

Teachers College Reading and Writing Project

Summer Institute on the Teaching of Writing



K-2 First Year Section Summer 2012

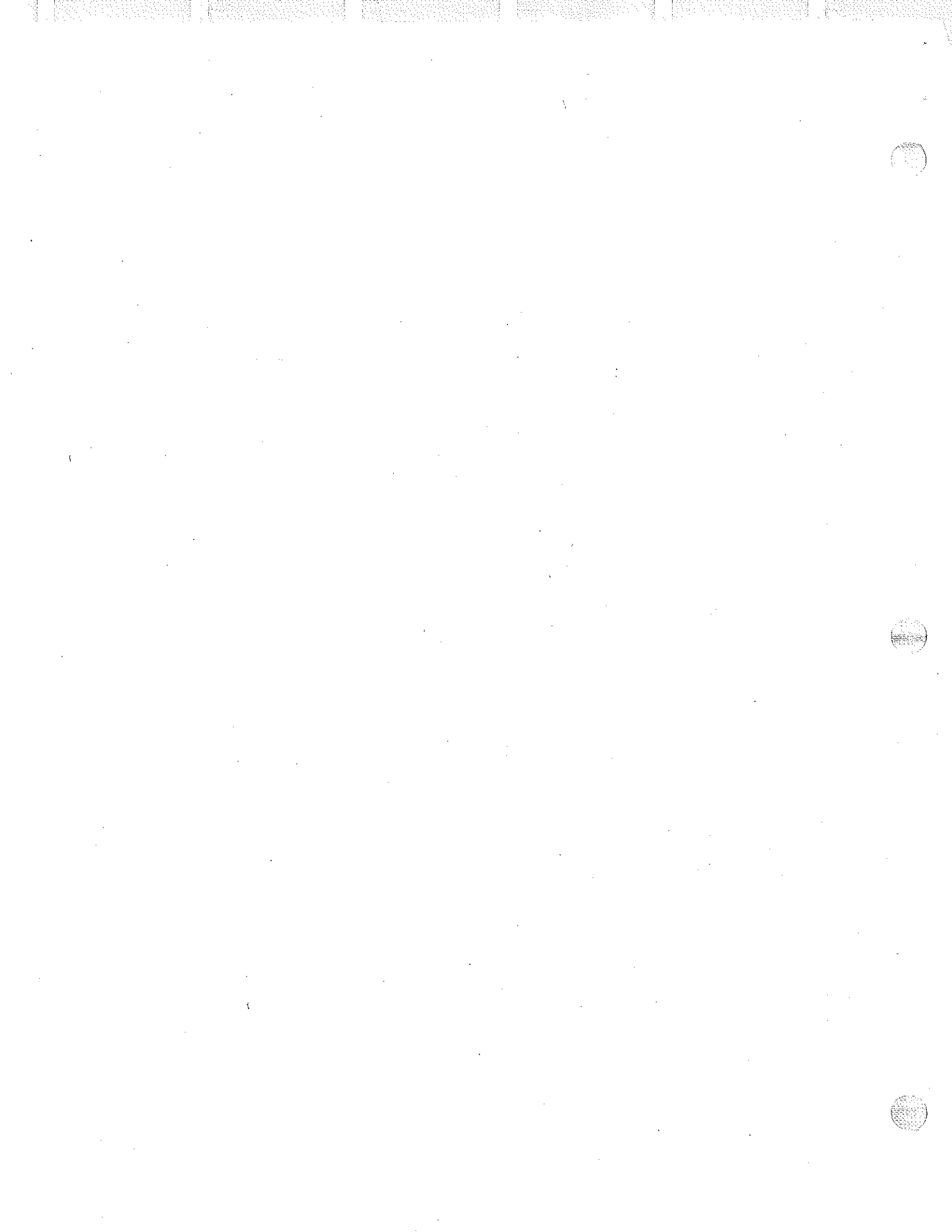


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An Overview of the Teachers College Reading and Writing Project

The Teachers College Reading and Writing Project (TCRWP) is a research and staff development organization housed at Teachers College, Columbia University. The goal of the Project is to support 'best practice' literacy instruction through research, writing and the professional development of teachers and school leaders. Members of the Project's current and former staff, including all deputy directors, have written books that are foundational to language arts instruction across the world. Most notably, the Project's director, Lucy Calkins, is the author of well over a score of books, including a forthcoming publication entitled, *Units of Study for Teaching Writing, Grade by Grade: A Yearlong Workshop Curriculum, Grades K-8*, a series of books to be released in early 2013 (Heinemann).

The teacher-educators who staff the TCRWP are involved in long-lasting partnerships with schools across the United States and the world. The organization's connections with New York City schools are especially deep and broad, involving the majority of NYC schools, but members of the Reading and Writing Project also work intensively in other urban districts, in suburban schools, including many in the New York metropolitan area, and in schools in far flung places—Israel, Jordan, Singapore, China and a score of other countries. Staff of the Reading and Writing Project currently support over 500 schools, and have worked in long lasting, intensive ways with over 25,000 schools.

Staff developers and Project leaders work school-wide to help all students become powerful and independent readers and writers. In writing workshops, students learn to observe their lives and the world around them, and to collect, draft, revise, edit, and publish well-crafted narrative and expository texts. In reading workshops, students are explicitly taught the strategies and habits of proficient readers. They learn to talk, think and write well about their reading, and to live richly literate lives. Meanwhile, in social studies and science classrooms, students rely on their literacy skills to synthesize, analyze, question, develop and apply knowledge as they are inducted into the world of academic literacy. This professional development supports a spiral curriculum that provides a consistent infrastructure undergirding language arts across the entire school. The TCRWP's staff includes a team of former principals and superintendents who join the staff developers to help school-based leaders develop vibrant learning communities in their schools and support their diverse constituencies, including specialist teachers, parents, Boards of Education, and sponsors.

The TCRWP is a learning organization, always rethinking the ideas upon which it is based, using data and new theories to deepen and refine the approaches it supports, and synthesizing the knowledge of its diverse members. Recently, the organization has especially focused on data-based instruction, the Common Core State Standards, content area literacy, collaborative classrooms, differentiation, and using formative assessments to support students' progress along learning pathways. The TCRWP's work relies on continual input from both formal and informal assessments. The organization provides member schools with assessment tools, including a web-based software system that allows schools to track learners' progress, to synthesize data across entire schools, to track the progress of particular sub-groups, to compare and contrast progress across years, classrooms, sub-groups and so forth. This software system, Assessment Pro, has been endorsed by the NYC Department of Education as one of the city's official assessment-options, and is the assessment-system of choice for over half of New York City's elementary schools and many secondary schools. The system has also been piloted in a few suburban districts, including Chappaqua, New York, and has recently been made available to all member schools. Meanwhile, this tool has already provided the organization with substantial detailed data as well as with methods for synthesizing those data and discerning trends; insights from the data are regularly used to inform revisions of the organization's methods and curriculum.

The TCRWP's deep, long term partnership with schools, districts, cities and nations has led it to engage in many aspects of literacy reform, working closely with schools to help them become more standards-based, to use formative assessments more productively, to support more inclusive classrooms, to take literacy reforms to scale, to differentiate in ways that support the diversity of English language learners in a school, to devise more demanding curriculum to challenge strong readers and writers, to engage in more explicit instruction of grammar, to incorporate technology into both language arts and content area studies, and the like. The work that the TCRWP does in any one particular site cumulates with all it does in other sites—the entire organization functions as a close-knit community of practice. Most of the Project's work leads to publications or to the development of resources that are widely shared among all participants. For example, the TCRWP's current efforts to help New York City schools revise curriculum based on the Common Core standards is already becoming part of the knowledge base that is available to other participating schools. Member schools are given access to many resources that are available through the Reading and Writing Project's website. This includes assessment tools, book lists alongside methods for ordering those books at discount prices, and most of all, a curriculum for teaching reading and writing in grades kindergarten through eighth grade.

Every spring, NYC educators and the TCRWP staff overhaul 1,200 pages of curricular resources known as "the curricular calendars." Once the upcoming year's curricular calendar reaches the schools, as it does every May, teachers across each grade adapt the recommended units of study, knowing each will be accompanied by a conference day. Meanwhile, 70+ staff developers each work 20 days a year/school, helping teachers learn together in "lab site" classrooms where methods of adaptive instruction are demonstrated, scaffolded, refined, and integrated into that month's unit of study. Throughout the year, principals learn ways to support that month's work. In this way, the TCRWP already supports a responsive, systemic, curricular infrastructure—this work can be integrated into this system.

The services that the Reading and Writing Project offers differ based on whether a school is close enough to New York City and specifically to Teachers College to take advantage of the services that are housed at Teachers College. Approximately 100 full-day conferences are offered on-site at Teachers College throughout the school year to schools that have an on-going relationship with the Project. Each conference day is (generally) aligned with the unit of study that TCRWP teachers lead in their classrooms at the time. Strands of conference days are especially tailored to grade, to teachers in inclusive classrooms, to teachers whose classrooms brim with ELLs. There are also many days on content area literacy. The TCRWP regularly brings literacy colleagues from across the country to lead some of these days, although most are led by Project staff. Recent speakers have included authors such as Katherine Paterson, James Howe, Pam Muñoz Ryan, Patricia MacLachlan, and Walter Dean Myers, to name a few. Other recently invited guests have included Ellin Keene, Stephanie Harvey, Debbie Miller, David Booth, Donald Bear, Patricia Cunningham, Dick Allington, Brenda Parkes, Katie Ray, Maurice Sykes, Doug Reeves, Ralph Fletcher, Georgia Heard, and Roy Peter Clark.

Staff developers usually work in a given school for 10-20 days throughout the year. During most of these days, staff developers provide demonstration teaching and collaborative coaching within classrooms (referring to these learning venues as "lab sites"), where they work with groups of teachers large enough for this PD to support the entire school. In each lab site, a staff developer works with students and a half dozen teachers so that the participating teachers can learn the structures, methods and expectations for a rigorous workshop. In a day of staff development, we are

apt to work in three discrete lab sites, supporting three discrete groups of teachers in both reading and writing. At first, the staff developer models minilessons, conferences, and small group work. Then teachers and staff developers become co-researchers, observing what students do as readers or as writers, theorizing about the meaning of their behaviors, and planning teaching strategies to help them learn. Working collaboratively, staff developers and teachers assess students' growth as literacy learners, confer with individual students and with small groups, and design small-group and whole-class teaching based on students' needs. Usually when a staff developer is working with a school, he or she will not only provide in-class lab site work, but will also lead three study groups, one aligned to each lab site. Teachers and staff developers also co-author literacy curricula (or "units of study") that are shared among the entire thought-collective.

A core group of 180 principals attends monthly conferences at Teachers College. Keynote speakers in recent years included Michael Fullan, Roland Barth, Tom Sergiovanni, Walter Dean Myers, David Booth, P. David Pearson, Ellin Keane, Stephanie Harvey and others. After the keynote, principals disperse into one of eight yearlong study groups on topics such as, "How Can We Improve the Quality of Workshop Teaching Across Our School?" Or, "Talking Plain and Simple: What Matters in Literacy Supervision."

Over the past decade, the TCRWP has provided an average of 6,000 days of professional development to schools each year, led institutes involving 5,000 participants a year, led 300-500 conference days a year, and led 75 day-long reunions, each involving several thousand people. Schools from close by and from far-flung places all rely upon the six weeklong institutes that the TCRWP offers in New York City. The Reading and Writing Project also helps staff many off-site weeklong "homegrown" institutes.

The Teachers College Reading and Writing Project is also closely linked to the Masters program for Literacy Specialists and to the doctoral program within Teachers College's Department of Curriculum and Teaching. The Literacy Specialist Program is directed by Lucy Calkins and Marjorie Siegel. This program and the doctoral program provide a pipeline, bringing smart, dedicated teachers and literacy specialists to schools as student teachers, interns, teachers, literacy coaches, and TCRWP staff developers.

Project Leadership

The Teachers College Reading and Writing Project is directed by founder Lucy McCormick Calkins, the Robinson Professor of Literacy at Teachers College. Calkins is the author of many books, including *The Art of Teaching Writing*, *Living Between the Lines* (with Harwayne), *Raising Lifelong Learners: A Parent's Guide* (with Bellino), *A Teacher's Guide to Standardized Reading Tests: Knowledge Is Power* (with Santman and Montgomery), *The Art of Teaching Reading*, *Field Guides to Classroom Libraries* (with the TCRWP Community), and the series: *Units of Study for Primary Writing: A Yearlong Curriculum*, *Units of Study for Teaching Writing Grades 3-5*, and *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5* (with Kathleen Tolan and Mary Ehrenworth). Her most recent work is *Pathways to the Common Core: Accelerating Achievement* (with Mary Ehrenworth and Christopher Lehman). Soon to be added to her of units of study series is the forthcoming publication, *Units of Study for Teaching Writing, Grade by Grade: A Yearlong Workshop Curriculum, Grades K-8* (to be released by Heinemann in early 2013), written with the TCRWP Community.

Senior Deputy Director Laurie Pessah leads our work with school leaders, including those at the Department of Education, staffs the school-based professional development work, oversees allocation

of resources, and helps to support primary literacy. She is co-author of several books for principals and primary teachers. Senior Deputy Director Kathleen Tolan leads the TCRWP's institutes, leadership groups, and work with reading, and is co-author of *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5*. Mary Ehrenworth, Deputy Director for Middle Schools, leads the TCRWP's work with middle schools and has also been a key leader behind AssessmentPro. She plays a leadership role also in the organization's curriculum for strong readers and writers. Mary is author of *Looking to Write* and co-author of *The Power of Grammar* (with Vinton), *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5* (with Calkins and Tolan), and *Pathways to the Common Core: Accelerating Achievement* (with Calkins and Lehman). As Lead Coach, Amanda Hartman directs the TCRWP's work with Primary Literacy. She also coaches staff developers and leads our work supporting ELLs. Amanda is co-author (with Calkins) of *Authors as Mentors* (in *Units of Study for Primary Writing*), coauthor (with Calkins and White) of *One to One: The Art of Conferring with Young Writers, Conferring with Primary Writers* (CD ROM), and *The Conferring Handbook*, and author of *Up Close: Teaching English Language Learners in Reading and Writing Workshops* (DVD).

A team of leaders, including Carmen Fariña, Laura Kotch, Anna Marie Carillo, and Leslie Zackman, co-lead our work with school leaders. Janet Steinberg is the Project's Data Analyst and Audra Robb is the Senior Research Associate.

The TCRWP is, above all, a think tank. The organization prides itself especially on its learning curve. As part of the organization's commitment to continually research and improve our own practices, the Project staff spends all day most Thursdays studying together so that the knowledge any one of us has becomes shared knowledge. The investment the Project members make in consolidating our own knowledge allows us to be sure that the work each of us does is aligned to (and informed by) the larger community's work, creating consistency across our schools. During our Thursday study groups, we study student work, read and write together, plan and create supports for teachers, and practice and receive coaching on essential teaching moves. We examine data so that our practices have real traction. We have met most Thursdays for the past 30 years. These "Thursdays" are at the heart of the Project.

Study with the Project During the School Year

During the 2012-2013 school year, the organization will offer a number of opportunities to be part of the Project work through different types of study groups. For information on participation in study groups, contact Lisa Cazzola at lisa@readingandwritingproject.com or contact@readingandwritingproject.com

Specialty Groups: The TCRWP extends its learning-life through Specialty Groups to include teacher-leaders and teacher-researchers from schools that are affiliated with us. One set of these groups meets during the school day over the course of the year. These resemble our rigorous leadership groups, with the exception that they meet during the school day rather than in the evening. These small intensive groups allow experienced teachers and Project leaders to work shoulder-to-shoulder as researchers pursuing a serious classroom-based inquiry. These courses meet for five full days, with the first meeting for all groups at Teachers College, and subsequent meetings in schools. Another set of these groups meets from 4:30 to 7:30 p.m., one evening a week for one semester. These groups help experienced and dedicated reading and writing teachers become teacher-leaders, and the groups sustain these members' learning curves. Working collaboratively with each other and under the mentorship from Reading and Writing Project staff, each group develops state-of-the-art ideas in a focused topic. For example, one group of ten teacher-leaders will look at the

intersection between science and writing, and another group will study conferences and small group work with transitional readers. The teachers who participate in these intensive groups often function as leaders within the organization, and they also lead their own school-based study groups, and site-based institutes, and provide classroom mentoring to colleagues in their schools.

Expertise Days: Schools may elect to substitute up to two regular staff development days with expertise days. A member of the Project's senior staff brings a one day, content-specific workshop to a Project school, working with school-based teacher-leaders to conduct an in-depth study of a high leverage practice within the context of the individual school.

Coach Groups: The Project offers study groups for literacy coaches during the year ahead, with each group including approximately 18 members. All coach groups are yearlong (no separate fall or spring groups) and focus on reading and writing. Groups are differentiated by location and grades. Most of these groups meet on 12 Fridays, and usually in a school.

Coaching Institute: Twice a year, the Project leads an institute for several hundred literacy coaches from across the country. These institutes are especially intensive, with small groups of participants working together, involving in-classroom work in 20+ New York City schools. The first institute on Literacy Coaching and Whole School Writing Reform will be held October 25-29, 2012. The second institute on Literacy Coaching and Whole School Reading Reform is still being designed.

Giant Conference Days (known as "Saturday Reunion Days"): The TCRWP opens its doors on two Saturdays a year. More than 3,000 educators come to each of these days, offered at no cost. Naomi Shihab Nye will join all the TCRWP staff and a host of other national literacy leaders to lead this fall's Saturday Reunion, on October 27, 2012. Participants can learn more about this through the website—but know you are invited, at no cost, to this day of over 100 workshops and keynotes. The second Saturday, on March 9, 2013, is still being designed.

Conference Days: As described above, the Project offers a calendar of full-day conferences. Open to any interested educator, the conferences are timed so they help teachers feel equipped to teach the units of study as they unroll across the year. (See Lucy Calkins's *Units of Study for Primary Writing: A Yearlong Curriculum* (Heinemann 2003), *Units of Study for Teaching Writing, Grades 3-5* (Heinemann 2006), *Units of Study for Teaching Reading: A Curriculum for the Reading Workshop, Grades 3-5* (Heinemann, 2010), the forthcoming series, *Units of Study for Teaching Writing, Grade by Grade: A Yearlong Workshop Curriculum, Grades K-8* (Heinemann 2013), and the Project's Curricular Calendars in reading and writing.) Other conference days address issues and open inquiries which relate to teaching in general and not to specific units of study.

The Foundations of Writing Workshop

Good teaching matters. Any effort to lift the level of students' learning must begin with lifting the level of teachers' teaching. The best way to do this is to create a community of practice within the school so that teachers can study together, observe each other's teaching, and outgrow ourselves together.

Writers need mentors. The richest way to teach is through mentorship. As Katherine Paterson says, "First we must love music or literature or mathematics or history or science so much that we cannot stand to keep that love to ourselves. Then, with energy and enthusiasm and enormous respect for the learner, we share our love."

We need to do the work we teach. Young people benefit from invitations to read, write, and research just as people the world over read, write, and research. In *The Process of Education*, Jerome Bruner wrote, "The foundations of any subject may be taught to anybody at any age in some form.... There is nothing more central to a discipline than its way of thinking. There is nothing more important in its teaching than to provide the child with the earliest opportunity to learn that way of thinking." In order for us to invite students to participate in a discipline's "ways of thinking," we, as teachers, need opportunities to do the same. As we do this work, we observe ourselves, asking, "How can I help kids participate in the same sort of work as I am doing?"

It is important to work hard. People learn from our own hard work. Expertise is developed through repeated practice, through a quantity of engaged hard work. Learners of any skill need extensive opportunities using all they know and can do in order to pursue purposes they regard as important.

We must respond to student need. After issuing invitations for students to approximate skilled reading, writing and researching, we observe what students are trying to do, what they can do, and what they can almost but not quite do. This helps us anticipate what the next steps might be for particular learners and tailor our teaching so it helps each one.

Writers need help sometimes. When a teacher aims to help learners do with support what they cannot quite yet do on their own, it is sometimes helpful to provide temporary scaffolds which can then be removed as they become unnecessary, following a gradual release model of teaching (Duke and Pearson). One of the best ways to scaffold learners is to allow them to work with support from others. When learners interact with others, the conversations they have "in the air" become conversations they can later hold in their minds. In general, when thinking is internalized through conversations, sketches, or writing, and the thinker then looks back upon what she first thought, this can help her to think about (and revise) her own thinking.

Habits of mind are not discipline-specific. Moffett writes, "A long list of mental activities that any psychologist would consider general properties of thinking have somehow all been tucked under the skirts of reading. Recalling, relating facts, making inferences, drawing conclusions, interpreting and predicting outcomes are all mental activities that go on in the head of an aborigine navigating his outrigger according... to cues from weather, sea life, currents... This means learners are learning to read and write when they are talking and making sense of their environment."

2012-2013 Overview of K-8 Reading and Writing Curriculum

Make room for what ^{your} passionate about

Kindergarten		
September/October	We Are Readers Exploring the Exciting World of Books	Launching the Writing Workshop
October/November	Readers Read, Think, and Talk About Emergent Story Books and Familiar Shared Texts	Looking Closely: Observing, Labeling, and Listing Like Scientists
November/December	Readers Use All Super Powers to Read Everything in the Classroom and Beyond	Writing True Stories
January/February	We Can Be Reading Teachers: Teach Yourself and Your Partners to Use All You Know to Read	Procedural Writing: How-To Books
February/March	Learning About Ourselves and Our World: Reading for Information	Informational Books
April/May	Readers Are Brave and Resourceful When We Encounter Hard Words and Tricky Parts in Our Books	Persuasive Writing
May/June	Readers Get to Know Characters by Pretending and by Performing Our Books	Informational Books in Science
First Grade		
September/October	Readers Build Good Habits (September)	Launching with Small Moments
October/November	Tackling Trouble: When Readers Come to Hard Words and Tricky Parts of Books, We Try Harder and Harder	Authors as Mentors: Craftsmanship and Revision
November/December	Nonfiction Readers Learn About the World	Informational Books
January/February	Readers Meet the Characters in Our Books	Persuasive Writing: Opinions, Reviews and Stories
February/March	We Can Be Our Own Teachers When We Work Hard to Figure Out Words and Parts of Texts in Fiction and Nonfiction Texts	Poetry: Powerful Thoughts in Tiny Packages
April/May	Reading Across Genres to Learn About a Topic: Informational Books, Stories and Poems	Informational Writing About Science
May/June	Dramatizing Characters and Deepening Our Comprehension in Reading Clubs	Realistic Fiction
Second Grade		
September/October	Taking Charge of Reading	Writing Stories Under Mentor Authors
October/November	Characters Face New Bigger Challenges—and So Do Readers	Writing and Revising Realistic Fiction
November/December	Reading Nonfiction, Reading the World	Informational Writing
January/February	Series Reading and Cross-Genre Reading Clubs	Writing About Reading
February/March	Nonfiction Reading Clubs	Poetry: Powerful Thoughts in Tiny Packages
April/May	Reading and Role Playing: Fiction, Folktales, and Fairy Tales	Writing Adaptations of Familiar Fairy Tales and Folk Tales, and Perhaps Writing Original Fantasy Stories as Well (March/April)
May/June	Readers Can Read About Science Topics to Become Experts	Informational Writing About Science

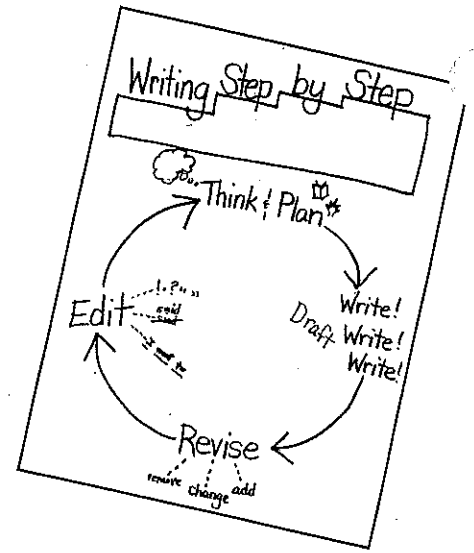
Third Grade		
September/October	Building a Reading Life (September)	Launching the Writing Workshop with Personal Narrative
October/November	Following Characters into Meaning: Envision, Predict, Synthesize, and Infer (October) Series Book Clubs (November)	Realistic Fiction
December	Nonfiction Reading: Expository Texts	Informational Writing
January	Mystery Book Clubs	Poetry
February/March	Biography Book Clubs	Persuasive Reviews and Writing About Reading
March/April	Test Preparation	Test Preparation
April/May	Social Issue Book Clubs	Writing to Make a Real World Difference
May/June	Informational Reading: Reading, Research and Writing in the Content Areas	Informational Writing: Reading, Research, and Writing in the Content Areas
Fourth Grade		
September	Building a Reading Life	Raising the Level of Personal Narrative Writing
October/November	Following Characters into Meaning: Envision, Predict, Synthesize, Infer, and Interpret	Realistic Fiction
November/December	Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction	The Personal and Persuasive Essay: "Boxes and Bullets" and Argument Structures for Essay Writing
January	Nonfiction Research Projects: Teaching Students to Navigate Complex Informational Text Sets with Critical Analytical Lenses	Research-Based Argument Essay or Informational Writing
End of January/February	Historical Fiction Book Clubs and Informational Reading: Tackling Complex Texts	Historical Fiction/Mixed Genre Writing
March/April	Test Preparation	Literary Essay/Test Preparation in Writing
April/May	Informational Reading: Reading and Research in the Content Areas	Research-Based Informational Writing
May/June	Social Issues Book Clubs: Applying Analytical Lenses Across Literature and Informational Texts	Mixed Genre Texts Sets About Social Issues
Fifth Grade		
September	Agency and Independence: Launching Reading with Experienced Readers	Raising the Level of Personal Narrative/Memoir
October/November	Following Characters into Meaning: Synthesize, Infer, and Interpret	The Interpretive Essay: Exploring and Defending Big Ideas about Life and Texts
November/December	Nonfiction Reading: Using Text Structures to Comprehend Expository, Narrative, and Hybrid Nonfiction	Informational Writing
January	Nonfiction Research Projects: Teaching Students to Navigate Complex Informational Text Sets with Critical Analytical Lenses	Research-Based Argument Essays
February	Interpretation Text Sets	Literary and Comparative Essays
March/April	Test Preparation	Test Preparation
April/May	Historical Fiction Book Clubs and Informational Reading: Tackling Complex Texts or Fantasy Book Clubs	Historical Fiction/Mixed Genre Writing or Fantasy Writing
May/June	Informational Reading: Reading, Research and Writing in the Content Areas or Fantasy Book Clubs	Writing in the Content Areas/Research-Based Informational Writing or Fantasy Writing

Sixth Grade		
September	Agency and Independence: Launching Reading with Experienced Readers	Launching and Raising the Level of Personal Narrative Writing
October/November	Investigating Characters Across and Within Genres	Realistic Fiction/Social Action Fiction
November/December	Reading Across Nonfiction Topics to Increase Academic Knowledge, Seek Career Interests and Synthesize Texts	Informational Writing: Nonfiction Books
January	Critical Nonfiction Research: Developing Analytical Lenses for Informational Reading	Persuasive Essay: Constructing Compelling Arguments
February/ March	Close Reading and Text Analysis: Literature, Informational Texts and Poetry through the Lens of Social Issues	Literary Essay: Analyzing Texts for Meaning, Craft, and Tone
March/April	Test Preparation	Writing Prompted Essays for the NYS ELA Exam
April/May	Historical Fiction and Nonfiction Book Clubs: Tackling Complex Texts	Historical Fiction
June	Author Studies to Independent Projects: Launching a Summer of Reading	Poetry
Seventh Grade		
September	Making Our Reading Visible and Developing Sustainable, Adult Reading Habits	Memoir
October/November	Character-Based Interpretation and Evidence-Based Argument Across Longer Novels and Series	Realistic Fiction/Social Action Fiction
November/December	Synthesizing Complex Historical Texts: Expository, Narrative and Hybrid Texts	Informational Writing: Nonfiction Books in Content Areas
January	Critical Nonfiction Research: Developing Analytical Lenses for Informational Reading	Research-Based Argument Essay: Teaching Adolescents to Research, Debate, and Argue
February/ March	Developing Analytical Reading Practices: Interpretation Across Literature, Poetry and Informational Texts	Literary Essay: Analyzing Texts for Meaning, Craft, and Tone
March/April	Test Preparation	Writing Prompted Essays for the NYS ELA Exam
April/May	Fantasy Book Clubs	Poetry
June	Author Studies to Independent Projects: Launching a Summer of Reading	Independent Writing: Launching a Summer of Writing
Eighth Grade		
September	Developing Analytical Reading Practices: Interpretation Across Literature, Poetry and Informational Texts	Writing "The Application Essay" for High School, College, and Careers: Spinning Your Defining Moments, from Memoir to Angled Personal Essays
October/November	Historical Fiction and Nonfiction Book Clubs: Tackling Complex Texts	Historical Fiction and Informational Writing About History
November/December	Reading Political/Social/Historical Informational Texts: Summarizing, Citing the Text, Layering Meaning	Journalism
January	Critical Nonfiction Research: Developing Analytical Lenses for Informational Reading	Research-Based Argument Essay: Teaching Adolescents to Research, Debate, and Argue
February/ March	Reading For High School: Applying Strategies to Challenging Literature	Literary Essay: Analyzing Texts for Meaning, Craft, and Tone
March/April	Test Preparation	Writing Prompted Essays for the NYS ELA Exam
May/June	Author Studies to Independent Projects: Launching a Summer of Reading	Poetry

The Writing Process in a K-2 Classroom

Rehearsal

- Children live like writers, seeing their lives as worth writing about. Children come to the writing workshop already planning to write. If they sit before an empty page and don't have anything in mind to write, they need a few simple strategies for generating ideas for writing. They may, for example, think, "What have I done lately that I could write about? What have I done that I want to tell other people about?"
- Children often approach writing with a plan to write a particular kind of text (a story, a sign, an information book, a poem), and choose paper that matches the image of what they want to write.
- Children learn that, depending on the genre they are writing, they will approach writing a little differently. If they are writing personal narratives (or small moment stories), they live like magnets, thinking as they begin, "I could write about this." If they are writing procedural books, they approach writing thinking, "What do I know how to do that I could teach others?" If they are writing signs, they approach writing thinking, "What signs could I make that might help people? Where would I put them?"
- Very young children often sketch before they write, and say aloud the words they plan to write before writing them (some refer to this as "writing-in-the-air"). If they are writing a story across the pages of a booklet, for example, they may touch each page of the blank booklet and say what they will write on that page. If they are writing a How-to text, they might do a variation of this, touching each of the boxes on the paper, and saying aloud the text they'll write to accompany that box, that "step."
- Rehearsal tends to take minutes, not days, for most K-2 writers.



Drafting

- Children write, knowing they'll have a chance later to reread and revise their writing. They spell as best as they can and keep going, trying for fluency as writers.
- Beginning writers pause often in the midst of writing to reread what they've written. More fluent writers pause less often. All writers reread often. Sometimes, as they reread, they make small changes, add a missing word, check word wall words or begin to make substantive revisions. This rereading in the midst of writing often gives them momentum to continue writing.
- A child's work on a piece of writing spans several days. The child puts the ongoing text in a designated spot (often folders), returning to it the next day.
- The child may share half-written pieces and/or early drafts with a partner, and use this sharing as a time to continue planning for upcoming sections of the text. The rereading may lead to mid-text revisions.

Revision

- The child rereads the piece to himself, and perhaps also with a teacher or a partner, and hopefully revises the piece. He may revise the drawing as well as the words. The child is apt to revise first towards the goals of:
 - Saying more
 - Ensuring the text makes sense
 - Clarifying
 - Adding details
 - Answering anticipated or actual questions

Further Revision

- Children who have received previous instruction in revision that supports large-scale revisions (generally second graders), children who have an opportunity to confer with a teacher or with a more experienced writer, and children who have decided to publish a particular piece of writing will make more extensive revisions. These may include:
 - Re-sequencing to make certain the order matches reality
 - Taking out pages or sections that “don’t go” or “are boring”
 - Improving a lead or an ending
 - Adding dialogue
 - Trying to show-not-tell
 - Clarifying
 - Elaborating in ways that develop significance
 - Incorporating a feature the child has admired in another author’s work
 - Trying to show-not-tell
 - Clarifying
 - Elaborating in ways that develop significance
 - Incorporating a feature the child has admired in another author’s work
 - Any of the revisions listed earlier

Editing

- The child checks to be sure she and other readers can read the text.
- The child checks especially to be sure she has used whatever conventions the teacher has taught. This includes checking that she has spelled the word wall words correctly.
- The child adds editorial improvements. Kindergarten and first grade children are not able to make the piece entirely correct, nor do they usually re-copy a draft; older students do aim to edit for correctness and they generally make a clean finished copy.

Publishing

- Children may also fancy up their writing by
 - Adding a cover
 - Working on pictures by adding colors and other details
 - Adding an “About the Author” page

Spelling Stages with Word Study Topics

Spelling Stage	Emergent		Letter Name/Alphabetic		Within-Word Pattern		Syllables & Affixes		Derivational		
	Early	Middle	Early	Middle	Early	Middle	Early	Middle	Early	Middle	Late
Examples of Spellings: bed ship float train cattle cellar pleasure confident opposition			bd sp ft jn kd str pir	bad sep fot tan catl salr plastr	Late bed ship flott tran	Early float traen seler plejer	Middle flote trane catel celer pleser	Late float train catol seler plesher	Early cattel cellar pleser confadent opasishan	Middle cellar pleaour confiednet opasishion	Late plesure confedent confident oposition oposition
Word Study Topics	<ul style="list-style-type: none"> Phonemic Awareness Rhyming Alliteration Sound Play with Movement and Characterization Alphabet Knowledge Concept of Word in Print Beginning and Final Sound Sorts Vocabulary & Language Development 		<ul style="list-style-type: none"> Beginning and Final Consonants Blends and Digraphs Short Vowel Families Short Vowel Sounds 		<ul style="list-style-type: none"> Long Vowel Patterns Difficult Final Blends & Digraphs Other Vowel Patterns 		<ul style="list-style-type: none"> Inflected Endings Consonant Doubling Syllable Junctures Easy Affixes Unaccented Syllables Reduced and Altered Vowels Bases Roots & Derivations Spelling-Meaning Connections 		<ul style="list-style-type: none"> Reduced and Altered Vowels Bases Roots & Derivations Spelling-Meaning Connections 		

Adapted from *Words Their Way* by Donald Bear et al.

Provisioning Your Writing Workshop

*A Possible Sequence of Paper Choice for Small Moments Throughout the Year
(Note: you'll differentiate for individuals)*

Kindergarten

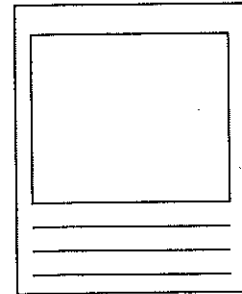
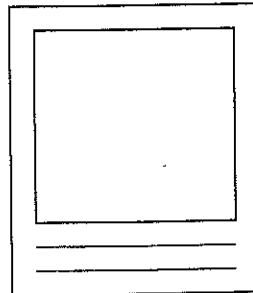
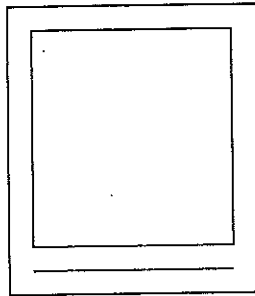
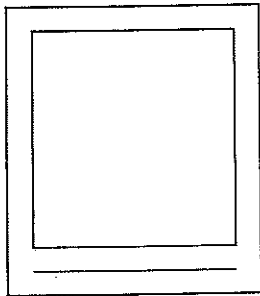
September
1 or more pages

October
3 or more pages

March
3 or more pages

June
3 or more pages

You may opt to pre-make 3-page booklets but ultimately children should make their own



First Grade

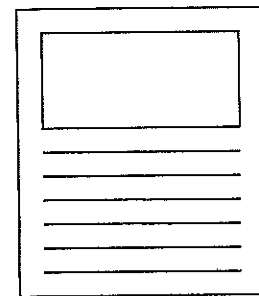
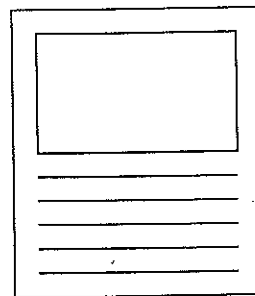
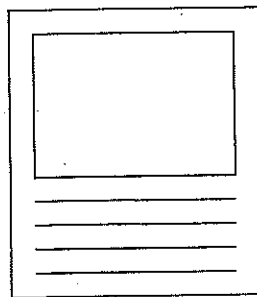
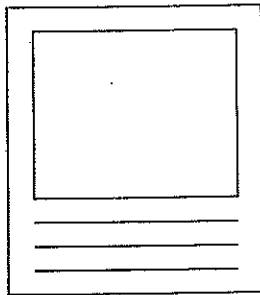
September
3 or more pages

October
3 or more pages

March
3 or more pages

June
3 or more pages

You may opt to pre-make 3- or 5-page booklets but ultimately children should make their own



Second Grade

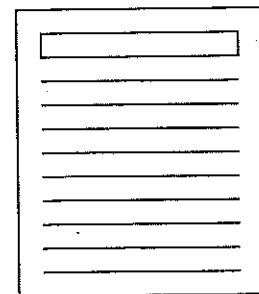
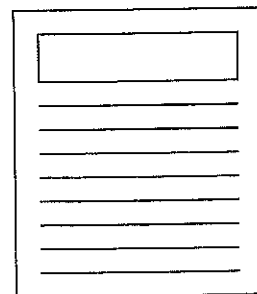
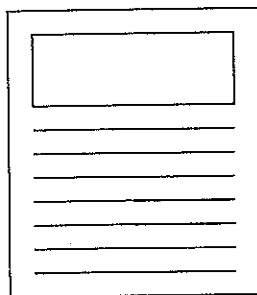
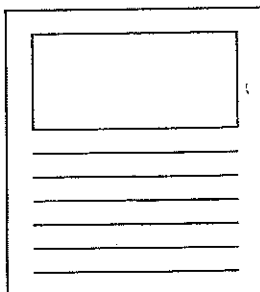
September
5 or more pages

October
5 or more pages

March
5 or more pages

June
5 or more pages

You may opt to pre-make 3-, 5-, or 7-page booklets but ultimately children should make their own



Possible Tools in the Writing Center and/or Writing Folders to Support Independence

Tools	What the Tools Teach Students	Description
Colored Pens	"We go back and reread to make changes and we make our thinking easy to see."	Pens on tables and/or in writing center to be used each day.
Revision Strips, flaps, single sheets, tape, staplers, large Post-its, scissors	"We can make changes and try out different things, take out parts that don't belong, add in parts, and make our own booklets."	Accessible on tables and/or in writing center to be used independently each day.
Staple removers and stickers or stamps (maybe a star shape or tree shape) that show this page can grow into another story	"Sometimes when we reread our pieces it feels like we have different stories. We can take our pages apart and make new stories from the old ones."	Students do this independently. Students are motivated to reread and make something out of the work they have already.
Name chart, ABC chart, Blend chart, Vowel chart, etc.	"We can use what we learned in word study to help us write new words on our own."	Different students have different charts based on what they are studying in word study. Individual sounds may be highlighted.
High Frequency Word Wall	"As we write we can use tools to help us spell words that feel tricky. We can also go back and check our work to see if we have hard words we can fix up."	Students are using and checking individual word walls in their writing folders. Teachers might use the word list assessment to create individualized versions.
Spelling Strategy Chart	"When we spell new words we try different strategies." "Just like when we read and have to try one way and then another, we do the same thing in writing when we are trying to write a hard word."	Students may have a few different spelling strategies they are working on based on need. This could be made during word study, interactive writing, or a small group strategy lesson.
Editing Checklist	"We reread and check our writing to make sure it can be read by everyone."	Students may have a couple of things they are working on. Teachers might make this/add on to this during a conference or small group.

Common Core State Standards: Writing Standards K-2

Writing Standards K-5

The following standards for K-5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in Appendix C.

Kindergartners:

Text Types and Purposes

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 . . .*).
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.
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

4. (Begins in grade 3)
5. With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.
6. With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.

Research to Build and Present Knowledge

7. Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).
8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
9. (Begins in grade 4)
10. (Begins in grade 3)

Range of Writing

9. (Begins in grade 4)
10. (Begins in grade 3)

Grade 1 students:

1. Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
2. Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.
3. Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.
4. (Begins in grade 3)
5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
7. Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions).
8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.
9. (Begins in grade 4)
10. (Begins in grade 3)

Grade 2 students:

1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section.
2. Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
4. (Begins in grade 3)
5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.
7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).
8. Recall information from experiences or gather information from provided sources to answer a question.
9. (Begins in grade 4)
10. (Begins in grade 3)

Common Core State Standards: Language Standards K-2

Language Standards K-5

The following standards for grades K-5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (*). See the table on page 30 for a complete list and Appendix A for an example of how these skills develop in sophistication.

Kindergartners: Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - a. Print many upper- and lowercase letters.
 - b. Use frequently occurring nouns and verbs.
 - c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., *dog, dogs; wish, wishes*).
 - d. Understand and use question words (interrogatives) (e.g., *who, what, where, when, why, how*).
 - e. Use the most frequently occurring prepositions (e.g., *to, from, in, out, on, off, for, of, by, with*).
 - f. Produce and expand complete sentences in shared language activities.

Grade 1 students:

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - a. Print all upper- and lowercase letters.
 - b. Use common, proper, and possessive nouns.
 - c. Use singular and plural nouns with matching verbs in basic sentences (e.g., *He hops. We hop*).
 - d. Use personal, possessive, and indefinite pronouns (e.g., *I, me, my; they, them, their; anyone, everything*).
 - e. Use verbs to convey a sense of past, present, and future (e.g., *Yesterday I walked home. Today I walk home. Tomorrow I will walk home*).
 - f. Use frequently occurring adjectives.
 - g. Use frequently occurring conjunctions (e.g., *and, but, or, so, because*).
 - h. Use determiners (e.g., articles, demonstratives).
 - i. Use frequently occurring prepositions (e.g., *during, beyond, toward*).
 - j. Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Capitalize the first word in a sentence and the pronoun *I*.
 - b. Recognize end name and punctuation.
 - c. Write a letter or letters for most consonant and short-vowel sounds (phonemes).
 - d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships.

Grade 2 students:

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - a. Use collective nouns (e.g., *group*).
 - b. Form and use frequently occurring irregular plural nouns (e.g., *feet, children, teeth, mice, fish*).
 - c. Use reflexive pronouns (e.g., *myself, ourselves*).
 - d. Form and use the past tense of frequently occurring irregular verbs (e.g., *sat, hid, told*).
 - e. Use adjectives and adverbs, and choose between them depending on what is to be modified.
 - f. Produce, expand, and rearrange complete simple and compound sentences (e.g., *The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy*).
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Capitalize holidays, product names, and geographic names.
 - b. Use commas in greetings and closings of letters.
 - c. Use an apostrophe to form contractions and frequently occurring possessives.
 - d. Generalize learned spelling patterns when writing words (e.g., *cage → badge; boy → boil*).
 - e. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Language Standards K-5

L

Kindergartners:

Knowledge of Language

- (Begins in grade 2)

Grade 1 students:

- (Begins in grade 2)

Grade 2 students:

- Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - Compare formal and informal uses of English.

Vocabulary Acquisition and Use

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *kindergarten reading and content*.
 - Identify new meanings for familiar words and apply them accurately (e.g., knowing *duck* is a bird and learning the verb to *duck*).
 - Use the most frequently occurring inflections and affixes (e.g., -ed, -s, re-, un-, pre-, -ful, -less) as a clue to the meaning of an unknown word.

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 1 reading and content*, choosing flexibly from an array of strategies.
 - Use sentence-level context as a clue to the meaning of a word or phrase.
 - Use frequently occurring affixes as a clue to the meaning of a word.
 - Identify frequently occurring root words (e.g., *look*) and their inflectional forms (e.g., *looks, looked, looking*).

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 2 reading and content*, choosing flexibly from an array of strategies.

- Use sentence-level context as a clue to the meaning of a word or phrase.
- Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., *happy/unhappy, tell/tell*).
- Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *addition, additional*).
- Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., *birdhouse, lighthouse, housefly, bookshelf, notebook, bookmark*).
- Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.

- With guidance and support from adults, explore word relationships and nuances in word meanings.
 - Sort common objects into categories (e.g., shapes, foods) to gain a sense of the concepts the categories represent.
 - Demonstrate understanding of frequently occurring verbs and adjectives by relating them to their opposites (antonyms).
 - Identify real-life connections between words and their use (e.g., note places at school that are *colorful*).
 - Distinguish shades of meaning among verbs describing the same general action (e.g., *walk, march, strut, prance*) by acting out the meanings.

- With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings.
 - Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent.
 - Define words by category and by one or more key attributes (e.g., a *duck* is a bird that swims; a *tiger* is a large cat with stripes).
 - Identify real-life connections between words and their use (e.g., note places at home that are *cozy*).
 - Distinguish shades of meaning among verbs differing in manner (e.g., *look, peek, glance, stare, glare, scow*) and adjectives differing in intensity (e.g., *large, gigantic*) by defining or choosing them or by acting out the meanings.

- Demonstrate understanding of word relationships and nuances in word meanings.
 - Identify real-life connections between words and their use (e.g., describe foods that are *spicy* or *juicy*).
 - Distinguish shades of meaning among closely related verbs (e.g., *toss, throw, hurl*) and closely related adjectives (e.g., *thin, slender, skinny, scrawny*).

- Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., *because*).

- Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., *When other kids are happy that makes me happy*).

Continuum for Assessing Informational/Explanatory Writing Levels K-3

Level	Level K (end of K)	Level 1 (end of 1st grade)	Level 2 (end of 2nd grade)	Level 3 (end of 3rd grade)
Description of level	<i>This piece of writing is a sparse collection of information, not yet divided into categories, mostly related to one topic and presented with a combination of written words, representational drawings, and oral commentary.</i>	<i>The piece of writing is a collection of information related to one topic, some of which has been elaborated on. Categories are present, often aided by paper or writing tools designed to support grouping of related information.</i>	<i>This piece of writing gives a topic and is organized into categories with some elaboration in each category. Information is mostly grouped into the appropriate category.</i>	<i>This text groups related information by subtopic, and includes elaboration on each sub-topic, perhaps to varying degrees. The subtopics are not all forecasted from the start.</i>
Structure				
a. organization	a. information appears to be presented in the order in which it was conceived; each page or part conveys something that is at least tangentially related to the topic	a. information is divided into sections that are related to the topic and are identified perhaps in the form of chapter titles or section headings; some sections are too narrow to hold up as entire categories	a. information is divided into sections that are related to the topic and are identified with headings or titles; most of the information within each section is related to the sub-topic	a. information is grouped into sections, but some information may be incorrectly categorized, some sections may seem to have greater significance than others or some sections may be redundant
b. opening	b. names the topic at the beginning, perhaps in a title or a picture on the first page	b. names the topic at the beginning, perhaps in a title or on the first page	b. begins with a sentence or section that introduces the topic	b. introduction is either an opening hook that is meant to engage the reader or a statement of topic
c. closing	c. [begins in level 1]	c. provides a sense of closure in a final sentence or section, perhaps offering a thought or an opinion about the topic	c. provides a concluding sentence or section that revisits or summarizes some important information from the text, and perhaps offers an opinion about the topic	c. conclusion is a restatement of topic and a simple connection to the reader, perhaps a request to take action or a question
2. Elaboration				
a. context (background information)	a. basic context is provided in pictures and words that reflect the writer's experience with the topic	a. contextual details, if provided, are apt to be one or two words and mainly take the form of personal information, such as brief asides about the writer's personal experience with the topic	a. the writer provides several contextual details, mainly personal experience with the topic	a. text is developed with some of the following: facts, definitions, and details; analysis of examples comes in the form of authorial asides or disjointed comments

<p>b. development (variety of details)</p> <p>c. detail (source of details)</p>	<p>b. text is mainly developed through pictures, labels, and words that convey information as well as thoughts or feelings about the topic</p> <p>c. personal experience is the sole source of information</p>	<p>b. text is developed with facts as well as thoughts or ideas about the topic; development happens in both the written text and accompanying pictures</p> <p>c. personal experience predominates as the source of information with some information from outside sources which are closely connected to the writer, such as family members or hobbies</p>	<p>b. text is developed with facts and definitions; some of the information is accompanied by the writer's thoughts, mostly in the form of tangential asides</p> <p>c. writer draws mainly on personal experience and sometimes on other sources such as class work, books, and media</p>	<p>b. if writing on a personal topic, personal experience is predominant source of information; if researching a topic, information from secondary sources often takes the form of summarized recounts or verbatim notes</p> <p>c. writer draws mainly on personal experience and sometimes on other sources such as class work, books, and media</p>
<p>3. Craft</p> <p>a. voice</p> <p>b. literary devices</p> <p>c. language</p>	<p>a. tone that implies an appreciation for the information and an intention to teach the reader about it</p> <p>b. text features take the form of representational drawings</p> <p>c. vocabulary is primarily common knowledge language; with support, writes in full sentences; uses ending punctuation in most instances</p>	<p>a. conversational tone, often achieved by directly addressing the reader, as well as a burgeoning teaching, authoritative tone</p> <p>b. text features take the form of illustrations with labels and possibly captions</p> <p>c. vocabulary is primarily common knowledge language with one or two instances of specialized vocabulary; writes in full sentences, uses ending punctuation and capitalizes names and beginning of sentences</p>	<p>a. tone that is at times conversational and informal, achieved with quips about information and by directly addressing the reader, and at other times is instructional</p> <p>b. text features include labeled illustrations, captions, and possibly diagrams or bold words</p> <p>c. vocabulary is primarily common knowledge language with possibly some instances of specialized vocabulary; most sentences begin with a capital letter and end with punctuation; commas are used in lists; capitalizes names, dates, holidays</p>	<p>a. some parts have a conversational, informal quality, perhaps with portions written as direct address to a reader; other parts writer attempts to use an "expert" voice, perhaps by using domain-specific vocabulary</p> <p>b. bold print or enlarged words may be used to teach domain-specific vocabulary; text features such as illustrations, charts, and captions are present but serve mainly to illustrate the written text; subheadings or chapter titles often used to differentiate between sections</p> <p>c. some domain language or specialized vocabulary is present, along with definitions; paragraphing often present to differentiate between parts in each category; commas used in lists and definitions</p>

<p>4. Cohesion</p> <p>a. connectivity</p> <p>b. consistency</p>	<p>a. because the topic is very broad, the categories may feel unrelated or only tangentially related</p> <p>b. early sense of consistency in that the same amount of information (one or two sentences) is provided for each part</p>	<p>a. writer does not use transition words or phrases to connect parts, but some cohesion comes from the inclusion of an organizing structure, e.g. a table of contents in the beginning</p> <p>b. as writer is learning to elaborate, some sections have several sentences, while some sections only have one or two</p>	<p>a. connectivity comes mainly from the close relationship between the categories; writer sometimes uses transition words or phrases to connect parts</p> <p>b. treatment of sections is not necessarily consistent; driven by the number of examples the writer has for each section, with the result that that some sections are more developed than others</p>	<p>a. linking words like "also" and "another" and "because" are present in most sections</p> <p>b. most sections are equally developed, although one or two sections may be over- or under-developed</p>
<p>5. Meaning</p> <p>a. focus</p> <p>b. imbuing meaning</p>	<p>a. broad topic, not yet divided into focused sections</p> <p>b. writer conveys personal interest in the topic as well as a beginning sense that the purpose of the text is to convey what he or she knows about a topic</p>	<p>a. broad topic, with some focus in sections</p> <p>b. writer conveys personal interest in the topic as well as a desire to teach others</p>	<p>a. broad topic, with greater focus in individual sections</p> <p>b. writer shows personal interest and some expertise in the topic as well as a desire to teach others</p>	<p>a. broad topic; sections are focused; writer attempts to detail nearly everything he or she knows about the topic, at times fitting information into chapters or sub-headings awkwardly</p> <p>b. writer makes intermittent attempts to interest the reader in the topic; perhaps in the form of a catchy lead or brief interpretive comments</p>

'On-demand' Writing Assessment Prompts

Narrative on-demand prompt:

Students should be at their regular writing seats and writers should use familiar paper of their own choosing. Students in grades K-2 should have access to loose-leaf paper and 5-page booklets with a space on each page for drawing and 5 or 6 lines for writing. You'll want to have additional paper available so students can add pages if they want. Students in grades 3-8 will need loose-leaf paper. You might also offer them 5-page booklets, especially for third grade writers.

Note: It is unlikely that a kindergartner will fill a 5-page booklet, and that is okay. The important thing is that the prompts remain the same across grades, and that all students have the same opportunities to perform.

Tell students:

"I'm really eager to understand what you can do as writers, so before you do anything else, please spend today writing the best personal narrative, the best small moment story, of a time in your life. This could be a small moment story or it could tell the story of a scene or two. You'll have 45 minutes to write this true story. You will only have this one period, so you'll need to plan, draft, revise and edit in one sitting. Write in a way that shows off all that you know about narrative writing."

Note: It is important that this prompt remain the same across all forms of narrative writing—personal narrative, realistic fiction and memoir. We recommend channeling students to write small moments, not because we value this form of writing over the others, but because students have the strongest foundation in this genre and will therefore be able to demonstrate a higher level of proficiency.

Informational on-demand prompt:

"Think of a topic that you've studied or know. Tomorrow, you will have 45 minutes to write an informational (or all-about) text that teaches others interesting and important information and ideas about that topic. If you want to find and use information from a book or another outside source, you may bring that with you tomorrow. Please keep in mind that you'll have 45 minutes to complete this. You will only have this one period, so you'll need to plan, draft, revise and edit in one sitting. Write in a way that shows me all that you know about informational writing."

Opinion on-demand prompt

"Think of a topic or issue that you know a lot about or that you have strong feelings about. Tomorrow, you will have 45 minutes to write an opinion or argument text in which you will write your opinion or claim and tell reasons why you feel that way. Use everything you know about essays, persuasive letters and reviews. If you want to find and use information from a book or another outside source, you may bring that with you tomorrow. Please keep in mind that you'll have 45 minutes to complete this, so you will need to plan, draft, revise and edit in one sitting."

Strategies for Revising Your Narrative Writing as You Go

Generate, Draft, Revise...Generate, Draft, Revise...Generate, Draft, Revise

Reread and Ask Yourself

- Why am I writing this? What do I want people to experience when they read this? What do I want people to understand?
- With whom do I want to share this? What do I want my readers to know?
- Does this make sense? How can this be clearer?
- What questions might others have when they read this? What can I add that will answer those questions?

Possible Revision Strategies for Structure

- Make sure that all the pages are connected to each other. Take away pages that don't fit.
- Writers don't only add; writers also take away. Take away any part that is not important to the story.
- Stretch out the important part of the story to include small actions.
- Revise the ending so that it connects back to the most important part (a "close-in" ending).
- Think about the ending of a piece, and ask, "How can I show what this meant to me? How can I help readers understand why this is so important?" Endings matter. Many writers try three or four endings before choosing the one that does the job.

Possible Revision Strategies for Elaboration

- Show details of your story through the illustrations. You can include the setting, small actions, feelings of characters, etc.
- Add sensory details so that readers can see, feel, hear, smell, and taste what you experienced, or what you are hoping readers will experience.
- Add your feelings or thoughts into your story.
- Make people in your story talk to each other.
- Change ordinary words to precise words.
- Read your own writing in the way that you hope readers will read it, then think about how you can give your readers clues so they read the writing with the right feeling. Do you want to add exclamation marks? Ellipses? Repetition? Bold print? Try to write so that readers read your writing with feeling.
- Read your piece to someone else and ask that person if there are any confusing parts or if he or she has questions.

Possible Charts for Elaboration in the Writing Workshop K-2

Kindergarten

Writers write

Who → I was walking

Where → I went outside

What we did I got ice cream

I Can Teach

Number Facts (1) (2) (3)

- How many? ☼☼☼
- How long? —————
- How much? ☞

Describing Words (20) (30) (25)

- size ○ ○ ○
- Shape □ △ ○
- Color ■ ■ ■

Advice (thumbs up) (thumbs down)

- Remember... !
- Be careful... !
- Don't forget !

Things to Notice:

- Simple, kid-friendly language
- Only the key words are written
- Supportive pictures illustrate the concept
- Similar items on the same chart
- Shows the skill in pictures and words for writers at different levels
- The chart grows as the minilessons are taught

Ways to Adapt:

- Use student work to illustrate the concepts
- Use photographs to capture students making gestures that illustrate the concepts
- Use colors to highlight what students should look at
- Make the chart with interactive writing

First Grade

Writers make a movie for the reader

We use talking I said "Hi!"

We use feelings I was so sad.

We use small actions I ran. My foot got ready. I kicked!

How Can I Teach More?

- Think of questions your reader might have
- Write in twin sentences
- Include teaching pictures
- Use shape, size, color words **BIG** **SMALL** **RED** **BLUE**
- Make a comparison

Things to Notice:

- Simple, kid-friendly language
- Key phrases are written
- Supportive pictures illustrate the concept
- Similar items on the same chart
- Shows the skill in pictures and words for writers at different levels
- The chart grows as the minilessons are taught

Ways to Adapt:

- Use student work to illustrate the concepts
- Use photographs to capture students making gestures that illustrate the concepts
- Use colors
- Make the chart with interactive writing

Second Grade

Writers SHOW not tell

feelings I was sad. Tears ran down my face. I lost my shoe. My nose hurt.

setting I was at the park. Show: there were trees all around me. I could hear the swings - LAURENCE - SWING!

actions Tell: I dove at show: I took a deep breath. I held my hands up. High I jumped.

Want to make your writing great? Then it's time to ELABORATE!

- Add **RESEARCH**
- Answer **QUESTIONS**
- Give **DEFINITIONS**
- Describe **HOW**
- Precise **ACTIONS** and **LANGUAGE**

Things to Notice:

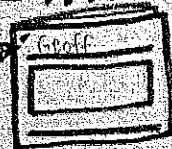
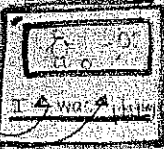
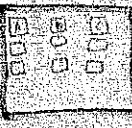
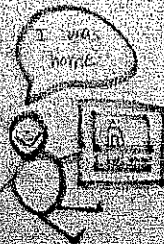
- Simple, kid-friendly language
- Key phrases are written
- Examples and non-examples are given
- Similar items on the same chart
- Gives a strategy to assist the writer
- The chart grows as the minilessons are taught


Ways to Adapt:


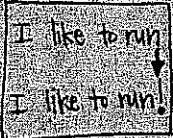
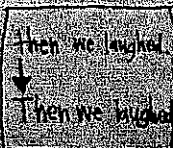

- Use student work to illustrate the concepts
- Use photographs to capture students making gestures that illustrate the concepts
- Use colors
- Make the chart with interactive or shared writing

A Possible Progression of Charts to Support Editing K-2





↓ Writers

- ✓ Name 
- ✓ Spaces 
- ✓ Word Wall 
- ✓ I can read it! 

Writers check  for...

1. Mostly lowercase letters in words 
2. Marks at the end of our sentences.?! 
3. Capitals at the start of our sentences 
4. Try tricky words a few times 

Writers check for

1. Capitals at the start of important names of people and places.

2. Commas when you make a list of things.

3. Word wall words spelled correctly.

4. Reread: "Does it make sense?" 

Crafting Meaningful Teaching Points

Ordinary	Extraordinary
Label pictures	One thing that we do as writers is label everything in our pictures! We can touch something we've drawn, say the word out loud and listen very closely to the first sound we hear. Then, we write it! We keep going, only this time we listen to the next sound...and the next sound...and the next sound—until we don't hear any more sounds and we've written the whole word. We do this so that anyone who picks up our story can read pictures and words to figure out what, exactly, is happening.
Touch the pages of the booklet to say what you plan to write	As writers, it is very important that we plan before we start writing. One way we can do this is by touching each page of our booklet and saying—out loud—what is going to go on that page. After we have planned in this way, we can go back and sketch what we've said and then we write what we've said. It's important that we do this so that we make sure our stories make sense and say everything we want them to say.
Take ownership of your writing and add more	One part of being a writer means that you get to take charge of your own writing. Every day you get to be the boss. When you are writing, you are also reading; when you are reading, you are thinking, "What else can I add?" "What more do I want to say?" You don't have to wait for me, or for anyone else, to tell you what to do.

The Architecture of Effective Writing Minilessons

We have found that many effective minilessons tend to follow a similar structure. That is, while the *content* of the minilesson changes from day to day, the *architecture* of minilessons often remains constant. Once teachers have internalized the architecture of minilessons, they will of course sometimes decide that a particular minilesson requires a different structure, and tailor the design of that day's minilesson to match the purpose and content.

Connection

- Our minilessons begin with a *connection*, in which we talk about how this lesson will fit into the work students have been doing and how it will fit into their lives as writers. Next we tell students what we'll be teaching them. This is the teaching point.

Teaching

- Next we *teach* students something we hope they'll use often as they write. We usually do this by demonstrating a strategy we use to write with greater accuracy, fluency, and comprehension. Sometimes we share a strategy used by a student in our class, or we retell a vignette or re-enact something we've seen other writers do. Usually, this component is structured sequentially, like a How-to text. Teachers often tuck little tips into their demonstration of the strategy.

Active Involvement

- Then we give all students a quick opportunity to try what we've taught, with our support, or to imagine themselves trying it before we send them off to continue reading. This *active involvement* phase often involves students practicing the strategy we've just demonstrated on a familiar text, and it often involves them talking with a partner.

Link

- To bring closure to the minilesson, we usually *link* the minilesson to what the class has learned on previous days, to that day's work-time and to students' lives as writers. The teacher may recall the major topic the class has been studying. "You already learned... and today you have one more strategy to add..." Sometimes the subject of the minilesson will only be pertinent for some writers. "How many of you will do this today?" we might ask. Other times, we will want to be sure every writer incorporates the new strategy into his or her work that day. "I'd like everyone to try out this strategy today to see how it helps you as you write." In these ways, we make it likely that at least some students transfer the minilesson to that day's independent work, and that it becomes part of *all* students' ongoing repertoire.

One Sample Minilesson for an Informational Unit of Study – 1st Grade

Connection

Recall that like teachers, writers plan. Like teachers, writers also think about their “students.” Writers answer readers’ questions.

“Writers, you have learned that when you write Teaching Books, you become teachers for your readers. And so one way to get better at writing these books is to remember that as authors, you are acting as teachers, and you need to do the things teachers do. For example, teachers plan—and I know you all are planning your books, by teaching your content to your friends and by touching and telling, sketching, then writing.”

One of the marks of effective teaching is that it harkens back to prior instruction, keeping that instruction alive for students and showing them how the new instruction builds upon and fits alongside the prior instruction. This is often the goal of the Connection.

Name the teaching point.

“Today I want to teach you that teachers do more than plan. They think about their students. Teachers think, ‘Who am I teaching?’ and then, when they have their students in mind, they try to teach in ways that will reach those students. In the same way, writers ask, ‘Who am I teaching? Who are my readers?’ and then, they try to reach their readers. To do this, they imagine and answer their readers’ questions.

Notice the way in which this teaching point—like almost all teaching points—is carefully sequenced. It has a lot of words in it, and I certainly tried to tighten it. But I am careful to make the sequence feel precisely accurate.

Teaching

Set children up to think about readers’ questions by helping them generate topics for writing.

“Let’s try this. Before we start, tell your partner what you might write about—I should say, ‘what you might *teach about*.’ (That way you will have your topic in mind as we work.)”

I gave them a minute, coaching, “Don’t forget you can write about things you do, places you’ve been...” I left a little pool of silence in which they could think.

“Although most of you had time to finish your books yesterday, I am still writing my yoga book. A few of you will still be working on yesterday’s book, too, and that’s okay. Does each of you have a topic in mind that you will write—teach—about today?” “I checked that most of the children were ready to listen to today’s minilesson with topics on hand.

Demonstrate asking, ‘Who will my readers be?’ ‘What will they ask?’ Write (or rewrite) to answer their questions.

“Watch what I do to think about my readers and about the questions they’ll ask, because then you can do this too.”

Shifting into the role of writer, I mused. “Hmm... I need to think, ‘Who will my readers be? Am I writing for the other people in my yoga class, people who do yoga with me every week?’” I thought about that and shook my head, no. “I don’t think so because they already know the things we’re

taught and all. So who am I writing for?"

Answering my own questions, I said, "I guess this is a book for people who WISH they were in my yoga class but aren't in it. So I picture my readers will pick up the book, hoping it will teach them what to do. They're probably ready to follow the directions in the book and do the yoga moves. I want to be able to imagine my readers. Let's see...maybe my Dad will be one of my readers."

I got up, away from my usual seat, put on a baseball hat, and then walked in my best father-imitation, approaching my seat. As this imaginary reader, I shook the now non-existent teacher's hand, and said, "I hear you are writing a book for me about yoga. I hope your book answers my questions. I want to know: do people have to wear tights and a tutu to do yoga? Also, do I have to go to a special place to do it? Is it for a special day like my birthday or just for any day?"

Pay attention to methods that we use for demonstration teaching. What I am doing here is, in a sense, thinking aloud so that children can see the decisions I make and the thoughts I consider as I plan the content of my book. But I am not sitting with my hand poised before the page, rambling along about all sorts of thoughts. Instead, I ask a question, then I answer it—thinking about who my reader will be—and do so first by generating an answer I reject and then, an answer I accept. Then, I do the next step of writing work, which involves imagining a reader's point of view, but to make this more concrete, I role play that reader, then I shift back to the role of writer and point out to students the next thing I need to do. This is a far cry from rambling on and on and on about all my thoughts as I go about writing and hoping students will note what I am doing that is transferable and apply that to their own writing.

I took off the hat and resumed my seat, making a big show of becoming myself again. "Whoa, writers, did you hear the questions my dad had about yoga? My book better answer some of those." In my chart paper book, I wrote:

People do yoga in a studio. A studio is a special room with a lot of space and mirrors. It usually has a nice smell.

"Next, I can add more to my book by answering the questions about wearing a tutu."

Debrief, reminding writers of the steps you took to add to your book.

"Did you see, writers, how I imagined my reader and specifically, my reader's questions, and then I made sure I answered the questions? Let's start a chart that captures this skill so we don't forget this important way to teach our readers more about our topic."

As students leaned in, I wrote 'Think about questions my reader might have' under the title 'How Can I Teach My Readers?' "This way, writers, you'll remember how to teach your readers more about your topics. We'll add to this chart as we learn more ways to teach our readers.

How Can I Teach My Readers?

- Think about questions my readers might have

Active Engagement

Set authors up to work with partners who role play being real-world readers and who ask questions.

"Partners, can you look at the book you are working on and think about one of the pages you are going to write today? Partner 2, tell Partner 1 what that one page might be about." I gave the children a minute to name the information they'd write on one page.

"Now, both of you pretend to be someone outside of school, who is reading this page. Pretend you found the book in the library. You will have to change from kid to actor, and act the part of a busy reader, just like I pretended to be my dad, who is learning this information for the first time. Take a minute and just think about some of the questions you might have about the information, just like I did with my yoga book." I gave the partners a minute, and as they thought I quietly said, "Like how... or when... or where..." to support children as they thought of questions.

"Now Partner 2, tell Partner 1 some of the questions you think readers might have about Partner 1's information. Partner 1, as you listen, you should ask questions about the information too."

The room erupted into chatter and giggles too as people assumed roles of strangers. I listened in as Anessa shared, "I am gonna write about the monkey bars at the park. Probably people don't know how to go on the monkey bars but I do because I do it all the time." She nodded smugly. I whispered in her partner Jacob's ear, who was staring at Anessa stone-faced, "Hmm, can you ask her a question, like when, or why?" Jacob thought for a moment and asked: "Why do you go on the monkey bars?" As Anessa burst forth an answer I returned to the front of the rug.

"Okay, now that you all thought of questions readers might have, Partner 2 is all set to write lots and lots, probably even to the bottom of the page, to answer all those questions."

Debrief, reminding readers that they can read by pretending to be a stranger, generating questions they then answer.

After a few minutes, I reconvened the class. "I know you didn't get a chance to switch roles, but the really big part of this is that in real life, it is actually the AUTHOR (not the partner) who needs to pretend to be a stranger to the book, who needs to act as if he or she sees the book on the shelf in the library and thinks, 'Hmm, I want to read this book about (whatever) because I have lots of questions. Then you need to plan *your own book*, imagining the questions that you would have if you really truly were the reader. That's hard to do."

Link

Remind writers that they can plan for a new book or first add new pages to a recent book, doing both by generating and answering questions.

"I can tell that you are all just dying to get back to your writing and to start a new book. Some of you will first write a bunch of new pages in yesterday's book. Either way, I know you will read your writing like you are a stranger, and answer questions you think strangers are apt to have. Use those questions to make sure your book will teach readers what they want to know. Okay writers, teachers, actors, off you go!"

(Taken from the forthcoming series, *Units of Study for Teaching Writing, Grade by Grade: A Yearlong Workshop Curriculum, Grades K-8* Heinemann, 2013)

Conferring with Student Writers

RESEARCH the writer.

- Begin a conference with an open-ended question that invites a student to talk about her writing work (e.g., “How’s it going?” or “What are you doing as a writer today?”).
- Ask the student a question to help you learn more about his writing work. If the student says he is doing something, say, “Show me where you’ve done that.”
- Look at the writer’s writing to help you gain a deeper understanding.
- Learn what the writer is planning to do next.
- As you talk with the student, try to understand what she is trying to do, determine what she has done, and ascertain how you could be most helpful.

SUPPORT the writer.

- Name what the student has already done (or has gestured towards doing) that you hope he continues to do—always. Make this a very clear, strong, and intimate compliment.

DECIDE what your teaching point will be and the method you’ll use to teach it.

- Will you demonstrate? Engage the writer in guided practice? Provide an explanation and an example? Support the writer in shared inquiry?
- Ask yourself, “Based on what I’ve learned so far, what can I teach her that will help her become a better writer?” Remember that your goal is not just to improve the *writing*, but to improve the *writer*. In some conferences, you’ll decide to lift the level of what the writer is already doing or trying to do. In other conferences, you’ll acknowledge what the student is trying to do but recruit work in a different direction, and then you’ll help the student get started on the new work.

TEACH the writer something, following the architecture of a minilesson.

- Connection: Acknowledge what the writer has been doing. Tell the writer what your teaching point will be: “What I want to teach you is…” Be explicit and be sure you are teaching something that will help not just today but also tomorrow.
- Teach: Use one of four methods (demonstration, guided practice, explicitly telling, or inquiry) to teach the student something that writers do often.
- Active Involvement: Often, you’ll nudge the student to get started trying this while you are there, or at least to talk through how she might get started.

LINK the teaching to the process of writing.





































- Name what the writer has done and remind him to do this again often in the future. Make sure the writer sees what he has done well today as transferable to other days and other texts.
- Help the writer regard herself as the kind of writer who does this good thing often.

Adapted from Calkins, L. & Hartman, A. & Ryder White, Z. (2005). *One to One: The Art of Conferring with Young Writers*. Portsmouth, NH: Heinemann





A Possible Conferring Template

Conferences:

Week of:

<p>Generating Topics</p> <ul style="list-style-type: none"> ▪ How did you decide what to write about? ▪ Who are you writing this for? (audience) ▪ Why is this important to you? ▪ What is hard about coming up with a topic or story? <p>Drafting</p> <ul style="list-style-type: none"> ▪ What is your plan today? How do you plan? ▪ How long have you been working on this (page, book)? ▪ What do you do to keep writing? When you get stuck? 	<p>Revision</p> <ul style="list-style-type: none"> ▪ Is there a place that sounds really good to you? ▪ Is there a place you are trying to do something special? ▪ What are some revisions you are thinking of trying? ▪ What tools do you use (or need) to revise? <p>Editing</p> <ul style="list-style-type: none"> ▪ What have you done so others can read your writing? ▪ What do you do to fix your writing? ▪ How might you use your partner to edit? 	
   	   	   
   	   	   
   	   	   

Note

 Name
  Compliment
  Teach
  Next Steps

A Guide to Methods of Teaching in Writing Conferences

All Conferences require research and a decision of what to teach.		
KIND OF CONFERENCE	WHEN TO USE IT	HOW MIGHT THIS CONFERENCE SOUND?
<p><u>Demonstration</u> In this conference, the teacher shows the student exactly what she is meant to do later on her own. The teacher demonstrates by showing the student what she does in her own writing, or the teacher temporarily takes over the student's book to use for the demonstration. This conference method suggests that the teacher will stop the student and teach her something that will influence her writing today and forever.</p>	<p>This type of conference is most often used when the teacher decides that she is going to stop the student's writing to introduce a new strategy or reinforce or tune-up a strategy to which the student has already been exposed.</p>	<p>"George, I love the way you're starting your narrative with dialogue. It really puts me right in the moment of the story you're telling. Another way that writers begin their narratives is by (<i>present strategy</i>). Watch me while I (<i>demonstrate strategy</i>)...Now you try..."</p>
<p><u>Explanation with Example</u> This conference requires the teacher to explicitly tell and show an example, just as if the teacher is giving a short, memorable speech to the student. Often, the teacher will drive the point home by referencing something she already did (perhaps in the minilesson) or that another student did. Then, the teacher encourages the student to try out the new strategy today and in future writing.</p>	<p>This type of conference is helpful when the teacher has an exact example that the student can grasp quickly. Often, the example is something the whole class has studied so that it is familiar to the student, allowing the conference to be quicker and the teacher to reach other writers during the workshop.</p>	<p>"Ruthie, you're doing a terrific job revising your writing. Remember when we were reading the piece Jerry wrote, and we saw how he used internal thinking to add more detail? We discovered Now, in your narrative, you're trying to add more details, too. Add some internal thinking..."</p>
<p><u>Guided Practice</u> In this type of conference, the teacher may or may not decide to stop the student in the midst of writing to teach something, but often the teacher "runs alongside" the student, coaching him with quick, lean prompts to write with greater proficiency. Often at the end of this conference, the teacher will choose one of the things she coached and teach it more explicitly.</p>	<p>This type of conference is meant to support the student in the midst of his writing. Coaching conferences are effective with beginning writers who need extra support to internalize strategies they've learned or to use a difficult skill.</p>	<p>"Say the word and listen to the sounds you hear..."</p> <p>"Make a movie in your mind. What happened first? ... Then what happened?"</p> <p>"Reread that line. How else could you say that?"</p> <p>"Tell me more... What else did you notice?"</p>
<p><u>Proficient Partner</u> During this conference, the teacher researches what the student (or partnership) is doing and assumes the role of a "proficient partner" in the work. This enables the teacher to lift the level of work the students are doing. At the end of this conference, the teacher may state the strategies or qualities of good writing that were demonstrated.</p>	<p>This conference is effective when supporting students to have thoughts or stronger talks about their writing. The teacher meets the student where he or she is and gently nudges him or her to do more proficient work.</p>	<p>"I was also thinking that it's easier to describe this part of the story than others. I'm wondering what this piece is really about..."</p> <p>OR</p> <p>"So we're describing how your mom gave your brother a bigger bike on his birthday than the one you got... what do we really think this story is about?"</p>
<p><u>Inquiry:</u> In this type of conference, the teacher invites the student to study something with her and then helps him extrapolate from the example principles that he could apply to his own writing. Specifically, the teacher asks the student to be a researcher of a piece of writing, a mentor text, a notebook, or two partners talking about their writing, and to make observations. Sometimes the teacher acts as a commentator, sharing what she notices.</p>	<p>This type of conference (used less frequently as it relies on a level of sophistication) is meant to draw upon what the writer has learned over a few days or weeks. The research involved highlights what the writer has learned and helps him see what he might do to ratchet up his work. This conference ends with a writer making plans for what he will do.</p>	<p>"Let's study your draft and compare the work you are doing with our mentor text. What are you noticing?"</p> <p>OR</p> <p>"Look through your notebook entries from the past few weeks. What are you noticing that you are doing to make your writing better? What can you work on?"</p>

Improving Our Conferring: Research

- Remember during research that people will talk to you if they sense you are really interested. If you ask questions in a robotic way, it is unlikely you'll convey real interest! Try to be conversational in tone.
- You probably don't want your very first question to channel the writers in a specific direction. For example, instead of asking, "What have you been doing that works?" you might try asking, "How's your writing been going?" or "What have you been working on in your writing?" or "Can you catch me up on your writing? What have you been working on?"
- Remember when you are researching that it helps to scan the writer's page as he or she talks, letting the information gleaned from this inform your questions. You will probably want to use any information you glean to help you learn more, saying something like, "So you wrote three pages yesterday, and one today? Why was yesterday different for you?" or "My goodness, you've got a lot of cross-outs on this page! What was going on for you here?"
- When you are researching, it is rare to talk about the writer's content or topic. This won't help you know what to teach! Try instead to research the strategies the writer has been using, the goal he or she has been pursuing, and his assessments and plans. This will pay off much more for you!
- When you are researching, you will sometimes ask a question and find the writer doesn't know how to answer that question. Go ahead and tell the writer the sort of answer you expect. For example, if you ask, "What are you working on as a writer?" and the child says, "My guinea pig?" you may want to explain that when you ask that question, you are trying to learn about the strategies the writer has been trying out rather than her topic.
- When you are researching, you'll ask a question such as, "What are you working on as a writer?" and the writer will answer. You will follow up on the answer, perhaps asking the writer to show you where he has done whatever he just described. This line of conversation will ebb, and your instinct will be to seize this as the moment for complimenting the writer and then teaching him. Don't do this! You need more information. Once you have pursued one line of inquiry in your questions, go back to the beginning and pursue an entirely different line of thought (perhaps one geared towards understanding the writer's self-assessments, goals, and plans). Become accustomed to postponing closure, to not seizing upon the very first possible teaching point.
- When you are researching the writer's work, you must look at work across a number of pages, a number of days. You are trying to understand the patterns in the writer's work. Especially if the writer is gathering entries, you can't zoom in on a single entry, attending only to it.

A Sample of Ways to Support Reading Development Through Conferring in Writing

Level of Reader	Goals for Writers That Support Reading	How Do Writers Do This?
A,B,C	<p>It is important to encourage readers at this level to...</p> <ul style="list-style-type: none"> • Label tons of things in their drawings and go back and reread all the labels. • Freeze in their mind what they want their story to say, and rehearse it a bit. Then once they write a word, go back and reread what they wrote before starting the next word to ensure they are writing a word for each word they say. • Hear each sound in a word and record each of those sounds. 	<p>Touch each object in the picture, say what it is, and write it.</p> <p>Think about the way you want the words in your story to go, say them to yourself, and as you say them, tap the page where you are going to write each word, and then write each one.</p> <p>Say the word you want to write, listen for the first sound, check your alphabet chart, and write the letter that matches the sound.</p>
D,E	<p>You might find it helpful to encourage readers at this level to...</p> <ul style="list-style-type: none"> • Listen to all the sounds in words, making sure that they are recording more and more of the sounds. • Write faster and faster so they can say a lot. • Use a bank of words they know by heart, and write those words in a snap. 	<p>Say the word and slide your finger while you say it. Listen to where you hear the sounds in the words. As you say a word, think, "What sounds do I hear in the beginning, the middle, and the end?" Go back to where you started your finger. Write the letter for the first sound you hear. Slide your finger again as you say the word, and listen for the next sound as you slide. Write the letter for that sound. Keep going until you don't hear anymore sounds.</p> <p>When you come to a tricky word as you write, ask yourself, "Is this word on our word wall?" If it is, try to write it in a snap. If you are not sure, look up at the word wall, then look away, try to write it, check the word wall one last time when you are done to see if you got it. Fix up anything that needs fixing.</p>
F,G	<p>It is helpful to encourage readers at this level to...</p> <ul style="list-style-type: none"> • Use a wide range of spelling strategies when they come to tricky words. • Become flexible as word solvers. When one way doesn't work, try another! • Gain more fluency in writing. 	<p>When you come to a tricky word, say it and think, "Are there any parts of this I know by heart?" Write that part in a snap and use what you know about letters and sounds to help you with the rest.</p> <p>If you are not sure how to write a word, try it one way and then another. Then go back and look at both tries. Think, "Which one looks right?" as you look at them and then circle the one that looks closest.</p>

Some Possibilities for Purposeful Use of the Teaching Share Time

Every teaching share is part celebration, providing an opportunity to boost student morale and to promote membership in the "literacy club." By spotlighting the work of one or two students, a teacher can convey, "You are all doing amazing work." But in addition, a teaching share needs to teach. These are a few ways this occurs.

What Might I Do During Share Time?	Why Would I Do This?	How Might This Teaching Share Time Go?
Follow-up on Mini-lesson	<ul style="list-style-type: none"> • To reinforce and/or clarify the teaching point • To give kids an opportunity to practice again • To allow students a chance to teach each other 	<ul style="list-style-type: none"> • Share an example (student or teacher). • Share the story of a student who had difficulty and the way in which he or she solved the problem. • Provide another opportunity for active involvement. • Provide a prompt to initiate student conversation about that day's teaching point: "Turn and tell your partner how you..." or "Show your partner where you..."
Problem Solving	<ul style="list-style-type: none"> • To build community and solve a problem • To help kids invest more in their work 	<ul style="list-style-type: none"> • Hold a class meeting about an issue. • Talk with students or ask them to talk in pairs (or at their table) about the problem. Perhaps elicit their input for a solution.
Review	<ul style="list-style-type: none"> • To recall previous strategies/ prior learning • To build a repertoire of strategies • To contextualize learning 	<ul style="list-style-type: none"> • Pose a "review" question to the class: "Today we learned one strategy to help us elaborate in our words and pictures. What other strategies do we use to elaborate our words and pictures?" These strategies may be listed on a chart. • "Would you think about your writing today and check off which of these things on our chart you've done?" • Use Shared or Interactive Writing to review a strategy or a repertoire of strategies that students have learned.
Mini-Mini-lesson	<ul style="list-style-type: none"> • To introduce a new teaching point that will set up the class for the next mini-lesson • To introduce an important teaching point that came up during many of your conferences 	<ul style="list-style-type: none"> • "Now that you learned such and such, I want to add on..." • Share the story of a conference from independent work time. • "I want to teach you this new strategy that we can all try quickly right now..."
Inquiry	<ul style="list-style-type: none"> • To build independence 	<ul style="list-style-type: none"> • "Let's study this writing and think about where you think we should stop to add more. Be thinking about why that makes a good spot." • Use a "Fish Bowl" model where all students observe a partnership or small group working. You could say, "In partnerships we had a hard time adding on to our partner's ideas. Let's watch this partnership and think about what tips we could give them!"
Leads into Partnership or Book Club Time	<ul style="list-style-type: none"> • To transition students into working with their partners or club • To give partners the opportunity to discuss and grow new ideas together about their reading • To reinforce a repertoire of work partners or clubs can choose to do • To introduce new work to partners or clubs 	<ul style="list-style-type: none"> • "As you get ready to talk to your partner today, please take a moment to look over your writing and choose one or two pages that you want to share with your partner." • "Before you talk with your partner today, take a moment to recall the goal you and your partner set for your writing and to put a star on the part that you want to discuss with your partner." • "Writers, let's look up at our chart 'Ways Partners Can Help Each Other...'" • "Before you meet with your partner today, I want to teach you..."

Some Things We Might Notice in Angela Johnson's Texts

Joshua's Night Whispers

What We Notice	What We Call It	Why
<p>Spread 1</p> <p><i>In the nighttime the wind brings night whispers, so I follow them...</i></p>	<p>lead with setting – time of day and weather (structure)</p> <p>pictures with actions (elaboration)</p>	<p>Think Aloud: I can really picture this part. I feel like I'm right there with Joshua, sitting on his bed at night. How did Angela Johnson do that?</p> <p>This lead describes the setting, telling the time of day and showing it in the pictures—the dark night sky—and with the sensory details—"the wind brings night whispers." This set the scene and mood, helping the reader feel what the characters are experiencing.</p> <p>Turn and talk: Look at the picture. I can really tell the wind is blowing and see Joshua listening to the wind. What does Angela do in the picture to create that image in the reader's mind?</p> <p>Angela drew the action in the picture, making the people and objects move. For instance, the curtains were blowing in the wind rather than hanging straight down. Also, Joshua's finger was touching his ear indicating that he was listening. His arms weren't just hanging at his side.</p>
<p>Spread 2</p> <p><i>past my toybox.... and out my door.... then down the hall.</i></p>	<p>movement through time (structure)</p> <p>ellipses (structure, craft)</p>	<p>Think Aloud: Are you all picturing Joshua moving from inside his bedroom, through the door, and into the hall? He's moving! That's how stories go—characters move from one place to the next. I wonder how Angela makes characters move through the story...</p> <p>She used the words "past my toy box, out my door, and down the hall" to tell the reader how Joshua moved from one place to another. He didn't just stay still. He moved and that moved the story along. That helps the reader know how the story goes—what happened and where the character went.</p> <p>I also notice these dots—ellipses. Some of you noticed those, right? They signaled us to read that part really slowly so we knew how Joshua walked—slowly and timidly. He didn't run, and we knew that because the ellipses slowed the story down.</p>
<p>Spread 3</p> <p><i>Night whispers all around.</i></p>	<p>repeating words and pictures (elaboration, meaning)</p>	<p>Turn and Talk: This is the part where Angela Johnson really starts to tell us what this story is all about. We know from when we read it earlier, that Joshua was scared of the wind. How does Angela tell us that this story is really about how the wind is frightening Joshua? As I turn back a few pages and reread, look at the picture and listen to the words to see if anything is the same on each page.</p> <p>Angela really tells us what this story is about by writing words again and again—"night whispers." The illustrations also help us know that Joshua is frightened of the wind because of how his face looks on each page. We can do that when we write, too. We can repeat important words and make sure the characters' faces really show how they are feeling so the reader knows what the story is about.</p>

The Leaving Morning

What We Notice	What We Call It	Why
<p>Pg. 9</p> <p>It was the leaving morning, Boxes of clothes, Toys, Dishes, And pictures of us everywhere.</p>	<p>list (elaboration)</p> <p>commas (conventions)</p> <p>line breaks (structure)</p>	<p>Think Aloud: I read that part slowly and I can really see all the things the family is packing up. How did Angela help me really make that movie in my mind and signal that I should read it the way that I did?</p> <p>The list provided the reader with multiple examples of what the characters were packing up which not only gave the reader a more exact picture in his/her mind, but slowed the scene down, in this case giving us a feeling that there was a lot to do.</p> <p>The commas separated the items in the list so the reader knows what each object is that is being packed.</p> <p>The line breaks gave the reader clues for where to pause, so he/she reads with phrasing the author intended. As with the listing effect, these line breaks also helped to slow this part down.</p>
<p>P. 10-15</p> <p>The leaving had been long because we'd packed days before and said good-bye to everybody we know...</p>	<p>ellipse (craft)</p>	<p>Turn and talk: (After reading a few pages, turning the pages slowly) We kept seeing the three dots, the ellipses, at the end of each page. Why do you think Angela included the ellipses on these pages?</p> <p>The ellipse slowed the reader down a bit, building a bit of anticipation about all the people the family was going to be leaving behind.</p>
<p>P. 32</p> <p><i>So I left lips on the front window of our apartment, and said good-bye to our old place, on the leaving morning.</i></p>	<p>circular ending (structure, meaning)</p>	<p>Turn and talk: Writers, we loved this part when we read it the first time. We felt like Angela had let us know what an important and memorable day this was in the family's life when they said goodbye and left their home. We started to think about the messages she was sending out into the world about leaving people and places that are special to us. How did Angela tell us that this is what is so important about the story? That this is the message she is sending?</p> <p>By circling back to where the story started, we were given a chance to really think about the significance of that scene—leaving the lip marks on the window. Having read the whole story, we knew what a special place this home was for the family, and saying goodbye at the window, leaving the marks, allowed the reader to see that this home was one that would always be in their hearts. We can do this when we end our stories as well.</p>

Ways to Make Young Writers Aware of Punctuation

The Common Core State Standards highlight the use of conventions for k-2 writers. See below for some tips to address the use of punctuation with your young writers.

Teachers often lament that many students do not remember to include punctuation when they write. Sometimes we see punctuation accuracy as the difference between “good” writing and, well, “bad” writing. And, as teachers, we wrestle with ways to improve precision in punctuation use. We know the importance of using written conventions accurately, but our students often don’t understand our concern.

Perhaps we need to change the way we teach punctuation by leaning toward inquiry and conveying meaning. For example, we might show students *how* punctuation works, rather than giving them punctuation rules. We might teach students to value punctuation marks as much as letters and words for conveying meaning. We might invite students to see that punctuation is not something writers *add on* to writing, but is something writers use to help them compose and to help their readers understand what they want to say.

Here are some ways teachers might help their students become aware of punctuation that is precise and powerful:

- From the beginning of the year, be sure to read aloud to students with attention to punctuation. Occasionally take time to point out interesting punctuation in a shared reading or read aloud text. Let punctuation become part of the conversation in your room about books, reading, and writing.
- Throughout the year, explicitly teach students to monitor their own writing and gain a greater control over their use of punctuation.
- Give students opportunities to notice punctuation as they read, and to rehearse and discuss what the punctuation does to a reader’s voice.
- Ask students to go on an inquiry into punctuation. What do they discover about how writers use commas? What do dashes mean and what do readers do with their voices when they see them? How is meaning shaped by the punctuation a writer chooses to use?
- Allow students to try out punctuation in their drafts the way young musicians practice on their instruments. This is a place for rehearsal and discovery, and for working toward achieving a voice. How can they try to make their writing sound like the sentences and phrases they’ve studied? How can they use punctuation to make their writing clearer?
- Open up the full range of punctuation for students, including exclamation points, question marks, dashes, ellipses, and semi-colons. Let them experiment. Let them enjoy writing interesting and complex sentences.
- Allow students to play with interesting punctuation as much as you would want them to play with interesting words.
- Teach students to study authors as one way to learn about punctuation.
- Teach editors’ marks and let students use these to refine punctuation in their drafts. Teach them to ask themselves, “Is this how I want it to sound? What am I trying to say here?”

Janet Angelillo, *A Fresh Approach to Teaching Punctuation*, Scholastic, 2002.

What to Look for in the Teaching of Writing, Grades K-2

ALL GRADES K-2: Writing Workshop

- The writing unit of study is reflected in the charts that are prominently displayed, in the work in students' writing folders and also in students' eagerness to talk about the new work they are 'on about.'
- As students work, they are aware that they'll have chances to share their writing with a partner at the end of that day's writing time, and the expectation of partner-share helps to fuel their writing and their thinking about writing. That is, it is not just important that partnerships are in place—it is also important that students know who their partner is, and work differently because they anticipate talking with their partner. When students meet in partners, sometimes the teacher asks them to share in a specific way—"Will you show your partner the revisions you've made already, and talk about other ways you can revise your writing so that it is the best you can do?" Other times, children rely on a list of 'Ways Partners Share Their Writing.' These ways to share writing include talking about how the writer's work has changed since earlier in the year, talking about the cool effects the writer has added to his or her piece, talking about the subject that the writer is writing about in hopes that this generates more content, and so forth.
- Children can carry on as writers, working through the stages of writing and working between one piece of writing and another, without needing a teacher to gate-keep. As part of this, they can access another sheet of paper, another booklet, scissors, tape—and other tools and materials—without needing the teacher to dole these out. More importantly, they initiate the work that these materials support without waiting for the teacher to tell them to do so.
- Children spell with independence, and use tools to help them do this. One of these tools is a word wall, containing high frequency words that children almost know. Children are expected to try to spell words that are on the word wall correctly, looking to that list when needed.
- Just as each child in the reading workshop will read books that are just-right for that child, and the class as a whole will work with a diverse range of book-levels, so, too, each child in the writing workshop will work on 'just-right' paper and booklets, and across the class, there will be a great range of kinds of paper/booklets in use.
- The paper itself serves as a graphic organizer. If the child is writing a narrative, for example, the sequence of pages in a booklet supports the chronology of the story, and this child does not profit from intermediary graphic organizers. If the child is writing a report, the table of contents and sequence of chapters functions as a more efficient graphic organizer than a flow chart. The fact that the writing paper itself can function as a graphic organizer means that writers need not spend a lot of time away from writing, working on planning sheets. If a writer DOES decide to make an extra graphic organizer on another sheet of paper, it is important for the writer to make the flow chart, the timeline, the storyboard, and to not fill in blanks in a teacher-made ditto.
- Each writing workshop begins with the teacher explicitly teaching something that good writers do that young writers can try, and then recording this one teaching point on a chart so that youngsters can return to this strategy often in the days ahead. Usually in a minilesson, the teacher names the strategy she hopes to demonstrate, and then shows children how she goes about using this by doing a few sentences of writing in front of them, and then she gives children a chance to practice doing this work, with support, while still in the minilesson. After ten minutes of such teaching, the teacher sends writers to their work spots where they resume the work they'd begun on previous days.

• Often, the teacher cites mentor texts, showing writers what good work looks like and giving them a concrete goal to work towards. These texts are brought into minilessons, conferences, and small group work. Often children keep copies of them in their folders. The mentor texts are aligned to the current unit of study, although mentor texts from previous units are also referenced.

• As children work on their writing, the teacher moves among them, teaching. This instruction may involve 'table conferences.' These small groups are not especially assessment-based—instead, the teacher simply works with all the writers at a table to coach those writers towards work that all of them need to do. The teacher will also lead small group strategy lessons. In these instances, the teacher convenes a cluster of kids who need similar help and gives them that instruction, often asking them to continue work while sitting together in that cluster until the teacher returns. The teacher also does one-to-one writing conferences. At times the teacher also leads small group shared writing or small group interactive writing.

• In a writing conference, the teacher asks the child, "What are you working on as a writer?" and/or "What are you trying to do?" and/or "What things on the chart have you been doing? Can you show me where you did those?" and/or "What might you do to make this the best piece in the world?" The teacher extends children's answers, asking follow up questions such as, "What do you mean by....?" And "Can you show me where you did this?" The teacher also studies the child's work, noticing how today's work fits into the larger trajectory of this writer's writing and reading growth. The teacher then decides upon a teaching point, and teaches the writer. Usually this teaching is in the form of explicit feedback on what the child has been trying to do and might do next to take this work a step farther. The teacher records such teaching, following up on it in the next conference.

ALL GRADES K-2: Balanced Literacy Components That Support Growth in Writing

- Writing occurs across the school day, not just during writing time. Teachers and students write for real-world purposes (to thank the custodian, to label a science display, to teach parents about a mural) and as part of cross disciplinary work. As they do this writing, they draw upon all that they have learned in the writing workshop, including the importance of selecting paper that fits the writing task, of taking a moment to plan how the whole piece of writing might 'go,' of spelling as best they can, of drawing on the word wall for extra support, of rereading one's writing, of referencing and learning from mentor texts, and so forth.
- Sometimes the writing that occurs throughout the day may involve shared or interactive writing—a time when the whole class pitches in to co-construct a piece of writing on large chart paper. When the class and the teacher work on the piece of shared writing, the teacher names the transferable strategies that the writers can use this time and other times, saying things such as, "Now that we know what we want to claim, to argue for, in this piece, we better think of some reasons. Will you work with your partner and see if you can list three reasons, working across your fingers?" Once all writers have participated in that bit of the writing process, one writer may help the teacher accomplish that task on the whole-class chart paper. In this way, writers are scaffolded to proceed through the writing process.
- Teachers read aloud wonderful children's literature (including poems, nonfiction texts, chapter books and picture books) every day, and the book talks that surround this reading aloud work often involve children naming parts of the writing that they especially like, and then talking about what the writer seems to have done to create that bit of effective writing.

Kindergarten

- By February, writing workshops are usually at least 40 minutes in length, with at least 25 minutes of this time reserved for writers to work with independence on their pieces of writing.
- When children go to write, the teacher's words and the use of charts remind them to draw upon strategies they have learned earlier in the year. That is, the teaching cumulates. Children also are encouraged to draw upon all they have learned from the reading workshop as well as from reading time.
- Children have no trouble generating ideas for writing, and they can begin writing each day simply by rereading the piece they were working on during the preceding day, and then starting in on their picture and their words. There is very little time spent on rehearsal or planning—instead most of the time is spent writing, rereading, and revising.
- Children who read texts that are levels A or B and who are working on one to one matching in reading, are prompted to put spaces between their words, to reread their own writing pointing under the words, to notice when they have left out a word and to add that to their writing, and to write using first and last letters. These children will label 4-6 items on each page of their writing and will also write a sentence or two underneath their picture.
- When the teacher does not tell partners a particular way of working together, partners have a fallback way in which they generally work. Usually the writer reads his or her piece to the partner, with the partner following along. Then the partner rereads the same piece, again trying to point under the words. Often this rereading leads to revisions as writers discover bits that have been left out or words that were written without spaces in between them. After writers read their writing aloud, they talk about the places in their writing where they tried to do things.
- There have been major changes in children's writing from the start of the year until now. No one in the class is not writing—actually writing, not drawing—every day, although some children will still just be labeling items in their drawings. Most children are writing at least a sentence or two on each page of a three page booklet, with extra pages close at hand for revision.
- Children revise their writing not only by adding letters to words they couldn't read, not only by inserting words they deleted, but also by using revision strips and flaps to add missing information.

First Grade

- By February, writing workshops are usually 50-60 minutes in length, with at least 35 minutes of this time reserved for writers to work with independence on their pieces of writing.
- Children are attempting to use the spelling features they have learned about during word study, and teachers prompt them to draw on this knowledge.
- Partners draw upon a greater array of ways to help each other with their writing. It is common for the reader (not the writer) to try reading the writer's piece aloud, with the writer listening, and when there is trouble, the two children collaborate to address it. It is also common for the listener to get the writer talking at length about his or her topic, and then to help the writer add what he or she said into the draft. Sometimes, partners try to find one special thing that the child whose work is being examined has done on each page (or to create one, if there is nothing evident).
- By February, first graders tend to write in five-page booklets, with 4-5 lines on each page, although of course the paper that writers use reflects the diversity of writing abilities in the classroom. It generally takes a writer a day or a half to complete one of these booklets, and then the writer generally devotes a half day or so to revising the writing. To revise the writing, children add on—sometimes using codes to signal places where more text should be inserted. Children also use flaps and added pages for their revisions.

Second Grade

- By this time of year, writing workshops are usually an hour a day, with at least 40 minutes of time for students to be actually writing—pen going down the page.
- A major role for partnerships is to support revision. Partners ask each other, “Where have you done the stuff on the chart?” and talk about ways the writer can put all that he or she has learned into action. Partners also talk between mentor texts and the writer's work, thinking about ways the writer might be able to try things the published author has done. Partners also function as critical reading friends, letting the writer know of places where the draft is confusing or hard to read or needs more elaboration.
- Children still work on a range of paper. Some write on second-grade lined paper—paper with 12 lines or so on a page, and either no space for drawing or a nickel sized frame for a tiny sketch. Other writers work across 5-7 pages in booklets. Children write approximately 5-7 sentences on each page of their writing, and write several pages a day, completing their booklets within 2 days, and then devoting a day to revisions which they do with independence and with partner support.
- Children revise their writing on the run as well as by cutting and pasting and adding revision flaps.