. Finally, this project will only incorporate two units of study out of the many a teacher may implement during the school year. The intention for these units is to introduce them after the establishment of routines and procedures. This is not a whole year's worth of writing curriculum.

The success of this project will depend on a variety of factors, one being resources. Many of the project objectives will require external literature, materials, and time. The support of administration will be necessary to purchase resources and bring the focus back to the importance of writing, alongside math and reading. Administration and teachers will need to support a variety of writing tasks and modes rather than just conventions and standard-heavy, genre-based tasks. It may mean teachers will need to evaluate their own thinking and beliefs about writing in kindergarten. The recent pressure for

conventional writing in kindergarten right from the start means that teachers will need to flip their thinking and appreciate what students work as it is and explore student thinking beyond the surface level. They will need to be open minded towards the ideas presented and willing to be flexible with the curriculum.

Chapter Two: Literature Review

Introduction

In the past decade or more, a push for more reading and math instruction to meet federal reforms has left teachers scrambling to fit writing into their day (Cutler & Graham, 2008). Writing in the early childhood classroom has become non-existent, pared down to a few minutes here and there (Cutler & Graham, 2008; Haland, Home, & McTigue, 2018; Pelatti, Piasta, Justice & O'Connell, 2014). Teachers too, are struggling with how to best support early writers and in turn, may be missing valuable moments for young writers by overlooking their early attempts to make meaning through scribbling, drawing, and illustration (Mackenzie, 2011, 2014; Ray & Glover, 2008; Sulzby & Teale, 1985).

This project specifically examines writing in kindergarten classrooms with the creation of a curriculum piece for implementing Writer's Workshop using developmentally appropriate practices to support kindergarten teachers and writers in their first year of formal schooling. The subsequent chapter explores the theoretical framework in which these practices stem. Following theory, a review of the literature regarding best practices in early childhood Writers Workshop, focusing on drawing and illustration in the first months of school, mentor text usage in kindergarten writer's workshop, and the social nature of writing. A summary and conclusions drawn in support of the project will finalize the literature review.

Theoretical Framework

"The first thing to consider is the fact that a child's education begins long before it goes to school. School never starts in an empty space," (Vygotsky, 2017, p. 364).

This project's foundation is in three theoretical frameworks: Constructivism and Vygotsky's work on social constructivism, language development, and the Zone of Proximal Development, Social Cognitive Theory and self-efficacy, and finally, Emergent Literacy Theory. The following will consider all theoretical frames found within the scope of this project.

Constructivism

The general definition of constructivism considers the learner not as a passive receiver of knowledge but rather a constructor of knowledge and meaning, using their prior experiences and knowledge. Teachers and peers are facilitators of this knowledge construction within the classroom environment (Liu & Chen, 2010; Powell & Kalina, 2009; Veziroglu-Celik & Acar, 2018). This construction of knowledge builds upon the foundation of what children already know and can do on the first day of school (Mackenzie, 2011).

Social constructivism

Social constructivism centers on the belief that knowledge is constructed using prior knowledge and that teachers are facilitators in the classroom

designing the curriculum and lessons around the needs of the learner, who in turn is an active participant in their learning (Liu & Chen, 2010; Powell & Kalina, 2009; Veziroglu-Celik & Acar, 2018). Social constructivism in education centers upon the social interactions that students have within the school environment and those they have outside of school (Powell & Kalina, 2009). Social constructivism theory is associated with the work of Lev Vygotsky and the belief that outside factors such as social interaction, culture, and language influence how one learns (Powell & Kalina, 2009). In social constructivism, classroom culture impacts how students learn, and as students interact with peers, teachers, and adults, these interactions influence learning and writing. (Kissel et al., 2011). Writing is a social process, and the classroom is a “social world where children's interactions not only shape their writing, but also shape their literate identities” (Kissel et al., 2011, p. 428). These social interactions in the classroom and those of their homes and communities influence children's decisions as writers (Kissel et al., 2011).

Language development. Vygotsky strongly believed that from one's infancy, people are social beings not isolated (Everson, 1991; Santiago-Delefosse & Delefosse, 2002). The early sounds of young children are attempts at communication; to express needs, ideas, and to influence those around them (Everson, 1991). As children grow up, the power of this social language plays a role in student writing as they “write fuller narratives, more detailed descriptions,

and clearer exposition when they are given the opportunity to talk over their ideas before they begin to write" (p. 9).

Language development according to Vygotsky then moves into egocentric language, though social language is still present and will be throughout the life of the child (Everson, 1991; Santiago-Delefosse & Delefosse, 2002). Egocentric language is the language of talking to oneself out loud, a transition between the interpersonal nature of children's language to the intrapersonal language of inner speech. Everson (1991) states that meaning making for young writers is best supported by opportunities to interact with teachers and peers before they move to independent writing and that individual rehearsal time aids students in working through the complexities of composing. Language development plays a large role in student's work as writers within the classroom environment.

The final stage of Vygotsky's work on language development is that of the inner speech, the movement of egocentric language from external to internal (Santiago-Delefosse & Delefosse, 2002). Inner speech is a fragmented, unintelligible language to that of external speech. Inner speech is thoughts and for writers, due to its abbreviated nature, can lead to fragments, word omission, and confused story structure (Everson, 1991). Therefore, external socialization is a crucial component of writing within the classroom. Students need time and space to share their stories orally before they become part of the inner dialogue

and thought. Post writing, students then need occasion to read their writing aloud and share with teachers or peers in order to revise and enhance their writing towards a final product, adjusting the areas where inner speech did not translate to paper.

Zone of Proximal Development. Within Vygotsky's work on social constructivism is the Zone of Proximal Development (ZPD). The Zone of Proximal Development states that learners have two levels of development, the actual and potential (Everson, 1991). The actual level is defined by those things that a learner does when solving a problem independently, whereas the potential level is that which a learner can do with the help of a more knowledgeable guide perhaps in the form of a teacher, adult, or peer and therefore defines a person's zone of proximal development; what they can do with help (Everson, 1991; Vygotsky, 2017). The ZPD builds on what students already know and with the support and scaffolding of the teacher or more knowledgeable other, children learn new concepts and move towards independence in the task (Vygotsky, 2017; Powell & Kalina, 2009). Vygotsky (2017) states "what a child can do today with the help of adults, it will be able to carry out tomorrow on its own" (p. 366). Building on what students already know and can do in writing in kindergarten, which is draw, talk, and play, ensures teachers can encourage emergent writers to make meaning in more complex ways and support their growth as writers (Mackenzie, 2011).

Social Cognitive Theory

The idea that students are proactive in their learning and that how they feel, think, and believe plays a large role in their academic success and motivation to succeed is termed social cognitive theory (Hodges, 2017; as cited in Pajares & Valiante, 2006). Considered from the perspective of writing, the social cognitive theory of writing describes writing as a constructive process guided by the attitudes of the writer and those people and society around them, which in turn affects the meaning that the author attempts to create through composition (as cited in Leggette, Rutherford, Dunsford, & Costello, 2017). At the heart of social cognitive theory is the idea of self-efficacy, further discussed in the next section.

Self-efficacy

When people firmly believe they can be successful in a task, they are understood to have self-efficacy; the belief they can complete the task and persevere through the challenges this task may bring (as cited in Hodges, 2017; as cited in Barratt-Pugh, Ruscoe, & Fellowes, 2020). Pajares and Valiante (2006) describe self-efficacy as a foundation for motivation and success for students because if students believe they can complete a task, they will despite obstacles they may face in the attempt to complete the task. This belief in one's capabilities influences what student's do with classroom tasks in terms of effort and incentive to work, and their perseverance, and persistence to work on the

task (Pajares & Valiante, 1997, 2006). Students with high self-efficacy tend to have higher academic performance and accomplishments not due to skill but rather because of motivation and effort (Barratt-Pugh et al., 2020; Pajares & Valiante, 1997, 2006). Pajares and Valiente (1997) and Barratt-Pugh et al. (2020) found in their studies that motivated students and those with high self-efficacy for writing were higher performers than their less motivated peers. Pajares and Valiente (2006) concluded similarly in their examination of various studies centering on self-efficacy and writing outcomes. Those with lower self-efficacy for a task may avoid the task all together and perhaps have a negative emotional response in terms of stress and anxiety (Pajares & Valiante, 2006).

The path to self-efficacy is a social one, and how students develop their self-efficacy beliefs is dependent on different sources. These sources include observations of others completing the task or seeing models, feedback from peers, teachers, and others such as parents, and their interpretation of their capabilities and efforts resulting from previous work (Pajares & Valiente, 1997, 2006; as cited in Hodges, 2017).

Educators who develop writing experiences that are authentic and well modeled, using students' prior experiences as a part of the writing process, support student's self-efficacy (as cited in Hodges, 2017; Snyders, 2014). Modeling, encouragement, feedback, choice, and building on prior experiences aid students in developing self-efficacy in writing and other

academic activities (Barratt-Pugh et al., 2020; Hodges, 2017; Pajares & Valiente, 1997, 2006; Snyders, 2014). Students move from tasks of low self-efficacy to high self-efficacy when the proper supports are in place for them to replace the belief that they cannot to a belief that they can (Hodges, 2017). Emerson and Hall (2018) discuss the impact of teachers on the early phases of student writing, in the form of scribbling:

Teacher's interactions with students in the scribbling phase of writing are important because teachers' actions and nonactions have an influence on students' writing self-efficacy. The scribbling that teachers notice and encourage rather than overlooking or discouraging sends a specific message to young students. (p. 257-258)

When young children see themselves as writers through the modeling and feedback of teachers and peers and mentor text authors and illustrators, they build their writing identity and their self-efficacy for writing (Snyders, 2014).

Emergent Literacy

Emergent literacy is a term coined by Elizabeth Sulzby and William Teale in their early research of writing development. Sulzby and Teale (1985) moved away from a readiness view of writing and reading to that of an emergent view. In the past, the readiness view saw writing as something that required many pre-requisites, such as the ability to read, before students were considered writers. In contrast, the emergent view of writing considers the literacy activities that

children partake in since infancy as valuable (Rowe, 2018; Sulzby & Teale, 1985). “...Children do not need to “get ready” to be readers and writers; instead, we believe they are already readers and writers—albeit on their own terms—as they live and learn inside literate communities” (Ray & Glover, 2008, p.xvii). Drawing and scribbling become the first ways for children to show intention and make meaning, eventually moving to separating the two to letter strings, invented spelling, and finally, conventional writing. Children are reader-writers from the early stages of development using their own systems of writing (Sulzby & Teale, 1985). Research within this theoretical frame soon came to discover that children begin learning about literacy from an early age through the social interactions that they have with their parents, siblings, and others within their sociocultural realm (Rowe, 2018). The intentions of young children as writers becomes the focal point, as they share the meaning of their early marks and drawings (Rowe, 2018). Therefore, it is important for teachers and adults to embrace and give value to these meaningful early literacy activities (Sulzby & Teale, 1985).

Research and Evaluation

Stages of Writing Development: Transcription, Drawing, and Composition

To best support the youngest writers, it is important to be familiar with the various stages of emergent writing development. Scribbles, small marks, and drawing constitute the first modes of intentional writing. These scribbles and drawings take on more conventional forms as children age, and in turn, letters

and letter-like forms begin to appear. With knowledge of letters and sounds, children attempt invented spellings of words, eventually moving towards conventional writing and spelling of words (Gerde et al., 2012; Ray, 2008; Sulzby & Teale, 1985). The movement through these stages is fluid, and the writing a child produces is dependent on the task that they are completing at the time; for example, name writing is a different level of task than the writing of a story (Gerde et al., 2012; Sulzby & Teale, 1985). Sulzby and Teale (1985) acknowledge in their work that these early marks and illustrations carry a tremendous amount of meaning for young writers and that to look only at the surface of a young writer's work does them an injustice. The writer is part of the work and that by only looking at their ability to transcribe, the meaning of the text is then lost (Ray & Glover, 2008; Sulzby & Teale, 1985). As Sulzby and Teale (1985) state, in reference to past research, "handwriting and spelling, long considered prerequisites to composing, began to be viewed as part of writing development, but clearly subservient to the broader processes of composition" (p. 8).

The work of Ray and Glover (2008) also reminds us that transcription and spelling are a small part of the development of writing for our emergent writers. In their book, *Already Ready*, they discuss that while transcription is a goal for writers, a heavy focus on transcription as the only definition of writing development can stifle emerging writers. Ray and Glover (2008) advise the teacher to observe what students do as they compose their books, the

processes they go through as they make meaning not only in written letters and words but through their work on illustrations as they revise, choose topics, and build stamina for the illustration process. Through conferences with emergent writers, Ray and Glover (2008) were able to glean more about each student as a writer versus if they had only focused on the surface details and transcription. They concluded that writing development is more appropriately considered compositional development, that young writers need time and space to compose meaningful texts and that there is more to their scribbles and marks than meets the eye.

Bruyère and Pendgrass (2020) present the stages of writing from a different but connected stance. Using and expanding on Sulzby and Teale's (1985) seminal work as their foundation, the researchers consider these stages not from the view of writing but authoring. Bruyère and Pendgrass (2020) define writing as a product-oriented, physical action revolving around teacher directed tasks, grammar, conventions, and handwriting. Authoring, however, is student directed/teacher supported, inquiry based, and choice-oriented task, just as Ray and Glover (2008) stated that writing development is more than just transcription and grammar. Authoring is a process, albeit a convoluted one, for emerging writers as they make decisions about the books they create and compose (Bruyère & Pendgrass, 2020; Ray, 2008). Bruyère and Pendgrass (2020) have added depth to the stages with additional elements and referring to them not as stages but rather milieu. Milieu is the "atmosphere, context, setting, and

environment in which authoring events happen" (p.563). In this definition we see a movement from the physical act of writing to the act of authoring in which the social and cultural environment of the classroom plays a more expansive role. In all milieu, they designate that choice, materials, think alouds, mentor texts, conferencing, and oral storytelling or sharing need to be present.

The stages/milieus of writing are subjective to the emergent writer and open for interpretation by the educator. There is no set age, grade, or developmental point in which these writing features suddenly occur. Rather, writers/authors find themselves moving between the steps as they take on different writing tasks, finding self-efficacy within their work as writers (Bruyère & Pendgrass, 2020; Gerde et al., 2012; Sulzby & Teale, 1986). For teachers, however, this information is valuable for understanding how to structure the work they do with emergent writers both in terms of transcription but also, more importantly, in student's work as creators and composers of meaningful texts (Ray & Glover, 2008).

Drawing in Early Childhood Writing

When examining the work of emergent writers in the early stages, one observes scribbling and drawing in various forms (Bruyère & Pendgrass, 2020; Gerde et al., 2012; Sulzby & Teale, 1986). Noella Mackenzie in her 2011 study asked the following guiding question regarding drawing in the first year of formal schooling; "What would happen if teachers working with children in the first year

of school made drawing central to their writing program during the first half of the year?" (p.323). Mackenzie argued that if teachers taught drawing and writing concurrently, and as a unified system to make meaning, students would begin to create more complex texts than just with a focus of words alone. The intent of initially concentrating on drawing is that it built on what children already knew how to do in writing; compose through scribble and drawing and orally tell their stories through these early marks. Teachers in this study reported teaching drawing like they would writing; modeling how to edit and revise drawings, adding details, and preparing for publication and finally having time for students to talk about their drawings. Mackenzie reported that teachers found students more motivated and engaged in drawing. Teachers reported that behaviors showed improvement as all students were engaged in tasks, feeling that drawing made the writing process more accessible to all students, and that progress in more conventional writing seemed to be more rapid. Turner and Bromley (2019) found in their own work within their classroom that drawings helped even their most reluctant writers communicate and share their meaning without pressure to write letters and words. During their observations, they saw confidence and desire increase in their students during writing time. Mackenzie (2011) states that the results of her study confirm earlier beliefs and research "that the most effective school learning environment will be one which allows children to build on what they already know and can do" (p. 337).

Drawing has not always been a respected part of children's meaning making and writing processes. Teachers find that there is little time for drawing in the face of meeting standard requirements for more conventional writing pieces (Mackenzie, 2011). In Mackenzie's (2014) study, she found that teachers focused predominantly on print conventions and transcription when viewing a young child's writing sample, viewing drawings as mere illustrations for the writing or something for students to do who finished their writing quickly. This view of the importance of writing conventions over drawing and other ways of making meaning, has created a narrowed definition of writing and literacy (Mackenzie, 2011). Ray (2010) states one can embrace illustration with word making and transcription without losing student ownership and meaning. Educators can both teach illustration without sacrificing writing time. Ray looks at as teaching out of illustration and into illustration. By teaching out of illustration, the illustration is a placeholder for meaning and in turn, the text holds most of the meaning. The drawings become mere sketches, a prewriting activity before the addition of words without the depth of meaning. Teaching into illustration allows time and space for illustration alongside transcription and initially, is an appropriate task for emerging writers. Ray states that "there is a bridge between the two [teaching into and out of illustration], and that bridge is understanding how both writing and drawing are acts of meaning making" (p.15). Teachers can bolster student understanding of the similar decisions writers and illustrators make and nurture their work in both areas. Emphasis on writing as letters and conventions

could be making writing an arduous task for emerging writers and discouraging them from a powerful meaning making opportunity, in the form of illustration, that they know and can do from day one of school (Mackenzie, 2011, 2014).

Creating a focus on drawing in the first weeks and months of school, as Mackenzie (2011) suggests, leads to an embracing of students work and writing identities wherever they may fall within the stages of emergent writing. Drawings for young writers and storytellers have inherent meaning and value given by the author (Turner & Bromley, 2019; Papandreou, 2014; Sulzby & Teale, 1985; Trujillo & Emerson, 2020). Trujillo and Emerson (2020) found that taking the time to explore illustration in depth and seeing writing composition as a flexible, multi-modal process gave students ownership over their writing and moved students through the writing process using revision and editing of their drawings. They found student's stamina increased and improved in their oral story telling revolving around their drawings. Papandreou (2014) found in her case studies of young children that drawing was a means of communication, a way to organize thoughts and elaborate on thinking. She concludes, in agreement with Mackenzie (2011), that it is important to support early childhood students in drawing and illustration with proper pedagogy and a fresh view on the importance of drawing in the classroom.

Writer's Workshop

Writer's Workshop is a teaching model for teaching writing shown to be beneficial for student writing growth. The workshop model involves a mini lesson for teacher modeling and mentor text exploration, time for students to write while discussing with peers or conferencing with the teacher and concludes with a sharing time (Dennis & Votteler, 2012; Jasmine & Weiner, 2007; Karsbaek, 2011; as cited in Jones, 2015). The workshop approach highlights a shift from product to process in writing, (Lysaker, Wheat, & Benson, 2010) a movement towards authoring and the process writer's go through to author texts (Bruyère & Pendgrass, 2020). It gives opportunity for socialization in writing but also time to work independently (Lysaker et al., 2010). Writer's Workshop is a valuable model for teaching and encouraging writers at the primary level, though research lacks in this area (Jones, 2015).

Writer's Workshop has a positive impact on students writing and self-efficacy in writing. Jasmine and Weiner (2007) found in their work with first graders an increase in writing confidence and enthusiasm during the Writer's Workshop in place within their classroom. In Kindergarten, the positive impact of Writer's Workshop appears in Snyders' (2014) observations of a teacher implementing the model. She found students constructed their writing identities through mentor text exploration and increased time spent writing. Both Jasmine and Weiner (2007) and Snyders (2014) observed that students were open to

sharing their writing for feedback during the Author's Chair, showed understanding of the process and purposes for writing, and participated in peer conversations about their writing when engaged in a Writer's Workshop model. Jones (2015) examined the work of kindergartners' writing, examining three teaching models for writing: Interactive Writing, Writer's Workshop, and a control group using prompt-based writing tasks. Her work concluded that Writer's Workshop was a beneficial method for teaching writing, finding that students had a stronger understanding of complex compositional features of writing such as purpose, theme, and organization. Like Jasmine and Weiner (2007) and Snyders (2014), Jones (2015) found that teachers modeling the process and product of writing through minilessons helped support students' compositional awareness, and peer interaction as part of a community of writers. It helped students improve their writing, providing an authentic opportunity to share as the author and reader of their own texts.

Writer's Workshop is a model that contributes to the success of young, emergent writers. Kissel and Miller (2015) discusses the need to take back the power in Writer's Workshop in the face of mandates and strict guidelines. Kissel and Miller state,

We often think of the writers' workshop as a space where writers craft stories about their lives or inform/persuade others about topics of which they have much knowledge. We sometimes think the only power children have is the

authoritarian power that comes from self-selecting topics. But power lurks in other aspects of the workshop -- in the power children gain among their classmates, assuming new writing identities; or the power children yield when they realize their role in the workshop can influence peers. The relationship of language, power, and subjectivity are socially explored as children learn how to use the symbolic classroom world to maintain or challenge social stratifications in the classroom sphere. (p.84)

Using Mentor Texts with Emerging Writers

In defining a mentor text, the wording used can vary but the fundamentals are the same. While Corden (2007) limits his definition to children's literature in his study, Lester Laminack (2017) takes a more extensive look, defining a mentor text as any text a writer can learn from, whether that be a menu, a picture book, or a highway billboard. Schrod et al. (2021) defines mentor texts as children's literature, but in their definition, they include the words inspiration and guidance for children as they delve deeper into writing technique. Regardless of how they are defined, mentor texts and the authors and illustrators who create them are a valuable resource for emergent writers. Exploring experienced mentor authors and illustrators helps children to know what their role is in the classroom Writer's Workshop by first understanding what it is these mentors do; that they are real people who write like they do (Ray & Glover, 2008). Mentor texts aid students in recognizing the picture books they

read are like those they themselves create or will create and that like these mentors, they make decisions about their books and write and illustrate with purpose (Ray & Glover, 2008).

Mentor text incorporation within the Writer's Workshop becomes part of a mini-lesson structure where material is presented in a highly focused, short amount of time (Dorfman & Cappelli, 2017). Teachers need to consider what piece of writing craft they would like to teach and the prior experiences and needs of the writers in their classroom to support children (Schrodt et. al, 2021). Schrodt et. al (2021) examined the work of kindergarten writers in the classroom as they explored a variety of mentor texts. They found that as the teachers introduced more mentor texts, the students took more risks, trying out increasingly complex writing moves with the support of the author mentors. Corden (2010) found similar results in his work with teachers and students to determine whether students could transfer knowledge from the mentor authors, with support from teachers and peers to their own writing. His work had a strong focus on the teacher's role as a co-constructor of knowledge by modeling and sharing the features of mentor texts.

Making mentor texts part of the classroom is a valuable way to teach children to read like a writer by first exploring the text or texts during a read aloud session for enjoyment, and later, return to the text as a writer (Dorfman & Cappelli, 2017; Laminack, 2017). Laminack (2017) states that students need to

understand why an author used the craft before they can learn how to apply this to their own independent writing pieces.

Reading like a writer is not only for written text as Moses, Serafini, and Loyd found in their 2016 study involving using informational mentor texts with kindergarten students. In their work with a classroom of students studying the work of Frank Serafini, they found that students gravitated towards the visual elements of the informational text rather than written features. They state that “as the texts children read expand to include visual images and more elaborate designs and structures, how these texts are used as mentors needs to expand to include design elements and structures” (Moses et al., 2016, p. 538). This focus on visual elements of text can branch outside of informational texts as well. Boushey and Moser’s (2014) work with the Daily 5 elements of literacy consider the three ways to read a book and, especially for young readers, the focus of reading the pictures. Students are no longer just readers of words but viewers of visual elements, which have been and are becoming a large part of reading, especially for emergent readers and writers (Moses et al., 2016).

Social Nature of Writer’s Workshop

Kindergartners are naturally social beings, and in their first foray into school their oral language and written language collide within the walls of the classroom (Dyson & Genishi, 1982). Numerous studies have found that socialization within the Writing Workshop is beneficial to student learning (Dyson

& Genshi, 1982; Kissel et. al., 2011; Piazza & Tomlinson, 1985). Children's usage of oral language is varied in the classroom in terms of the inner and outer dialogue, the paths of language development studied by Vygotsky (Everson, 1991; Santiago-Delefosse & Delefosse, 2002). Dyson and Genshi (1982) term these as the "mutterings" and "chatterings" of children at work. "Mutterings" are those things that children say to themselves and "chatterings" being the group interactions they have with peers. The researchers found in their observations of primary students that these forms of oral language supported students in transforming the oral to the written. Peer interactions supported the writer's growth through modeling and help when questions arose as they worked (Dyson & Genshi, 1982; Kissel et. al., 2011).

Piazza and Tomlinson (1985) found similar outcomes in their observations of kindergarten students, especially regarding what they describe as "table talk". They too concluded that when children are allowed to be social during the writing process (versus silent, individual composing) students learn more about the process by helping form ideas, spell words, and read and revise their writing. Their observations further demonstrated how students better understood the function of their writing and their audience through their interactions with each other. Ray and Glover (2008) affirm the value of sharing time in helping students understand the purpose of their writing as something to be read and enjoyed like those books they read by their favorite authors. Another study by Kissel et al. (2011) observed emergent writers revising their work based on

interactions with peers and asking for help from more knowledgeable classmates to help them both write and draw. They also found that students pulled inspiration from other subject area work, such as math story problems which they observed students writing in the Writer's Workshop time.

Lysaker et al. (2010) found that children's spontaneous play and social interactions during the Writer's Workshop helped them create, in a way, their own Zone of Proximal Development. This created ZPD supported their development as writers through abstract thinking, self-regulation, and broadening their sense of authoring to include their play. Writer's Workshop became a place for them to learn about themselves and build social relationships with their peers. The social nature of Writer's Workshop creates a place for learning and play to work side by side to aid student growth and development in writing.

Children's social interactions have a great influence on their writing and drawing as they continually work through the writing process. These informal interactions are seen throughout the Writer's Workshop period. However, not all beneficial social interactions are casual in nature. The following sections examine additional areas of socialization in writing that are more formal in nature.

The author's chair

Socialization in Writer's Workshop can be more explicit, compared to the spontaneity of children's individual and peer conversation discussed previously. The Author's Chair is an example of a set, formal time for students to share writing pieces with the whole class (Cahill & Gregory, 2016; Hall, 2014; Schrodtt & FitzPatrick, 2021).

Author's Chair sharing is a valuable opportunity for students to become confident writers and presenters while building oral language skills (Hall, 2014). Students build community by sharing their personal stories of family, friends, and life with their peers with a purpose (Hall, 2014). This intentional sharing period allows writers to talk about the texts created by their peers and give feedback (Cahill & Gregory, 2016). Therefore, the Author's Chair provides students with mentors to use for inspiration and ideas, in this case their peers (Schrodtt & FitzPatrick, 2021). Observational research completed by Schrodtt and FitzPatrick (2021) with kindergarten students saw ideas presented by the writer in the Author's Chair appear in other student's writing pieces as the student sharers became the mentor authors. Ray and Glover (2008) write that sharing time allows students to observe others making books, not just a finished product from the bookstore, and sharing especially allows them to see writers who are just like them. Inspiration and motivation can be found from peers when sharing occurs, supporting students as they continue their work.

Sharing has benefits for students when the teacher allows them to lead the sharing time during an Author's Chair. This opportunity provides students with a leadership role, and in turn, gives a sense of ownership of their own writing as part of a writing community (Hall, 2014).

Conferencing

Conferencing is part of the Writer's Workshop in conjunction with independent writing time (Jasmine & Weiner, 2007; Karsbaek, 2011). Carl Anderson (2019) states that conferences are an opportunity to build relationships with writers, allowing the teacher and student to become known to one another. Conferences provide time for teachers to differentiate instruction based on student need, teach writers to make choices, and use them to inform whole class instruction (Anderson, 2019; Myroup, 2020). By creating student-led, strength-focused, constructive conference time, teachers can reinforce students' positive attitudes, building confidence for future writing work (Myroup, 2020).

It is important for kindergarten teachers to not dismiss the need for conferences even in the early stages of kindergarten writing (Kempf, 2013). Working through the process of writing with illustration as the primary meaning-making method becomes the way young writers learn about writing and the writing process (Kempf, 2013). Listening to the conversations of the classroom and asking students about these early marks in conferences gives valuable

insight into students' meaning making processes through illustration (Kissel, 2018). From these valuable communications, teachers concentrate on what individual students and the whole class may need during the writing block (Kissel, 2018).

Summary

By better understanding writing development for emergent writers, teachers can make changes to their Writing Workshop time to support young children's composing and meaning making processes. Kindergarten may be children's first foray into formal schooling, but their education and knowledge base start long before and when students enter classrooms, they bring their knowledge, abilities, and experience with them to use in their work (Mackenzie, 2011). Children pick up crayons and paper to make marks, scribbles, and drawings from infancy and when they tell the stories attached to these marks, they show their meaning making capabilities (Sulzby & Teale, 1985). Writing is more than conventions, grammar, and transcription; it is a powerful meaning making process that students compose in different ways than those of conventional writers (Mackenzie, 2014; Sulzby & Teale, 1985). Children's drawings show their authorship and value to young writers (Turner & Bromley, 2019; Papandreou, 2014; Trujillo & Emerson, 2020) Writing is a social process; the growth and knowledge students build is constructed through their interactions through language with peers, teachers, and other adults at school and outside of school as part of a community (Everson, 1991; Vygotsky, 2017). Language,

external and internal, aid students in telling their stories so it is important that writing time becomes a time for students to share with their peers as well as work independently to grow as writers (Everson, 1991; Santiago-Delefosse & Delefosse, 2002).

Through a changing of the focus of teachers from no writing to developmental writing, students will benefit. Drawing is something most students come to school knowing how to do in some form another and by focusing more on drawing versus conventions at the beginning of the writing curriculum, students begin to write more complex texts (Mackenzie, 2011). Social writing time through Writer's Workshop in the classroom gives children the opportunity to support and learn from each other, from mentor authors and illustrators, and teachers (Piazza and Tomlinson, 1985; Dyson & Genshi, 1982; Kissel et. al., 2011). By appreciating students emergent writing and understanding that students are ready to write when they come to school and do not need to get ready to write, teachers can aid students in building their feelings of self-efficacy; the feeling of knowing they can write and be successful at it (Pajares & Valiante, 2006). With better understanding of writing, students will continue to build their writing identities and a powerful understanding that they are already writers.

Conclusion

Despite research showing the importance of writing in the early childhood classroom, it continually gets pushed aside for other subjects or due to a lack of

understanding of emergent writers, teachers forgo the subject all together. Teachers need to feel comfortable teaching writing in a way that meets their students' developmental needs through modeling and using mentor authors and illustrators. By providing teachers with the support and resources necessary to incorporate developmentally appropriate practices within the writing curriculum, a reviving of the Writer's Workshop in the early childhood classroom will occur. A revival that includes an increased understanding and appreciation for how young writers make meaning through illustration and through socialization with teachers and peers. Early childhood teachers will better understand how they can support their student's writing growth by meeting them right where they are, allowing students to continue building their own writing knowledge, self-efficacy, and identities.

Chapter Three: Project Description

Introduction

Writing continues to find minimal time and dedication in early elementary classrooms (Cutler & Graham, 2008; Haland, Home, & McTigue, 2018; Pelatti, Piasta, Justice & O'Connell, 2014). Teachers are feeling pressure to teach a subject that they feel unprepared to teach and implement in early childhood classrooms (Cutler & Graham, 2008; Korth et al., 2017). Teachers need resources and knowledge of developmentally appropriate practice to support emergent writers' work in Writer's Workshop. Emergent writers make meaning through illustrative marks and drawings (Bruyère and Pendgrass, 2020; Ray & Glover, 2008; Sulzby & Teale, 1985). Educators do not always see and appreciate these early marks as writing (Mackenzie, 2014), and therefore place undue pressure on young children to begin writing conventionally in the first days of kindergarten. Mackenzie (2011) studied the role of how a focus on illustration and drawing in the first year of schooling influences student writing. The focus on drawing at the beginning of the year had a positive impact, helping students to build confidence and self-efficacy by centering the work on what they know and can do and scaffolding this foundation to help students grow as illustrators and authors. Thus, this project's purpose is to support kindergarten teachers in their teaching of writing by beginning with making meaning through illustration before they push for conventional writing. It gives resources for creating sharing time, conferencing, using mentor texts, and assessing students beyond

conventions and rather, through their illustrative and meaning making processes and retell. One will find an overview of the components of the project, a plan for implementation, and a plan for evaluation of student learning and teacher input. This guide's intention is to support teachers with a resource to make implanting a developmentally appropriate kindergarten writing program in their classrooms. By creating confident, well-supported teachers, in turn this project will create confident, well-supported kindergarten writers who will no longer say I can't write but rather I am an author and an illustrator in the classroom.

Project Components

Children come in with a wealth of knowledge and background in writing, and it is the job of teachers to support the construction of knowledge for students. Mackenzie's (2011) research examined how we construct this knowledge for emerging writers by teaching to what they know and can do; tell stories and draw those stories. This project is built on this idea of constructing knowledge from where students begin their journey in writing when they first enter school and gives teachers the tools and resources to begin Kindergarten Writer's Workshop in the classroom with confidence.

It is important to introduce the Writer's Workshop in the classroom before beginning the main body of work. In Kindergarten, this means reviewing and implementing procedures for Writer's Workshop from the first days of school. Appendix A is a quick tip guide for what Writer's Workshop is, how it works, language we use to invite kindergartners to be authors, and how we can

support and value emerging writers. Since procedures in the classroom are personal to each teacher and class, rather than creating mini lessons for the introductory days of Writer's Workshop, the quick tip guide is a way for teachers to get ideas and things to consider as they introduce their authors to writing.

Appendix B and C are the main body of work within this project. Both are illustration units of study, centered on the idea of supporting our writers where they are and building on their capacity to tell and illustrate their stories. They are intended to teach at the beginning of the school year once routines are established in the classroom. Appendix B is an Illustration Unit of Study for Fiction, examining major parts of fiction picture books such as characters, settings, and action/events. Appendix C is an Illustration Unit of Study for Non-Fiction texts. Each unit has a collection of mini lessons that allow flexibility for the teacher. Teachers may select their own favorite mentor illustrators to use in the lessons and order lessons in any order, based on their classes needs. Teachers continually model using some of these strategies within their own pieces of writing. Students have opportunities throughout the units to examine texts through inquiry-based exploration and to use what they learn from the mentor illustrators in their own learning. Each grouping of mini lessons ends with an editing lesson, so students understand how writers and illustrators are always changing and growing.

Opportunities for sharing are crucial for student growth in Writer's Workshop. Appendix D is a Tip guide for sharing in the classroom, from the

author's chair to alternatives to the author's chair. Important components to sharing time include how to give feedback and how to support students who are reluctant to share. The guide gives ideas on how to teach students to give feedback and how teachers can aid their reluctant sharers. Appendix E focuses on individual conferences with students so that each conference is a student-centered, successful teaching moment. Students need the support of more knowledgeable others in their learning and conferences are an opportunity for teachers to give focused lessons to individual students.

Throughout the school year, it is imperative for teachers to assess where students are at with their learning and how they have grown as writers. Appendix F is the assessment guide, created to be used all year. The assessment is based in the emergent writer developmental work of Sulzby and Teale (1985) and Bruyère and Pendgrass (2020). The assessment examines how students' progress in writing when they begin with illustration studies in the first months of school (Mackenzie, 2011). While Mackenzie's (2011) work implemented a drawing focus for six months, practicality and curriculum requirements make this difficult. This project is intended to help and encourage teachers to use developmental practices in their classrooms by incorporating drawing with in the first roughly two months depending on the needs of the students. The units can be used as long as needed if a teacher deems it necessary for student learning and growth. This assessment is aimed to understand students as authors in a much bigger sense, versus a narrow genre-based rubric that limits how

students are doing in writing determined by whether they have met the genre requirements of the rubric.

Appendix G is a mentor text guide. It gives teachers a place to go to if they need ideas on how to implement mentor texts in the classroom. This appendix also includes a list of mentor texts that go with each section of the two units of study. These are just ideas as teachers can use their own favorites for the lessons. It is important to remember that the mentor texts on this list are flexible and can fit into various sections such as both setting and characters can be used throughout the year in different units of study. Lester Laminack (2017) reminds us that we do not want to stick mentor texts into one box as many show a variety of good choices made by authors and illustrators.

The final appendix is the teacher evaluation and reflection on student work through the year. Appendix H gives teachers an opportunity to share thoughts on how the lessons went, ease of usage, and areas of need or improvement. Appendix H also incorporates student growth questions for fall winter and spring. Mackenzie's (2011) work, which is the main foundation for this project, examines how students' growth in writing improved with a focus on drawing first. While this project is not a formal study, it is essential to record student growth for understanding the success of the units of study for fiction and non-fiction illustrating and in turn, students conventional writing.

Plans for Implementation

Implementation of this project will occur in the fall of the 2022-2023 school year in kindergarten classrooms. The units created in this project are intended for usage at the start of a child's first year of formal schooling, outside of the preschool years. Implementation will begin with the author and a small cohort of teachers who are interested in the idea of beginning the kindergarten year with a strong emphasis on illustration and drawing as a meaning making process, creating a better appreciation of young children's emergent writing (Mackenzie, 2011, 2014). Interest has been shown as the author has shared with teachers what the project involves. Teachers who are initially involved in the first implementation will receive a short training and explanation of the research background of the project to have a better understanding of the why behind the project. Administrative approval will be requested. The school principal will be a part of the implementation and post evaluation process. If the project is a success, a full school wide implementation in kindergarten is a possibility, or at the very least, for teachers who are interested in the research. This would entail possible staff development and an explanation of the units of study and the research behind the project in the future.

Project Evaluation

This project will be evaluated in two ways after implementation. The first part of the evaluation found in Appendix H will be student focused. Teachers will

examine their students' writing pieces after the units and throughout the year. Since the study informing this project is founded in the idea of letting drawing be the predominant focus in the first year of school for about six months (Mackenzie, 2011), teachers will continue to examine student work to see if there is a benefit to an illustration focused, guided drawing unit on the overall work students do in Writer's Workshop by answering the student work evaluation in Appendix H and using their notes on students from the assessment found in Appendix F. Using the progressive assessment that focuses more on the general stages of writing rather than genre, teachers will analyze and share their findings. However, this is not a study-based project, therefore this analysis will not be formal using quantitative analysis but rather informal discussion and sharing observations of student work. Teachers will meet and share how students are doing with the author of this project as well as with others who have implemented the units of study. These meetings will occur after the completion of the unit, again in late winter/early spring, and a final meeting to examine student work near the end of the school year.

The second part of the evaluation found in Appendix H will be completed by teachers who implement this project within their classroom. Teachers will have an opportunity to complete a survey asking them to rate the materials on a scale of 1-5. A section of short answer will follow the numerical survey asking teachers to share how they felt the units went with their students from the teaching perspective and additions they would like to see to the units or places

that need improvement. The final question will ask them to share anything they did differently such as using different mentor text sets for illustration studies. Teachers may have their favorite author/illustrators they would like to examine during the unit which may be beneficial for other teachers to know.

Project Conclusions

Foundations for school success are built in kindergarten. As the first foray for many children into the school setting, it is essential for these young scholars to feel successful in the classroom. By building on what they know and can do when they enter school, teachers and administrators can nurture these feelings of success and self-efficacy in writing. With these resources in hand, teachers can feel confident in their teaching of emergent writers, increase the time students spend writing, and support students academically and socially during Writer's Workshop.

After initial implementation of these first units of study, teachers will have an opportunity to meet and examine student writing from the beginning of the year through mid-year and at the end of the year. This meeting and examination of student work will give increased insight into the needs of students for future implementation and to examine the success of the illustration units of study. The project could be expanded to examine the curriculum as a whole and using further research, increase developmentally appropriate practices within the rest of the units of study as part of a larger project. This gives students

and teachers opportunities to feel successful and supported in their work with and as emergent writers.

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Appendix A: Introducing the Writer's Workshop Guide

Introducing Writer's Workshop -Tips for Kindergarten

Writer's Workshop

- Build writing into your daily routine (Gerde, Bingham, & Wasik, 2012)
- Model and share mentor authors through mini-lessons (Trujillo & Emerson, 2021; Schrodt et al, 2021)
- Build Stamina by beginning with 15 minutes of writing time and moving on to 30-45 minutes (Schrodt et al, 2021)
- Include a Turn and Talk right before sharing time to encourage all students to share with one person (Kissel & Miller, 2015)
- Have a dedicated sharing time (Trujillo & Emerson, 2021)

Incorporating Choice in Writer's Workshop

- Choice in writing topic, where to write, genre, and who to write with creates a sense of ownership and empowerment (Kissel & Miller, 2015)
- Help students get ideas through modeling, relevant Kindergarten texts, magazine pictures and oral conversations (Lamme, Fu, Johnson & Savage, 2002)

Language that Invites Kindergarten Writers

- Making books-something children have experience with (Trujillo & Emerson, 2021; Ray & Cleaveland, 2018)
- Encourage students to revise by asking questions about what is missing (Lamme et al, 2002)
- Support students in their attempts so students move towards independence in writing (Lamme et al., 2002)
- Encourage students to re-read their writing often and going back to their writing (Lamme et al., 2002)

Using Mentor Texts

- Read the text aloud at a separate moment of the day for students to enjoy and then read it like a writer by noticing the author/illustrator's craft during the Writer's Workshop time (Schrodt et al, 2021) Know the text as a reader first (Laminack, 2017)
- Mentor texts can be used for a variety of different studies not just one (Laminack, 2017)
- Be clear about the why. Why would an author or illustrator use this craft and technique in their text? (Laminack, 2017)
- Create a small set of books for use (Laminack, 2017)
- Model the strategy in your writing and invite student's to try the strategy in their own (Schrodt et al., 2021)

Supporting and Valuing Emergent Writing

- Value children's visual and verbal work (Trujillo & Emerson, 2021)
- Scaffold drawing's through questions to encourage adding details (Trujillo & Emerson, 2021)
- Embrace all forms of writing. Writing will look different for each child and each task they complete (Gerde et al, 2012)
- Encourage invented spelling for students (Gerde et al, 2012)
- Encourage and model ways to get help outside of the teacher to move students towards independence (Lamme et al, 2002)

Appendix B: Illustration in Fiction Picture Books

Welcome!

Welcome to the Illustration Units of Study! Before you get started, make sure to read this quick help guide for understanding the structure of the units and of course, the daily must dos!

Each unit begins with essential questions, standards, student understandings, and skills acquired.

- Table of Contents for each section of the Unit follows

Each section is broken down into mini lessons:

- Mini Lessons Include:
 - Teaching Point – What are We Teaching?
 - Tips, Tricks, and Prompts- Helpful Thoughts and Prompts to Use
 - Images and Anchor Charts-Ideas for Anchor Charts

The Must Dos

Reread your modeling texts and remind students to do the same before they jump in again

Share student work everyday in some way (see the sharing guide for tips) and Conference daily (see conference guide for tips)

Continually refer to mentor illustrators and student work mentors (see the mentor text guide for tips)

Read mentor texts for enjoyment first before Writer's Workshop

Don't be afraid to show students that you make mistakes or are a terrible artist :)

Show your enjoyment of writing and illustrating!

Unit One: Illustration in Fiction
Kindergarten Emergent Writing Unit

Big Essential Questions:

How do our pictures tell our story?

Who can be an author/illustrator?

Why do we illustrate our writing?

How do illustrations help the writing?

How does the use of different multi-media and techniques (e.g. paint, shading, pencil, found materials) impact the reader?

Kindergarten Standards Covered Within this Unit

Text Types and Purposes:

CCSS.ELA-LITERACY.W.K.1

Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., *My favorite book is...*).

CCSS.ELA-LITERACY.W.K.2

Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.

CCSS.ELA-LITERACY.W.K.3

Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Production and Distribution of Writing:

CCSS.ELA-LITERACY.W.K.4

(W.K.4 begins in grade 3)

CCSS.ELA-LITERACY.W.K.5

With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.

CCSS.ELA-LITERACY.SL.K.1

Participate in collaborative conversations with diverse partners about *kindergarten topics and texts* with peers and adults in small and larger groups.

CCSS.ELA-LITERACY.SL.K.1.A

Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).

Presentation of Knowledge and Ideas:

CCSS.ELA-LITERACY.SL.K.4

Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.

CCSS.ELA-LITERACY.SL.K.5

Add drawings or other visual displays to descriptions as desired to provide additional detail.

CCSS.ELA-LITERACY.SL.K.6

Speak audibly and express thoughts, feelings, and ideas clearly.

Conventions of Standard English

CCSS.ELA-LITERACY.L.K.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.L.K.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

What understandings are desired?

Students will understand [that]:

1. Illustrators play an intricate role in creating meaning in a text
2. We can learn from the illustrations of mentor texts by exploring the illustrations alongside the text or within other forms of media and genres (such as wordless books or graphic novels)
3. Illustrators use a variety of visual techniques to express different things, such as emotions, settings, or character traits, for the author
4. That pictures from a text are just as important as the words on the page and help tell the story

What key knowledge and skills will students acquire because of this unit?

Students will know:

1. Terms to describe story elements that are supported by illustration: setting, characters, action, events
2. Creating illustrations that support meaning making in the Writer's Workshop beginning with what students know and can do

| Unit Table of Contents | |
|---|-----------------------------|
| Section One: Wordless Picture Books | |
| Mini Lesson | Estimated Time Frame |
| What is an illustration? What is an illustrator? Introducing Wordless Picture Books | 1 day Page: |
| How do our pictures tell our story? Modeling reading pictures and exploring details in illustration | 1-2 days Page: |
| Inquiry Lesson on Wordless Books- Practicing Oral Storytelling Using Pictures with a Partner | 1-2 days Page: |
| Inquiry Lesson Continued- Recording our ideas and findings within the illustrations of Wordless Books | 1-2 days Page: |
| Section Two: Setting | |
| Mini Lesson | Estimated Time Frame |
| Defining Setting: Where and When are We? | 1 day Page: |
| Inquiry Lesson: Exploring Mentor Texts with Different Settings | 1-2 days Page: |
| Modeling Settings in Our Writing: Drawing with Shapes | 2-3 days Page: |
| Editing Lesson: How do we make our setting clear for our reader? | 1 day Page: |
| Section Three: Characters | |
| Mini Lesson | Estimated Time Frame |
| Inquiry Lesson: Exploring Mentor Texts with Different Characters to define Characters | 1-2 days Page: |
| Modeling Characters in Our Writing: Drawing with Shapes | 1 day Page: |
| Modeling Characters in Our Writing: Important Details for our Characters | 2-3+ day Page: |
| Editing Lesson: How can we make changes when something is already there? | 1 day Page: |

| Mini Lesson | Estimated Time Frame |
|---|-----------------------------|
| Defining: Action and Movement | 1 day Page: |
| Inquiry Lesson: Exploring Mentor Texts with Movement | 1-2 days Page: |
| Modeling Action in our Writing: What is happening on this page | 1 day Page: |
| Editing Lesson: Can our reader tell what is happening? | 1 day Page: |
| Section Five: Technique and Materials | |
| Mini Lesson | Estimated Time Frame |
| Inquiry Lesson: Exploring Mentor Texts with Different Techniques and Materials | 2-3 days Page: |
| Exploration/Writing Day: Crafting Illustrations Using Different Materials (Optional Lesson/Project) | 3+ days Page: |

| Section One: Wordless Picture Books | |
|---|-----------------------------|
| Mini Lesson | Estimated Time Frame |
| What is an illustration? What is an illustrator? Introducing Wordless Picture Books | 1 day Page: |
| How do our pictures tell our story? Modeling reading pictures and exploring details in illustration | 1-2 days Page: |
| Inquiry Lesson on Wordless Books- Practicing Oral Storytelling Using Pictures | 1-2 days Page: |
| Inquiry Lesson Continued- Recording our ideas and findings within the illustrations of Wordless Books | 1-2 days Page: |

Mini Lesson One

Introducing Wordless Picture Books

What is an illustration? Who is an illustrator?

Objective: Students will define the role of an author/illustrator of a book

Teaching Point:

The purpose of a wordless picture book as an introduction to illustration is that it tells the story with only pictures, allowing students to explore images without feeling the pressure of the words. As many students begin their writing workshop career with images only, this is a powerful way for them to see that even professional authors and illustrators make meaning through their images only. It is great practice for oral storytelling.

Students will work towards a definition of the role of an illustrator is and how an illustration helps tell a story. Choose a favorite wordless picture book (see appendix G for a list of wordless books) to share with your class. Read the book before the Writer's Workshop time. Model oral storytelling using just the pictures and reading the setting and character details to tell the story.

During the Writer's Workshop time, begin a discussion of what an illustrator and an illustration is within a picture book. Discuss how we use pictures to tell stories when there are no words or even, when there are words. Show the wordless book that you read earlier.

Tips, Tricks, and Prompts:

As you are sharing the book:

- What do students notice about this picture book? How is different than others they have seen? (Lack of words, pictures only)
- Point out details of characters, setting, and actions. Have students help support telling the story, practicing oral storytelling

During the Writer's Workshop, focus on the work of illustrators and illustration as part of the writing process.

- Remind students that there are many ways to make books sometimes with words and pictures, sometimes with just words, sometimes with just pictures. Have examples of each of these kinds of books. Remind them that we read and write them at different times, when we are ready, but we may not be there yet
- We do not want students to think all they need is pictures. We want them to become writers and makers of books with words as this is truly the practice they need! However, we are meeting them where they are at for the beginning of kindergarten.

Images and Anchor Charts:

Anchor Chart- Features of Wordless Picture Books

Anchor Chart- Define what an illustrator is and does (this can be a working definition)

Mini Lesson Two

Modeling reading pictures and exploring details in illustration

How do our pictures tell our story?

Objective: Students will practice oral storytelling of pictures to make meaning

Teaching Point:

This mini lesson can be spread over one to two days (or more as needed) depending on students experience with inquiry book explorations. You will be modeling exploring wordless books and finding details within illustrations such as characters, settings, and interesting things that help support oral storytelling and allow the reader to understand what is happening in the book. Model using post it notes to mark important parts of the pictures that help tell the story or other interesting details of the illustrations.

Model reading a new book of your choice. First read the whole book and then go back and use your post-it notes to mark illustrations that interest you to show students how to be selective with their limited post-its.

Tips, Tricks, and Prompts:

- Modeling may be extended over multiple days depending on student experience with book inquiry. As this is the first inquiry mini lesson in the unit, it is recommended to do 2-3 days with this lesson. After this lesson, inquiry mini lessons can be shortened as students become more familiar with the activity.

Helpful prompts when modeling. Create an anchor chart for students to reference and become familiar with for future illustrator inquiry work:

- I notice....
- Do you see how the illustrator...?
- I like how the illustrator....
- This helped me read/tell the story by...
- Look at this detail...
- Notice how I...

Limit the number of post-it notes for yourself to 5. Give students 2-5 as this will give them enough to mark interesting things but also keep them from noting everything. They will need to be careful and selective.

Images and Anchor Charts:

Anchor Chart -- Telling a story using pictures (label as tips not a process)

Anchor Chart – Add to previous chart about wordless books- key things for illustrations to have

Anchor Chart – Prompts from Above

Mini Lesson Three

Inquiry Lesson on Wordless Books-Practicing Oral Storytelling Using Pictures

Objective: Students will practice oral storytelling of pictures to make meaning

Teaching Point:

This mini lesson can be spread over one to two days (or more as needed) depending on students experience with inquiry book explorations.

Have students explore wordless picture books independently. Supply post it notes for marking interesting images or details they see in the books.

Day Two +: You may want to extend the work over multiple days if you would like students to explore multiple wordless books independently.

Tips, Tricks, and Prompts:

This can be done with a partner as well, an excellent way to add in socialization in writing.

- Consider availability of wordless books. Partners may be more feasible
- Consider experience and comfort of working with a partner for beginning of the year kindergartners. If they have not worked with partners before this could be an uncomfortable experience for them
- Have students share their findings with someone at the completion of their own exploration of their book as alternative to working with a partner the whole time

Review prompts you used in mini lesson two so students become familiar with them.

Limit Post its to 2-5 per child. This allows them to mark pages, but they need to be strategic. Also prevents the overuse of post it notes.

Mark books with child's name so they can get the book back tomorrow for sharing day.

****Other options:** This mini lesson can be combined with mini lesson four for a multi-day exploration. Give 10 minutes of exploration and then sharing time at the end of each day or a day of inquiry and a day of sharing time.

Images and Anchor Charts:

Anchor Chart- Prompts from Mini Lesson Two (already made)

Anchor Chart- Adding student findings from their inquiry of wordless books (already made)

Mini Lesson Four

Inquiry Lesson Continued- Recording our ideas and findings within the illustrations of Wordless Books

Objective: Students will explore how illustrations help readers understand a story

Teaching Point:

Sharing what students find in their own explorations of wordless picture books is a powerful experience. Model appropriate sharing using prompts so that students understand how it looks to share their thinking using accountable talk and academic language in a student friendly way. While this was done in Mini Lesson Two, it is important to review. The wonderful thing about using wordless books is the focus is on the images only allowing for us to explore deeply the power of illustration as a storyteller.

Tips, Tricks, and Prompts:

Model sharing a new wordless book and your own post it notes.

Consider prompts such as:

- I choose this page/detail because....
- I like how the illustrator created.....
- This page helped me understand this part of the setting.
- I saw the character was....(emotion, action etc.) and I could tell because the illustrator did (this).

Students will need prompting to use prompts and strong sentence structure. This may be their first attempts at oral sharing about books.

****Other options:** This mini lesson can be combined with mini lesson three for a multi-day exploration. Give 10 minutes of exploration and then sharing time at the end of each day or a day of inquiry and a day of sharing time as it is laid out.

Images and Anchor Charts:

Anchor Charts- Prompts for this lesson (above)

Anchor Chart- Adding student findings from their inquiry work (wordless picture book anchor chart already made)

| Section Two: Setting | |
|--|----------------------|
| Mini Lesson | Estimated Time Frame |
| Defining Setting: Where and When are We? | 1 day Page: |
| Inquiry Lesson: Exploring Mentor Texts with Different Settings | 2-3 days Page: |
| Modeling Settings in Our Writing: Drawing with Shapes | 1-2 days Page: |
| Editing Lesson: How do we make our setting clear for our reader? | 1 day Page: |

Mini Lesson One

Defining Setting: Where and When are We?

Objective: Students will define the elements of setting and determine its importance in illustrations

Teaching Point:

We want students to explore setting without just telling the definition and moving on to the next thing. This lesson allows the teacher and students to build a definition of setting through exploration.

Begin with a drawn picture of you. Have students try to figure out where you are, what the weather is like, what time of day it is etc. Can they determine it based on your illustration? Probably not. Have them think back to the illustrations they saw in the wordless books they explored over the past few days. We mentioned that we saw many places and things happening.

Now orally tell the story of what is happening in your story. An example could be: *It was a warm sunny summer day. I was at the park by the river watching the ducks.* It could be anything you choose for yourself. Have students walk you through adding the setting to the story.

Discuss how important it is to have a setting for the story. *It looked like I was in a blizzard or nowhere but in fact I was in a sunny place by the river! Would my reader be able to figure that out by what I drew first?* Once the setting is drawn, define these elements as setting: place, time, weather. Create an anchor chart together to represent these elements of setting.

Tips, Tricks, and Prompts:

Talk through the drawing by talking about the shapes you are using. Use simple child friendly but detailed shapes to show the background.

- A curvy set of lines for the river
- Circle for the sun
- Ducks are ovals and circles with triangle bills
- Blobby shapes for trees with straight lines for the trunks
- Using colors that are appropriate
 - Drawing the ducks with browns, greens, blacks, etc
 - Yellow sun
 - Blue for river water
 - Green for trees

Talk about the details that give the reader a sense of weather and time in the illustration.

- The sun nice and big with lots of rays because it was a warm day.
- High in the sky for the daytime not setting or rising, nor is it the moon for nighttime!

Images and Anchor Charts:

Anchor Chart-Define setting

Mini Lesson Two

Inquiry Lesson: Exploring Mentor Texts with Different Settings

Objective: Students will define what the elements of a setting and its importance in making books and telling stories

Teaching Point:

Like previous inquiry work, students will be exploring mentor texts for elements of setting.

This mini lesson could be repeated over multiple days as needed based on needs of students.

Day One: Model using the settings anchor chart created previously with students to find elements of setting in a mentor text. Using Post It Notes, mark where we see setting elements such as weather, place clues, or time of day clues.

Day Two +: Have students explore a variety of mentor texts with different settings. Have students mark pages where they see different setting elements. (Mentor Text list can be found in Appendix G) Add these to the setting anchor chart

Tips, Tricks, and Prompts:

Use prompts and language stems to support students' discussion:

- I notice....
- I see....
- The illustrator used _____ to show _____. (The illustrator showed rain in the picture to show a rainy day)
- There is a _____ so I wonder if the story is at the _____. (There is a roller coaster, so I wonder if the story is at the circus/amusement park) For more open-ended settings where the exact details are still unknown.

Remind students that while we see words on the page, we may not understand those words **YET** but that we are looking at how the pictures help tell the story first. One day we will look at those amazing words!

Images and Anchor Charts:

Anchor Chart- any additions to setting chart from mini lesson one

Anchor Chart- Setting prompts from above

Mini Lesson Three

Modeling Settings in Our Writing: Drawing with Shapes, Changing Settings

Objective: Students will explore using the elements of setting in their oral storytelling and their book making

Teaching Point:

Now it is time to model setting from the beginning. Tell students an oral narrative realistic fiction story to begin about yourself. Put emphasis on the setting and what is happening. Move into drawing your setting/background on a large piece of chart paper. Talk about what you are doing with the setting, talking about the shapes you are using to build your background and what details you add to help your reader understand the story and when/where things are happening. Model using anchor charts for reference.

Reference the Mentor Texts that helped support our understanding of setting on the setting anchor chart.

****Keep a few of the details off the drawing or unclear (e.g. make a circle for the sun but no rays yet or a bike without a seat/wheel spokes, a house but no windows or other room details etc) for the next mini lesson.**

After you complete your drawing, have students orally tell a story setting to a partner from the work they are doing or will be doing.

Have a few students for author's chair share settings that they added to their illustrations.

*****Repeat this mini lesson with a book (or continue previously started work) with a book that changes setting as the story continues**

Tips, Tricks, and Prompts:

Use simple shapes to create the details. Ones that are familiar to our young writers and illustrators

Emphasize that it's okay to make mistakes or not know how to draw something. We give it our best try and move on. Use the language of a growth mindset

- **I will try** to draw a bicycle using two circles and lines to make the bars and handlebars
- **I don't know how to draw a bird yet** but I will try my best by using shapes I know

Images and Anchor Charts:

Anchor Chart- Shapes that help us draw

Anchor Chart- Setting anchor chart for reference (From previous mini lessons)

Mini Lesson Four

Editing Lesson: How do we make our setting clear for our reader?

Objective: Students will explore using the elements of setting in their oral storytelling and their book making

Teaching Point:

This lesson is an editing lesson focusing on making changes to our illustrations just like an author would do with the words. Without naming the process, we are showing the process of writing.

Return to a previous work of yours that you intentionally left off details. Re-read what you have already written (read the pictures). Model examining the page and wondering aloud if there is more that you could add to the background to make things clearer for the reader. Invite student input. Encourage students to consider the details of your background and ask questions. Model asking yourself questions/ giving suggestions if needed.

Invite students to go back to a previous piece of writing. Explore ways they could edit their pieces to make them clearer to the reader. Ask students if there is anyone looking for ideas to make their setting clear but are not sure what to do. Add any shapes etc to the shapes to use for setting anchor chart.

Tips, Tricks, and Prompts:

Re-reading is key! Model this every chance you can to show students what writer's do.

Questions/Prompts for Adding Details to the Setting:

- What is _____? Could you add _____ to make it clear?
- What time of day?
- What was the weather like?
- Could you make this object look more like the real thing? (Add lines for tree bark, lines for wind, waves on the ocean, handles on the cupboards etc.)

Images and Anchor Charts:

Anchor Chart- Setting anchor chart for reference (From previous mini lessons)

Anchor Chart- Shapes that help us draw (add any additional pieces)

| Section Three: Characters | |
|---|-----------------------------|
| Mini Lesson | Estimated Time Frame |
| Inquiry Lesson: Exploring Mentor Texts with Different Characters to define Characters | 1-2 days Page: |
| Modeling Characters in Our Writing: Drawing with Shapes | 1 day Page: |
| Modeling Characters in Our Writing: Important Details for our Characters | 2-3+ day Page: |
| Editing Lesson: How can we make changes to something that is already there? | 1 day Page: |

Mini Lesson One

Defining Characters: Who are they?

Objective: Students will define who/what a character can be through exploration of mentor texts

Teaching Point:

Collect various fiction texts from a variety of genres. Make sure that a variety of character types (animal, people, objects) are represented, and a variety of cultures and backgrounds are seen in human characters. (Race, ethnicity, cultural, disabilities, gender, etc.)

Model using Post It Note Arrows to find the people, animals, or objects that are characters (but don't mention what a character is yet). They are finding the things that are characters to help support our working definition of a character. This will support in determining who is a character and what are just background elements.

Send students out with their text and have them explore the book for characters.

Come back together and have students share what they discovered about their text. What kind of people, animals, or objects did they see in their book? What noticing's did they make?

Create an anchor chart with findings working towards a definition of a character.

Tips, Tricks, and Prompts:

Prompts for the Teacher

- What animals, people, or objects did you see in the book?
- How do we know something is a character and not just a part of the background setting? (Consider objects or animals that are just part of the backdrop)
- What makes a character a character?

A character is a person in the book. We want to expand that definition for young children who will see various kinds of characters in their picture books. For children, we may help them differentiate between all the things we see on a page by examining what characters do that make them different than all the other things on the page. A tree is part of the setting but a talking magical tree that helps the main character on a quest. An important character might be one we see on every page with secondary characters along the way.

Images and Anchor Charts:

Anchor Chart- defining characters

Mini Lesson Two

Modeling Characters in Our Writing: Drawing with Shapes

Objective: Students will examine how we might draw a character in our book making

Teaching Point:

In this lesson you are modeling drawing characters as part of your work. Start by telling your story orally to the class. Make sure to tell a story where the main characters emotions changes. This will be important for the next lesson.

Begin by considering the first character(s) in your first illustration. Model drawing a head, body, and parts by using simple shapes like triangles, circles, and rectangles. Keep it straightforward to start. Model dressing your character for this first part of the story. Mention to students that we will be adding face details tomorrow but that today was about creating the body of my character.

What kind of things did our mentor authors include?

Create with students an anchor chart with examples of body/head/shoes/clothing shapes they may use to create characters. Make sure to emphasize that these are ideas and for inspiration. Perhaps they'd like to use something different to make their characters!

Tips, Tricks, and Prompts:

As we go deeper into various units as authors throughout the year, your modeling will become more complex with the shapes creating more elements to character dress, pant shapes etc.

Think Aloud Stems:

- Should my character be wearing....?
- What are important parts of my body that my character should have?
- Do I have any animal characters?
- Are there any people/objects/animals that I may need for the background setting but are not main characters? I may add those later.

Make sure to have the multicultural Crayola crayons available for students. This is a great way to incorporate multiple skin tones in drawing!

Stick figures make a great foundation! Do not worry if you struggle with drawing people. Talk about starting with a stick person but adding the details along the way to make them look realistic.

Images and Anchor Charts:

Anchor Chart- important character parts and shapes we can use to draw them

Mini Lesson Three

Modeling Characters in Our Writing: Important Details for our Characters

Objective: Students will explore how we might draw a character in our book making

Teaching Point:

In this lesson you are modeling drawing characters with important details. Prepare the next pages of the story from the previous mini lesson keeping the face details off for now, before you start the lesson.

Using the same story as the previous mini lesson. Ask students what is missing. If they have not identified the face of the character, guide them this way. Think aloud about the character. What color is their hair? Is it short/long curly? What about their eyes? Do I have the ears? Nose? Make sure that students help support this modeling by asking them for ideas. Do I need to make a change to parts of my drawing?

Finally consider the mouth of your character. This is done separately to discuss emotions of characters. How might my character be feeling in this part of my story? How does it change as I tell my story?

Tips, Tricks, and Prompts:

Always model re-reading of your text!

Keep feelings simple for now and move to more complex feelings and describing words through time and vocabulary instruction in later writing and reading units of study.

Refer to mentor texts often as part of the modeling process. These are our guides.

Images and Anchor Charts:

Anchor Chart- important character parts and shapes we can use to draw them (from mini lesson two)

Anchor Chart- character feelings and emotions

Mini Lesson Four

Editing Lesson: How can we make changes when something is already there?

Objective: Students will consider what changes they may want to make to their illustrations

Teaching Point:

Read the book Beautiful Oops! by Barney Saltzberg Talk with students about how we may make mistakes or things may happen while we draw and write and that is okay. We can turn some of those things into something new! Or maybe we need to make a change and we cannot erase crayon or marker. How could we solve these problems?

Have students help you come up with a quick list to solving problems during out writing process when drawing and illustrating

Model examining and re-reading your book from yesterday. Think aloud about any edits you may want to make to your characters or setting. Use the list you made with student on how to make those changes or turn an oops into a beautiful oops!

Tips, Tricks, and Prompts:

Editing ideas:

- Additions to setting
 - More background
- Characters
 - Changing emotions
 - Adding characters
 - Adding other details to help show the characters feelings (Kleenex-sad, tears, red ears-mad)
- Mistakes
 - Turn them into part of the setting or background

Images and Anchor Charts:

Anchor Chart- Character charts from previous mini lessons

| Section Four: Action and Movement | |
|---|-----------------------------|
| Mini Lesson | Estimated Time Frame |
| Defining: Action and Movement | 1 day Page: |
| Inquiry Lesson: Exploring Mentor Texts with Movement | 1-2 days Page: |
| Modeling Action in our Writing: What is Happening on this Page | 1 day Page: |
| Editing Lesson: Can our reader tell what is happening and to whom? | 1 day Page: |

Mini Lesson One

Defining: Action and Movement

Objective: Students will define different ways things and people move

Teaching Point:

This lesson explores actions and movements. Model taking an everyday object that students would possibly use in a book and thinking about all the actions and movements this object may be involved in in a book.

Blanket- sleeping under, have a picnic on top, build a fort and crawl under, rolled up in, dragged,

Give each pair of students an everyday object. See the list below for some ideas.

Have them brainstorm a list of actions and movements those objects may do or be part of.

Repeat this with students being the objects. What actions and movements do people do? Have students act out these movements.

Remind students that it is important to show the action and movement in our illustrations when we need to in order to help our reader understand what's happening on each page. Tell them that next time we will be exploring mentor texts that show ways things move.

Tips, Tricks, and Prompts:

Objects May Include with actions/movements:

- Ball-throw, roll, catch, toss, kick, pop, stay still
- Balloon-float, pop, blow up, fall,
- Bird-fly, hop, eat, sleep
- Plane- fly, take off or land, crash
- Candle-flicker, blow out,
- Book-open, close
- Glass/Cup-break, be drunk from, fall, spill. Leak
- Pillow-thrown, pillow fight, slept on
- Kite- fly, float, tug,

Images and Anchor Charts:

Anchor Chart- movements and actions of characters and objects

Mini Lesson Two

Inquiry Lesson: Exploring Mentor Texts with Movement

Objective: Students will explore different ways illustrators show movement in books

Teaching Point:

Like previous inquiry lessons, this is an opportunity for students to explore mentor texts that show movement.

Model examining a page with good examples of movement. Point out the things the illustrator does to show us, the reader, who/what is moving and how. Pull out a few mentor texts to show different examples of ways that students may keep an eye out for when they get their texts.

Have students explore movement and action in the illustrations of mentor texts. Give them Post it Notes to mark pages where they saw good examples or favorite examples.

Share what students found in books and create an example anchor chart of movement in the mentor texts.

Tips, Tricks, and Prompts:

Ways illustrators may show action and movement:

- Positioning of arms and legs of characters
- Action lines
- Position of objects in relation to characters
- Position of objects

Images and Anchor Charts:

Anchor Chart- movements and actions of characters and objects

Mini Lesson Three

Modeling Action in our Writing: What is Happening on this Page

Objective: Students will use ways to show movement in their writing

Teaching Point:

Orally tell your story for students. Make sure that this story has good examples and opportunities for you to show movement in your illustrations.

Model for students drawing characters and objects using movement and positioning within the setting.

Think aloud as you draw. For example, *I will draw one leg up to show my character hopping over the log. Or I will draw their hands forward in front to show they are tripping and falling*

Tips, Tricks, and Prompts:

Ways illustrators may show action and movement:

- Positioning of arms and legs of characters
- Action lines
- Position of objects in relation to characters
- Position of objects

Act out movements or have a student do it so you can see what it may look like. This gives students a great way to draw movement.

Images and Anchor Charts:

Anchor Chart- movements and actions of characters and objects

Mini Lesson Four

Editing Lesson: Can our reader tell what is happening and to whom?

Objective: Students will use ways to show movement in their writing

Teaching Point:

Show students an image of a character standing still. Ask them if they can tell what is happening in the story. It looks like they're just standing still. Tell the story now to the students. Could they see that in the illustration? Did the illustration support the story? No! Explain that it is important to show what is happening and that our mentor illustrators make sure to show us what is happening in the books they illustrate.

Model changing the drawing in some way to show movement. This is also a great opportunity to model removing a page from their book if it just isn't working out and re-working it. Sometimes our oops need to be completely redone and that is okay too.

Tips, Tricks, and Prompts:

Consider and prepare what editing technique you'd like to model for students in this lesson ahead of time.

This lesson can be stretched over multiple days to show various editing techniques.

Editing will be part of your modeling and students writing throughout the year. As you begin highlighting students processes during your sharing times, explore how students make changes to their books.

Images and Anchor Charts:

Anchor Chart- movements and actions of characters and objects

| Section Five: Technique and Materials | |
|---|-----------------------------|
| Mini Lesson | Estimated Time Frame |
| Inquiry Lesson: Exploring Mentor Texts with Different Techniques and Materials | 2-3 days Page: |
| Exploration/Writing Day: Crafting Illustrations Using Different Materials (Optional Lesson/Project) | 3+ days Page: |

Mini Lesson One (2 days)

Inquiry Lesson: Exploring Mentor Texts with Different Techniques and Materials

Objective: Students will explore how different illustrative techniques impact the reader. Students will explore different materials used by illustrators to create impactful pictures.

Teaching Point:

This mini lesson is over two days with the same structure. One looking at color and technique that support the reader and the second day looking at materials (outside of crayons, markers, and colored pencils) that illustrators use.

Technique and Color (Day 1)- Model examining a book with a distinct color choice. A good mentor text for this is Extra Yarn by Mac Barnett. Color is used strategically in a mostly black and white image set. The yarn the girl uses is in color but much of the text is black and white. The robber scenes are quite dark in coloring to invoke a bit of suspense. Explore the text modeling thinking aloud using the prompts seen in the prompts section.

Have students explore mentor texts that use specific techniques and use strategic color choices to make the reader think, feel, and understand the book.

Found Materials (Day 2)- Model examining a book that uses found materials or unconventional materials (for kindergartners). A good mentor text is Snowmen by Lois Ehlert. She uses interesting materials to create the snow family in her book. Have students point out some of the interesting things she uses.

Have students explore mentor texts that use unconventional materials as part of their work. Create an anchor chart.

Tips, Tricks, and Prompts:

Using materials outside of the standard crayons, markers, and colored pencils can be difficult due to time, space, and getting the materials. Students can just draw those objects such as a pinecone nose on a snowman or drawing buttons for eyes rather than using real buttons.

Prompts for Think Alouds:

- What colors do I see on this page? Throughout the book?
- How do these colors make me feel? What do I think about when I see and read them?
- Why is this (object) this color and stand out? Is there a reason the illustrator might use that technique?
- Why might the illustrator use a specific material(s) to create this picture? For fun? To make a point? To emphasize something or relate the materials to the story?

Images and Anchor Charts:

Anchor Chart- Techniques that Illustrators use

Anchor Chart- Materials that Illustrators use

Mini Lesson Two

Exploration/Writing Day: Crafting Illustrations Using Different Materials (Optional Lesson/Project)

Objective: Students will explore how different illustrative techniques impact the reader. Students will explore different materials used by illustrators to create impactful pictures.

Teaching Point:

This lesson is optional depending on feasibility in your classroom. It is an opportunity for students to explore making their own books using more unconventional materials that they cannot realistically use every day.

Teacher will model creating their own book using materials and then students can choose to create a book using their own materials.

Tips, Tricks, and Prompts:

You will have to be clear about expectations. Parent volunteers would be a great help with this lesson. Or a school art teacher if you have one.

If your school has an art teacher and art room, this lesson could be a great collaboration. Talk to them, if possible, about arranging a few days to create books.

Images and Anchor Charts:

Anchor Charts- Technique and Material charts from lesson one

Appendix C: Illustration in Non-Fiction Books

Unit Two: Illustration and Images in Non-Fiction
Kindergarten Emergent Writing Unit

Big Essential Questions:

Who can be an author/illustrator?

Why do we illustrate our writing?

How do illustrations help the writing?

How do creators (illustrators/photographers/editors) of non-fiction use images
to teach us about their topic?

How does the use of different multi-media and techniques (e.g. paint,
shading, pencil, found materials) impact the reader?

Kindergarten Standards Covered Within this Unit

Text Types and Purposes:

CCSS.ELA-LITERACY.W.K.2

Use a combination of drawing, dictating, and writing to compose
informative/explanatory texts in which they name what they are writing about
and supply some information about the topic.

Production and Distribution of Writing:

CCSS.ELA-LITERACY.W.K.4

(W.K.4 begins in grade 3)

CCSS.ELA-LITERACY.W.K.5

With guidance and support from adults, respond to questions and suggestions
from peers and add details to strengthen writing as needed.

CCSS.ELA-LITERACY.SL.K.1

Participate in collaborative conversations with diverse partners
about *kindergarten topics and texts* with peers and adults in small and larger
groups.

CCSS.ELA-LITERACY.SL.K.1.A

Follow agreed-upon rules for discussions (e.g., listening to others and taking
turns speaking about the topics and texts under discussion).

Presentation of Knowledge and Ideas:

CCSS.ELA-LITERACY.SL.K.4

Describe familiar people, places, things, and events and, with prompting and
support, provide additional detail.

CCSS.ELA-LITERACY.SL.K.5

Add drawings or other visual displays to descriptions as desired to provide
additional detail.

CCSS.ELA-LITERACY.SL.K.6

Speak audibly and express thoughts, feelings, and ideas clearly.

Conventions of Standard English

CCSS.ELA-LITERACY.L.K.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.L.K.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

What understandings are desired?

Students will understand [that]:

5. Illustrators play an intricate role in creating meaning in a text
6. We can learn from the illustrators of mentor texts and award-winning illustrators by exploring the illustrations alongside the text or within other forms of media and genres (such as wordless books)
7. Illustrators use a variety of visual techniques to teach different topics
8. That pictures from a text are just as important as the words on the page

What key knowledge and skills will students acquire because of this unit?

Students will know:

1. Creating illustrations that support meaning making in the Writer's Workshop beginning with what students know and can do
2. Students will understand how images can be used to teach the reader about the topic

| Unit Table of Contents | |
|--|-----------------------------|
| Section One: Realistic Illustrated Images | |
| Mini Lesson | Estimated Time Frame |
| What is non-fiction? Introducing non-fiction texts (or re-introducing depending on student's familiarity) | 1 day Page: |
| What Can the Pictures teach us in illustrative non-fiction? Modeling reading pictures and exploring details in illustration | 1-2 days Page: |
| Inquiry Lesson- Exploring Illustrated Non-Fiction and Recording our Ideas and Findings within realistic non-fiction illustrations | 1-2 days Page: |
| Modeling Teaching about a Topic Through Illustration-Main Detail (e.g., drawing a realistic dolphin, basketball player, cake, car, etc.) | 1-2 days Page: |
| Modeling Teaching About a Topic Through Illustration-Background (e.g., racetrack, habitat, etc.) | 1-2 days Page: |
| Section Two: Photographic Non-Fiction | |
| Mini Lesson | Estimated Time Frame |
| Inquiry Lesson – Exploring Photographic Non-Fiction | 1 day Page: |
| Inquiry Lesson Continued- Recording our ideas and findings within photographic non-fiction | 1-2 days Page: |
| Modeling: Using a camera (option) or magazines/old calendars etc. to create our own photographic non-fiction | 1-2 days Page: |
| Section Three: Mini Lesson Extension | |
| Mini Lesson | Estimated Time Frame |
| Zooming In on Details | 1 day Page: |
| Flap Books | 1 day Page: |

| | |
|----|----------------|
| ** | 1 day Page: |
| ** | 1 day Page: |

**Intentionally left blank. A space for teachers to add their own specialty features that the class finds in non-fiction books. As you explore non-fiction books, an imagery feature may appear that you may want to model later.

| Section One: Realistic Illustrated Images | |
|---|-----------------------------|
| Mini Lesson | Estimated Time Frame |
| What is non-fiction? Introducing non-fiction texts (or re-introducing depending on student's familiarity) | 1 day Page: |
| What Can the Pictures teach us in illustrative non-fiction? Modeling reading pictures and exploring details in illustration | 1-2 days Page: |
| Inquiry Lesson- Exploring Illustrated Non-Fiction and Recording our ideas and findings within realistic non-fiction illustrations | 1-2 days Page: |
| Modeling Teaching about a Topic Through Illustration-Main Detail (e.g., drawing a realistic dolphin, basketball player, cake, etc.) and Background (e.g., racetrack, habitat, etc.) | 2-3 days Page: |

Mini Lesson One

What is non-fiction? Introducing non-fiction texts (or re-introducing depending on student's familiarity)

Objective: Students will define a non-fiction text. Students will compare and contrast fiction and non-fiction

Teaching Point:

This mini lesson is an introduction to non-fiction. Your usage of this mini lesson depends on the student's familiarity with non-fiction text. You may have already introduced these kinds of text in reading lessons so this will be a review lesson. Otherwise, this will be an introduction. For most kindergarten students, a good refresher will help them in recalling the differences between fiction and non-fiction.

Give each student a book. Mix in fiction and non-fiction. Have students help you sort each book on whether it is fiction or non-fiction by discussing each book. Give prompts and clues about fiction and non-fiction as the discussion continues to help them develop a working definition of fiction and non-fiction texts. Once a definition is created create an anchor chart. Connect the work with our writing by reminding students that we can write in different genres when we make our books and that we will be exploring non-fiction more in the next few days.

Tips, Tricks, and Prompts:

Make sure there is a mix of illustrated and photographic non-fiction.

Prompts:

- What kind of illustrations do you see?
- Do we see characters? Setting? Which books are like the books we just finished studying?
- Can I learn anything from the book? Is it teaching me something about my world around me?

Explaining Prompts

- Can you tell me more about why you (the student) think the book is non-fiction or fiction?

Images and Anchor Charts:

Anchor chart- Non-Fiction versus Fiction

Mini Lesson Two

What Can the Pictures Teach us in Illustrative Non-Fiction?

Modeling reading pictures and exploring details in illustration

Objective: Students will examine illustrative non-fiction images to understand how drawn images help the reader learn something new

Teaching Point:

This lesson focuses on non-fiction books that have illustrated images (versus photographs). For example, Magic School Bus books or books written and illustrated by Steve Jenkins or Gail Gibbons. When illustrators use hand drawn images in non-fiction books, students see non-fiction books created in the same way they create books. Non-fiction is not only photographs.

Choose an illustrative non-fiction book. Model reading the pictures and thinking aloud about what you are learning from reading the pictures. Remind students that we are reading this book to learn something new about the topic. Make sure to point out to students while you are reading the realistic quality of the illustrations.

Next pick out a non-fiction book that is hand illustrated using more unrealistic features but is still giving facts such as the Magic School Bus books. Talk about how sometimes non-fiction can look a lot like fiction but can teach us a lot about a topic too. Some books are a little of both and we can use them to inspire us for both our fiction and non-fiction writing.

Invite students to try some non-fiction writing today when they are working on their writing.

Tips, Tricks, and Prompts:

Think aloud:

- I noticed the illustrator made sure to use real colors, background, action etc, to teach about _____.
- In this book, the illustrator used some fiction elements to teach us about _____. I wonder why they did this?
- I learned_____.
- Wow, look at the details of the _____!

Make sure throughout to explore books beyond animal books. While animals are a kindergarten favorite, it is also good for students to see other topics in non-fiction.

Images and Anchor Charts:

Anchor chart- Non-Fiction versus Fiction

Anchor Chart-What do non-fiction illustrations need?

Mini Lesson Three

Inquiry Lesson- Exploring Illustrated Non-Fiction and Recording our ideas and findings within realistic non-fiction illustrations

Objective: Students will explore illustrative non-fiction text images to understand what hand drawn images can teach us

Teaching Point:

Students will explore illustrated non-fiction mentor illustrators. Have students choose a non-fiction book from your stack that they would like to learn from. Read them the title as they pick.

Using post it notes, have students mark pages where they see good examples of the illustrator teaching the reader through their images. Circulate asking students what they see that helps teach and show accurate depictions of the book's topic. How is what they do like what we see in our mentor texts?

Have students come back together and share their findings from the mentor illustrators. Keep a running list of findings about illustrative non-fiction as students may find new ideas in other books.

Tips, Tricks, and Prompts:

This mini lesson can be extended over 2 days, one day for exploration and another for recording.

Students can work in partners and look at a book together

Prompts:

- What does the illustrator do to show accurate depictions of the topic?
- Why would someone illustrate a non-fiction book rather than taking a photograph of the object?

Images and Anchor Charts:

Anchor Chart- Illustrated non-fiction- create a new chart for this lesson or add to the What do illustrations in non-fiction need? Anchor chart from lesson two

Mini Lesson Four (2 days)

Modeling Teaching about a Topic Through Illustration-Main Detail (e.g., drawing a realistic dolphin, basketball player, cake, etc.) and Background (e.g., jungle, racetrack etc.)

Objective: Students will explore and use illustration to teach their reader about a topic of their choice

Teaching Point:

Model thinking of a topic that you know a lot about and details for that topic. If you want to teach others what is important to include in our book? Review the anchor chart you created yesterday. Draw your topic as accurately as you can. Emphasize to students that we try our best to make our illustration look as accurate as possible but that it is okay if it does not look quite right. Label your drawing. **If you would like. It is a way to begin showing students writing without it being the primary focus. Some students may feel ready to experiment with the written word at this point in the year.

On the second day, add the background to the topic. Again, emphasize the creation of an accurate background and trying our best, making sure to use correct colors and shapes.

Tips, Tricks, and Prompts:

This mini lesson could be extended over more than two days if you wanted to model drawing more details to your non-fiction book.

Images and Anchor Charts:

Anchor Chart-Illustrated non-fiction charts from lessons one through three

| Section Two: Photographic Non-Fiction | |
|---|-----------------------------|
| Mini Lesson | Estimated Time Frame |
| Inquiry Lesson – Exploring Photographic Non-Fiction | 1 day Page: |
| Inquiry Lesson Continued- Recording our ideas and findings within photographic non-fiction | 1-2 days Page: |
| Modeling: Using a camera (option) or magazines/old calendars etc. to create our own photographic non-fiction | 1-2 days Page: |

| Section Three: Mini Lesson Extension | |
|---|-----------------------------|
| Mini Lesson | Estimated Time Frame |
| Zooming In on Details | 1 day Page: |
| Flap Books | 1 day Page: |
| ** | 1 day Page: |
| ** | 1 day Page: |

**Intentionally left blank. A space for teachers to add their own specialty features that the class finds in non-fiction books. As you explore non-fiction books, an imagery feature may appear that you may want to model later.

Mini Lesson One

Inquiry Lesson – Exploring Photographic Non-Fiction

Objective: Students will examine photographic nonfiction mentor texts for their writing work

Teaching Point:

Explain to students that not every non-fiction book uses illustration, some use photographs. Show a National Geographic or other photograph books. Explain that like the other books, we can learn a lot about the topic from the illustrations. Have students explore various photographic non-fiction books about a topic of their choosing. Have them mark things that interest them with Post it Notes. Come back together and have students share their findings.

Tips, Tricks, and Prompts:

Prompts:

- How are these books similar and different to the illustrative non-fiction?
- How is learning from these books different than learning from illustrative non-fiction?

Images and Anchor Charts:

Anchor Chart-Illustrated non-fiction charts from section one

Anchor Chart- Photographic non-fiction- What makes it different?

Mini Lesson Two (possible multiday lesson)

Modeling: Using a camera (option) or magazines/old calendars etc. to create our own photographic non-fiction

Objective: Students will examine photographic nonfiction mentor texts and use photographs in their writing

Teaching Point:

This lesson is an exploration of photographic non-fiction. Cameras would be beneficial but not always feasible for the classroom with young kindergartners. Magazines, calendars, or anything that can be cut up with photographs make a great alternative.

Explain to students that we are going to try our best to make photographic non – fiction texts using a camera and/or magazines etc.

Tips, Tricks, and Prompts:

Collect magazines from parents trying to clean out.

Students will need help with the camera and so having a parent volunteer on this day will help

Add extra days by exploring other non-fiction illustrative features such as

- Flap books
- Touch and Feel books
- Zooming in on Parts

Images and Anchor Charts:

Anchor Chart-Illustrated non-fiction chart

Anchor Chart- Photographic non-fiction chart

Appendix D-Sharing Guide

Time to Share Our Writing – Tips for Kindergarten

How to Set Up Sharing Time

(Hall, 2014)

- Have a purpose for sharing
- Community Building? Feedback Opportunity?
- Routine Event or Special Time?
- Set up the Procedures
- Model the Procedures for being a respectful audience member
- Pass ownership over sharing time to students for them to lead and choose who they'd like to hear from

Giving Feedback

- Accountable "Talk Moves": Giving think time and revoicing what the commenter said (Hall, 2014)
- Compliments and Wishes-Compliments are positive feedback, Wishes are constructive feedback in a child friendly way (Cahill & Gregory, 2016)
- Student may give themselves a Star and a Wish - something they are proud of and a goal for next time
- Begin with compliments, practicing specific compliments (Schrodt & FitzPatrick, 2021)

Ways to Share

- Author's Chair - asking questions of the author, giving feedback (Schrodt & FitzPatrick, 2021)
- Tea Party- Students share with as many peers as they can in a set time (as cited in Schrodt & Fitzpatrick, 2021)
- Post work on a bulletin board with supplies to share feedback such as Post It Notes (Schrodt & FitzPatrick, 2021)
- Consider other people to share with such as family, friend, another teacher or administrator (Hall, 2014; Schrodt & FitzPatrick, 2021)

Helping Reluctant Sharers

- Give reluctant sharers time to practice with a smaller audience first (Hall, 2014)
- Aid them in selecting a piece of writing (Hall, 2014)
- Have students share digitally or anonymously by teacher (Hall, 2014)

•Created by Taylor Randall, 2022

Appendix E- Conference Guide

Conferencing with Students – Tips for Kindergarten

Why Conferences?

- Builds relationships with the writer (Anderson, 2019)
- Differentiating Instruction-Tailor instruction to each student's need (Anderson, 2019)
- Provide the "one-on-one coaching students need in order to learn to make good choices" using what you have taught (Anderson, 2019, p. 11)
- Shows value to their writing (Ray & Glover, 2008)
- Gives students and audience and purpose to their writing (Kissel, 2018)

Structuring a Conference

- 5-7 minutes = 4 students in a Writer's Workshop time (Anderson, 2019)
- Begin with "How's it going?" - Let the student take the lead and tell the teacher what they're doing (Anderson, 2019)
- Decide what to teach using student response and draft (Anderson, 2019; Kempf, 2013)
- Introduce teaching point and next step (Anderson, 2019; Kempf, 2013)
- Use a mentor text or your own writing (Anderson, 2019)
- Check in post conference to see how student did with the teaching point (Anderson, 2019)

Asking Questions and Guiding the Conversation

- How's it going? - Opens up the conversation (Anderson, 2019)
- Frame questions for the student to take control (Myroup, 2020)
- When considering questions, identify who the student is as a writer, how the student feels about writing is the student a risk taker in their writing (as cited in Myroup, 2020)
- Conversation is student centered and student controlled (Myroup, 2020)
- Teach students to recognize their own strengths in their writing for future conferences, putting the conference more so in student's hands (Hale, 2018)

Giving Feedback

- Start with what the student already does well and how they are doing it in order to use the technique again (Anderson, 2019; Kempf, 2013; Hale, 2018)
- Give praise in writing that can be applied to other pieces (Kempf, 2013)
- Use the sandwich method: positive, area of improvement, positive (Myroup, 2020)
- Focus comments on the work itself, not the student (Myroup, 2020)
- Specific and academic feedback helps build student confidence and motivation (Hale, 2018)
- Help students understand why their academic strength was good (Hale, 2018)
- Have students re-tell back to you one thing they are good at in writing that you talked about in the conference (Hale, 2018)
- Give attention to both strengths and needs - give a why for writing (Hale, 2018)

Other Tips

- Meet with students mid writing rather than at the end so they are more open to feedback (Anderson, 2019)
- Even kindergarteners who only produce pictures and no words should have a conference. They are working through the writing process and making decisions about their writing. They will need support. (Kempf, 2013)
- Listen to the writer, ask questions, study your notes (Kissel, 2018)
- Avoid writing directly on student work as it is important for their writing to be their writing. Take dictation on sticky notes or on conference note page (Kissel, 2018)

Appendix F: Assessment and Conference Form

Explanation of Assessment/Conferencing Form for Teachers

This assessment guide is a flexible, working document. The foundation of this assessment is in writing development work of Sulzby and Teale (1985) and Bruyère and Pendgrass (2020). It can be used as an assessment of a singular piece or as a conference guide. It can be edited to meet the needs of your class or school requirements.

While this document focuses on compositional development, it does incorporate conventions and genre based on the kindergarten standards. While the focus is on writing development beyond just conventions and transcription, the standards are a requirement for many schools and districts. While initially intended to work with the units of study on illustration in fiction and non-fiction (see appendices B and C) by focusing on drawing and illustration in the first section, the addition of other sections that you may not see until later in the year makes this an assessment you can use throughout the year.

Finally, take this assessment and meet with grade level team/school leaders to determine how this will look when giving grades. For example, if your school uses a 1-4 scale for report cards, determine what criteria will be used for each numerical value, being flexible and keeping in mind that writing is a continuum and not cut and dry for students. The author of this assessment did not set up a scoring system with the assessment due to variations between districts and schools in expectations and grading policies. It is also important for all teachers using the assessment to be on the same page regarding expectations and scoring if necessary or part of district mandates.

- Suggestions on how to take notes
 - If using for the same child but at various points in the year, write a date under each observation point and write observation notes in the same color
 - If examining the same piece with a child multiple times, date and use different colors for each conference
- Disclaimer
 - Consider the project the student is taking on when making notes and observations
 - Harder pieces will see less on developmental continuum
 - Consider retell when looking at the early work of kindergartners. There is more than meets the eye if one looks beyond the surface

| | |
|--|--|
| Student Name: | Book Title/Writing Piece (if necessary): |
| Genre of Text (if necessary): | Observation Notes |
| Drawings/Illustrations | |
| Student is scribbling (illustration) | |
| Student uses shapes to draw | |
| People and animals have head, arms, legs, and basic facial features (eyes, mouth) | |
| People and animals begin to show distinct features such as hair, hands, feet, bodies Fiction/Non-Fiction | |
| Characters are showing emotion appropriate to the event/story Fiction/Narrative | |
| Characters are shown in a background setting (if necessary) Setting incorporates details specific to the event or location of text Fiction/Narrative | |

| | |
|---|--|
| Action and movement are shown (if necessary) Fiction/Non-Fiction/Narrative | |
| Background is drawn with accuracy Non-Fiction | |
| Animals, objects, and people are drawn with accuracy Non-Fiction | |
| Writing | |
| Student writing is in scribbling form or shape like marks | |
| Student writes their name | |
| Student writes letter chains/letter like forms | |
| Student attempts to label drawing | |
| Student is writing sentences (complete or incomplete) | |
| Student writes using phonemes (th d i rn - The dog is running) | |

| | |
|--|--|
| Student uses invented spelling (th dog iz runeng-The dog is running) | |
| Student uses conventional spellings of common words (I, a, me, you etc.) | |
| Student writes decodable words with accuracy | |
| Conventions | |
| Student uses uppercase I | |
| Student begins sentence with uppercase letter | |
| Student ends sentence with punctuation | |
| Organization | |
| Book is about a variety of topics or jumps from topic to topic on each page | |
| Book is beginning to show organization around a central topic (i.e. 2 pages are centered around one topic but others are not) | |
| Book shows clear organization around a central topic in an order that makes sense (trip to the beach, tigers, baking cookies) | |

| Genre | |
|--|--|
| <p>Student uses or attempts a specific genre of writing (flexible for different unit studies)</p> <p>Genre used:</p> <p>Is the genre well-represented within the text?</p> | |
| Retell | |
| <p>Student retells story in a way that matches their illustration (but may or may not match written text)</p> | |
| <p>Student reads just their pictures</p> | |
| <p>Student reads the labels</p> | |
| <p>Student reads the words in their sentences. Reading matches the words.</p> | |

Other Notes

Appendix G: Mentor Texts for Teachers and Students

| Books for Introducing Drawing, Illustrating, Authoring, and Writing for Emergent Writers | |
|--|-------------------------------|
| Title (features) | Author, Illustrator |
| Dog Loves Drawing (Illustration, adding details, where we get ideas, telling a story through pictures) | Louise Yates |
| Rocket Write's a Story (The writing process informally, writing through the eyes of a new writer/building writing confidence) | Tad Hills |
| Ralph Tells a Story (Coming up with ideas, writer's block, we all have stories to tell) | Abby Hanlon |
| Beautiful Oops (Turning our oops and mistakes into new things, growth mindset) | Barney Saltzberg |
| A Squiggly Story (Emergent Writing through early marks and illustration/ pre-conventional writing) | Andrew Larsen and Mike Lowery |
| How to Write a Story (Realistic look at writing process, informal writing process, drafts, details) | Kate Messner, Mark Siegel |
| Anywhere Artist (Art and illustration comes from many places and materials) | Nikki Slade Robinson |
| | |
| | |
| | |

| Books for Teaching Characters | |
|--------------------------------------|--|
| Title | Author, Illustrator |
| No, David | David Shannon |
| Pete the Cat (Series) | Eric Litwin, James Dean, Kimberly Dean |
| Letter to Amy | Ezra Jack Keats |
| Giraffes Can't Dance | Giles Andreae, Guy Parker-Rees |
| Koala Lou | Mem Fox, Pamela Lofts |
| After the Fall | Dan Dantat |
| Jabari Jumps | Gaia Cornwall |
| Elephant and Piggie/Pigeon Books | Mo Willems |
| Last Stop on Market Street | Matt De La Pena, Christian Robinson |
| Tough Boris | Mem Fox |
| The Bad Seed The Good Egg | Jory John, Pete Oswald |
| The Ugly Vegetables | Grace Lin |
| Ish | Peter Reynolds |
| Ruby Finds a Worry | Todd Percival |
| I am Truly | Kelly Greenavalt, Amariah Rauscher |
| | |
| | |
| | |
| | |

| Books for Showing Action/Movement | |
|--|---------------------------------|
| Title | Author/Illustrator |
| From Head to Toe | Eric Carle |
| Giraffes Can't Dance | Giles Andreae, Guy Parker-Rees |
| Barnyard Dance | Sandra Boynton |
| Llama Llama Hoppity Hop | Anna Dewdney |
| Flora Series | Molly Idle |
| I Yoga You | Genevieve Santos |
| Song and Dance Man | Karen Ackerman, Stephen Gammell |
| Elephants Cannot Dance | Mo Willems |
| Don't Throw it to Mo | David Adler |
| Quick as a Cricket/Silly Sally | Audrey and Don Wood |
| Dragons Love Tacos | Adam Rubin, Daniel Salmieri |
| | |

| Books Using Interesting Techniques and Materials | |
|---|----------------------------|
| Title (Material/Technique) | Author, Illustrator |
| Extra Yarn (Black and White with Color for yarn) | Mac Barnett |
| Texts by Lois Ehlert (Found Materials, Paper) | Lois Ehlert |
| The Girl and the Bicycle/The Boy and the Airplane (Pop of color on important objects) | Mark Pett |
| Eric Carle Books (paper collage) | Eric Carle |

| Professional Texts for Kindergarten Teachers on Writing | |
|--|------------------------------------|
| Title | Author |
| Already Ready | Katie Wood Ray and Matt Glover |
| In Pictures and Words | Katie Wood Ray |
| About the Authors | Katie Wood Ray and Lisa Cleaveland |
| More About the Authors | Lisa Cleaveland |
| A Teachers Guide to Getting Started with Beginning Writers | Lisa Cleaveland |
| A Teacher's Guide to Writing Conferences | Carl Anderson |
| | |
| | |

Appendix H: Summation of Student Work and Teacher Evaluation of Project

Student Work Assessment

Part 1:

Please consider student growth in this section, using the assessment and observation notes to help support your response.

Immediately post Units of Study

Did your students show learning and growth in their writing and meaning making through illustration and word? Please use your assessments and give at least 3 examples of student growth and learning (or lack of if that is the case).

Please answer the same question at mid-year and again in the spring near the end of the year

Mid-Year- Did your students show learning and growth in their writing and meaning making through illustration and word? Please use your assessments and give at least 3 examples of student growth and learning (or lack of if that is the case).

Spring- Did your students show learning and growth in their writing and meaning making through illustration and word? Please use your assessments and give at least 3 examples of student growth and learning (or lack of if that is the case).

Part 2: Teacher Survey

Please rate the materials by answering each statement from a scale of 1-5.
Scale is as follows:

- 1- Strongly Disagree
- 2- Disagree
- 3- Neutral
- 4- Agree
- 5- Strongly Agree

Please be honest in your statements.

Materials were easy to follow and use

1 2 3 4 5

Materials were flexible to meet the needs of my students

1 2 3 4 5

Lessons gave enough information, so I knew what I was teaching with the flexibility to make it my own and meet student need

1 2 3 4 5

Tip guides were easy to access and read for quick reminders

1 2 3 4 5

Assessment was clear and easy to use

1 2 3 4 5

Assessment helped me understand where my students are in their writing development

1 2 3 4 5

I saw evidence of student growth in illustration and meaning making as writers post unit of study

1 2 3 4 5

Part 3: Teacher Survey

Please answer the following questions. Refer to materials as needed.

Illustrations Unit of Study-Fiction?

How did the mini lessons support student learning?

Were the teaching points clear? Did they give you flexibility in teaching but also give you support to teach students?

Did the tips, tricks, and prompts help support student learning? Can you give an example of student learning using the tips, tricks, and prompts?

How did prompts and sentence stems help support conversation in the classroom?

How did the anchor charts support student learning? Do you feel that students used and were supported by anchor charts in the classroom during the unit of study?

Illustrations Unit of Study-Non-Fiction?

How did the mini lessons support student learning?

Were the teaching points clear? Did they give you flexibility in teaching but also give you support to teach students?

Did the tips, tricks, and prompts help support student learning? Can you give an example of student learning using the tips, tricks, and prompts?

How did prompts and sentence stems help support conversation in the classroom?

How did the anchor charts support student learning? Do you feel that students used and were supported by anchor charts in the classroom during the unit of study?

What improvements/additions would you like to see in the Fiction study?

What improvements/additions would you like to see in the Non-Fiction study?

What are the strengths of the quick tip guides? (Introducing the Writer's Workshop, Sharing Guide, Conferencing Guide)

What were challenges within the quick tip guides? (Introducing the Writer's Workshop, Sharing Guide, Conferencing Guide)

What improvements/additions would you like to see in the guides?

Please share your thoughts about the assessment. Ease of use? Appropriate for Grade Level? Did the assessment help you collect evidence of student learning?

Did the assessment help you understand and support your individual students in conferences to aid in student growth?

How did the student data collected in the assessment inform your teaching and help you use the mini lessons appropriately? Did the assessment and data collected help you to consider next steps for students post illustration study?

Where there any mentor texts, authors, or illustrators that you used in the units of study that you would like to share?



The signature of the individual below indicates that the individual has read and approved the project of Taylor Randall in partial fulfillment of the requirements for the degree of Master of Literacy Studies.

Elizabeth Petroelje Stolle

4/28/2022

Elizabeth Petroelje Stolle, Ph.D., Project Advisor

Date

Accepted and approved on behalf of the
Literacy

Literacy Studies Program

Accepted and approved on behalf of the

Educational Foundations, & Technology Unit

Elizabeth Stolle

Mary Bair

Elizabeth Stolle, Ph.D., Graduate Program Director

Mary Bair, Ph.D., Unit Head

4/28/2022

4/25/2022

Date

Date