

**BECOMING WRITERS -
A HANDBOOK OF WRITING STRATEGIES
USING THE WRITING PROCESS**

MASTER'S PROJECT

**Submitted to the school of Education,
University of Dayton, in Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education**

By

Deborah Lynn Farmer

**School of Education
UNIVERSITY OF DAYTON**

Dayton, Ohio

May, 1994

UNIVERSITY OF DAYTON ROESCH LIBRARY

APPROVED BY:

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
Background of Project	
Purpose	
Significance of the Study	
Definitions	
Limitations	
II. REVIEW OF THE LITERATURE	6
III. METHODOLOGY	14
IV. HANDBOOK OF STRATEGIES FOR IMPLEMENTING THE WRITING PROCESS	17
Stage 1 - Prewriting	
Stage 2 - Drafting	
Stage 3 - Revising	
Stage 4 - Editing	
Stage 5 - Publishing/Sharing	
Idea for Putting it all Together	
V. SUMMARY, CONCLUSIONS, RECOMMENDATIONS	95
APPENDICES	98
BIBLIOGRAPHY	122

DEDICATION

This handbook is dedicated to
fellow teachers searching for ways
to implement the writing process,
my students who continue
to show me what works,
and my family for their patience.

CHAPTER I

INTRODUCTION

BACKGROUND OF THE PROJECT

Writing in the elementary schools is finally coming to center stage with the implementation of the new Ohio Language Arts Model. It focuses on teaching intermediate students to use the integrated processes of reading, writing, speaking, and listening. No longer will isolated skill work in reading, or grammar practice in preparation for writing be acceptable methodology. Writing is in the spotlight as a primary means of anchoring students to the real world and preparing them to be successful learners and productive members of society.

Through writing, students learn to communicate effectively with others. They learn to apply language skills in genuine communication activities rather than simply in textbook drills. Reading-writing connections are made as one activity supports the other. The students learn critical thinking skills since writing is thinking and making choices. Content learning becomes easier and more

meaningful when they keep logs that promote thinking about what they are learning, relating it to what they know, and raising questions about information that is unclear. And most of all, students who write discover that writing is purposeful and fun!

As this researcher reviewed her teaching practices in light of the new Language Arts Model, there was a noticeable lack of time being spent on writing processes. There was also a strong move in her district to implement writing portfolios in the elementary schools. Without more daily writing, the gathering of material for a portfolio would not be truly representative of a practicing writer. Therefore, the need for daily writing practice was identified and introduced into her weekly plans.

PURPOSE

The purpose of this master's project is to develop a handbook for intermediate teachers of writing strategies useful in fostering writing growth and a more positive attitude toward writing.

SIGNIFICANCE OF THE STUDY

The significance of this study is that recent theories of writing (Atwell, 1987; Calkins, 1987; Graves, 1983) go beyond the skills and products perspectives and take into

consideration the interactive nature of writing and its development. As teachers we need to direct students to construct meaning for an intended audience, and to take ideas beyond the first draft mentality.

By using daily writing, we get beyond writing as a skill or a product, and promote writing as a process that takes time and effort. Like writers, there will be an ongoing process of ideas going through drafting, revising, and editing. Some ideas will develop into stories, articles, etc. Some ideas will simply incubate for a while or become part of the scrap pile. Regardless of the end result, it's the journey that's important.

This handbook includes ideas for taking students through all stages of the writing process while focusing on students' experiences and literature connections. Intermediate teachers will find tested ideas that provoke student thinking, writing, and desire to write again and again.

DEFINITIONS

Brainstorming: generating a list of ideas to illustrate, expand, or explore a central idea or topic.

Conferencing: opportunities to discuss ideas and problems in pairs or small groups; conferences can be conducted in a variety of formats with or without the teacher.

Editing: checking, prior to a final copy, for errors in spelling, usage, and clarity of expression.

Genre: distinctive categories of literary composition including realistic fiction, historical fiction, science fiction, folklore, fantasy, poetry, informational, and biography.

Personal Writing: writing about self-selected issues and events arising from an individual's daily life or interests.

Pre-writing: activities and experiences occurring before the actual writing begins; includes talking, reading, picture-making, informal responses, etc.

Readers' Theater: the dramatization of a story that involves using the text of the narrative as a play script. Performers face the audience and read directly from the script; lines need not be memorized.

Whole Language: a learning/teaching philosophy that emphasizes the integration of reading, writing, listening, and speaking within the context of meaningful communication. It includes the idea of moving away from isolated, fragmented approaches. It is child-oriented and literature based.

Writing Portfolio: a collection of writings the student (and teacher) feel represents the best writings. It would include a range of writing forms that show how the student's writing has evolved throughout the year.

Writing Process: A recursive five-stage process that includes pre-writing skills, drafting, revising, editing, and publishing. (Further information on each step is found in the handbook chapters.)

LIMITATIONS

The main problem with implementing a daily writing program is TIME. Graves (1983) believes that teachers should provide daily writing opportunities for children at all grade levels. Calkins (1987) extends this idea in recommending that writing be undertaken daily for one hour. However, in most elementary classrooms, 40 to 45 minutes of uninterrupted time is a maximum; and 30 minutes of writing time is most realistic.

Another problem develops when teachers do not write in the classroom. Without going through the process themselves, they cannot serve as models. Teachers need to write and share their writings to transform an ordinary classroom into a writing community. Teachers need to send a message to their students: "Writing is a demanding but valuable skill to acquire. You are a writer; I am a writer. We have something to say!"

CHAPTER II

REVIEW OF THE LITERATURE

WHY WRITE? How will I get my students to write? What should I have them write about? When will I find the time? How will I evaluate their stories?

If these questions sound familiar, it may be that you are part of the growing number of teachers becoming aware of the need for more writing instruction in our classrooms. For too long, in too many classrooms grammar, punctuation, penmanship, and workbook exercises have taken over, leaving little time for continuous and connected writing. Graves (1983) reported in his study for the Ford Foundation that increased time spent on isolated skills practiced outside of concrete, functional, and ongoing activities had resulted in a deficiency in students' abilities to express themselves in written form. The problem with writing was that there was no writing!

Fortunately, the past decade has brought about a wealth of educational research which sheds new light on the talking, reading, and writing connections, and the need for more time being spent on these areas. Atwell (1987) provided evidence that children learned more about reading and writing when they became "insiders" - active participants in those processes. She promoted the idea of writing workshops where talking, reading, and writing were

daily events. The teacher and students were expected to participate in writing, reading, and talking about writing and reading. Smith writes, "The pervasiveness of the drills, exercises, and rote learning of programmatic literacy activities is such that some teachers tend to lose touch with what writing is really for" (1983, p.566). For him, writing is for:

"stories to be read, books to be published, poems to be recited, plays to be acted, songs to be sung, newspapers to be shared, letters to be mailed, jokes to be told, notes to be passed, cards to be sent, cartoons to be labeled, instructions to be followed, designs to be made, recipes to be cooked, messages to be exchanged, programs to be organized, excursions to be planned, catalogs to be compared, entertainment guides to be consulted, memos to be circulated, announcements to be posted, bills to be collected, posters to be displayed, cribs to be hidden, and dairies to be concealed." (p.566)

So when teachers introduce more writing into their students' school day, they are promoting more thinking. Moore (1994) summarizes writing as thinking you do with a pen, pencil, or word processor. Because writing is primarily thinking, you use some or all of the thinking processes as you write. When teachers get their students writing about what they are learning, they are getting them to organize their thinking. Students can call up what they know, clarify the information, add to it, make connections to what they have experienced, and organize it in new ways. When they share what they have written, there has been an application of new knowledge. They have had a chance to

monitor what they know, add what they think, and communicate through writing.

Because writing is difficult, Moore (1994) supports students writing several short pieces versus one long piece so they will write more willingly. Writing should also be on topics about which students are learning because it is impossible to write well about what they do not know much about. This idea promotes research skills to help writers know enough before they approach a writing task. To motivate, there should be variety. Students should write in many different forms, for different purposes, and for different audiences. Finally, since much thinking takes place during prewriting and drafting stages, there is not a need for every piece to be revised and turned into a final draft to accomplish a goal of increased thinking.

Writing is important because it helps the student better understand what writers do and how they think as they compose text. To enable students to become better writers, they must be immersed in the writing process. According to Hansen(1987) the following elements are essential to the writing process.

1. Time. Students need to be given time, on a regular, daily basis, to write. Ideally, they should write at a regularly scheduled time.

2. Choice. Students need to be given the freedom to choose their topics and to feel in control of their writing.

They then will learn that they have the responsibility to decide what to write about.

3. Response. Teachers need to move around the room during writing time and give encouragement and feedback. Also sharing with peers will clarify and help in revising writings.

4. Structure. The writing process works best in classrooms with structures. Once students know what to do, the process is a way to be organized and to let students move at their own speeds through it.

5. Community. When teachers develop a writing community built around sharing, students learn to listen, give suggestions, learn from others, and value their own contributions as well as the contributions of others. Small group sharing at all stages of the writing process will enhance student learning and help them decide whether or not the piece should be taken through the process to publication. When sharing becomes a common after writing activity, students begin to see themselves as authors with an audience. Most of all, teachers should write along with their students and share what they have written. When students see their teacher willing to take the risks that come with writing, they become more willing to take on the risks themselves.

Zaragoza (1987) would add these guidelines for teaching writing as a process:

1. Be consistent and committed. Schedule writing every day at the same time to allow students to begin to "think like a writer, someone with a habit for writing.

2. Allow students to control the topic. Do not assign topics. Topic ideas will come through modeling, mini-lessons, discussions, sharing with peers, and reading children's literature.

3. Do not expect a finished product after every writing period. Fluency and enthusiasm are good enough at the start.

4. Write with the students to reinforce the idea that writing is important - to everyone.

5. Create a writing environment with a variety of writing materials and writing aids like dictionaries, and thesauruses.

6. Keep the ownership of the writing with the student. When conferencing, sit at eye level with them and ask them to read what they have written.

7. Smile! Then focus on the content first, not the wrinkled, hole-ridden first draft.

8. Teach skills one at a time. Focusing on one aspect is manageable. Fixing everything at once is overwhelming.

9. Allow students to share dally with their peers. This sharing helps with topic ideas, gives them an audience to use as a resource, and enables them to be a resource to others.

10. Take it easy! Little by little children will begin to see themselves as writers as they go through daily, consistent writing, conferences, and mini-lessons. A meaningful whole will form in their minds once they are allowed to write.

Over and over research has shown that writing begins when students have something to say and they believe they can put it on paper. Therefore, a classroom that encourages writing must be a place where interesting things are going on that invite children to think, talk, read, and write. According to Calkins (1987) teachers can tap the human urge to write if they help students realize that their lives are worth writing about. Writing should be a personal project with the students having the ownership and responsibility for the content. With daily writing and set writing times, students can become deeply involved in writing, share their texts with others, and come to perceive themselves as authors. Students need to understand that authors are not just in the trade books they read. All writers can "publish" their thoughts, ideas, stories. When students write, they are authors, too!

The teacher of writing must be a listener, a coach. There must be a learning community...everyone must be both a teacher and a student (Calkins, 1987). With this in mind, when teachers ask how best to direct their students' writing, the inescapable answer is that they shouldn't. The

more dependent student writers are on teachers, the less involved they are in a true writing process. Successful writers will often experiment, discover that the results don't fit their needs, and learn from that experience (Parsons, 1991).

Writing seems to be one of the most important ways to insure students' mastery of basic literacy skills. Through writing students gain the freedom to express their own concerns and build upon their special interests. When students are encouraged and expected to write about what they know or want to know more about, they become writers with a purpose, and writing becomes meaningful. In addition, writing flourishes when it gives the students some form of satisfaction, so following a process to publication and sharing with peers is important. Students who share their writing develop as writers with voice and write for an audience. They have a greater purpose for writing. Graves (1983) acknowledges writing as a public act, meant to be shared with many audiences. When work is to be published it becomes special; it needs to be done carefully and refined. Therefore, the revision part of the writing process takes on new meaning, too.

Teachers are always in a "draft" stage for some area of the curriculum. They know how it takes time to make a transition to new teaching strategies or to learn new content. There is a need for students to be given the same

time and opportunities to improve at a complex task like writing. With less emphasis on getting it "right", allowing practice time, guiding the process, and showing confidence in their abilities to write in a meaningful manner, teachers will find their students' writing competence will grow and an exciting journey will evolve.

CHAPTER III

METHODOLOGY

The development of this handbook has been significantly influenced by the introduction of the state of Ohio's new Language Arts Model which was scheduled for implementation in the 1993/1994 school year. The state model follows a Whole Language format with its integration of reading, writing, listening, viewing, and speaking; therefore, there is a mandated need for more writing time in the elementary language arts block. For elementary teachers, this handbook presents multiple strategies for creating the "write" climate, and practical ideas and activities for teaching the writing process. Most of the suggested activities were tried and found to be successful in this researcher's fourth grade classroom of mixed ability students.

There are sections for each phase of the writing process: prewriting, drafting, revising, editing, and publishing/sharing. Because of the interactive and recursive nature of writing, the sections do not have to be followed in order to achieve writing improvements.

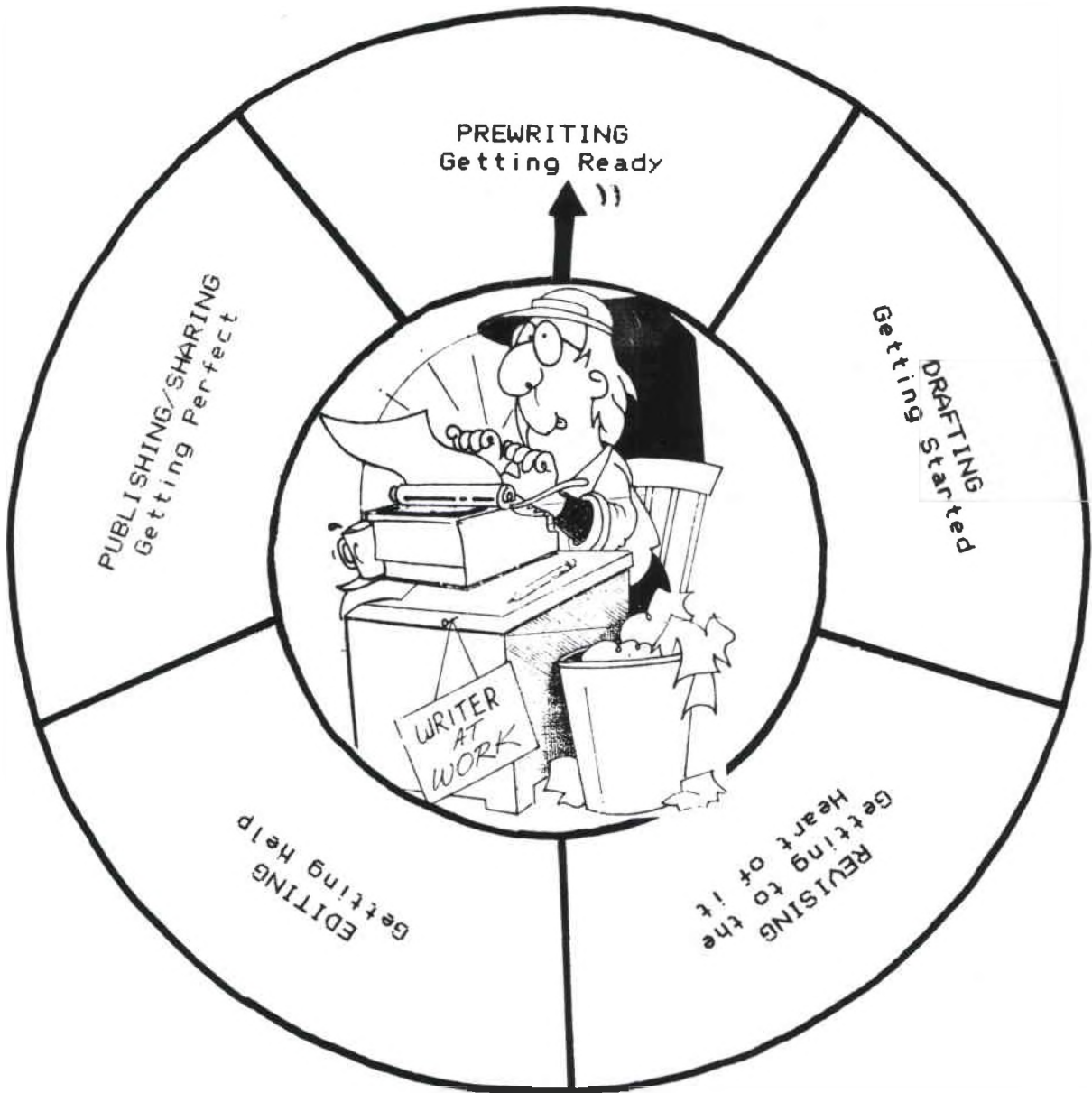
Each section has activities centered around a variety of poems and books, both fiction and informational. Plus, there is an annotated bibliography of the most recent picture books being used in this researcher's classroom to help motivate and give students model examples of good writing.

It is important to be aware that this handbook is only a starting point for developing writers. Teachers should not lose sight of the fact that most writing will consist of the students' own choices of subject matter, language, and style. Furthermore, authentic writing will happen only when students feel they have something to say for real reasons, and when writing is an outgrowth of meaningful experiences. The included activities may spur the writing process for some students, while others will remain sitting, thinking they have nothing to say. Teachers may still need to explore alternatives to help them discover what they can write about and how they can get started. A classroom library of books is one way, the following activities are another, but neither is the final solution to developing writers. Sometimes only patience, talking, sharing, and time will start a reluctant writer on the road to a story. Until students have a need to write, and a meaningful audience to receive their messages, writing is only something the teacher grades. Today's teachers need to get students beyond this mindset and have them put their writings to use.

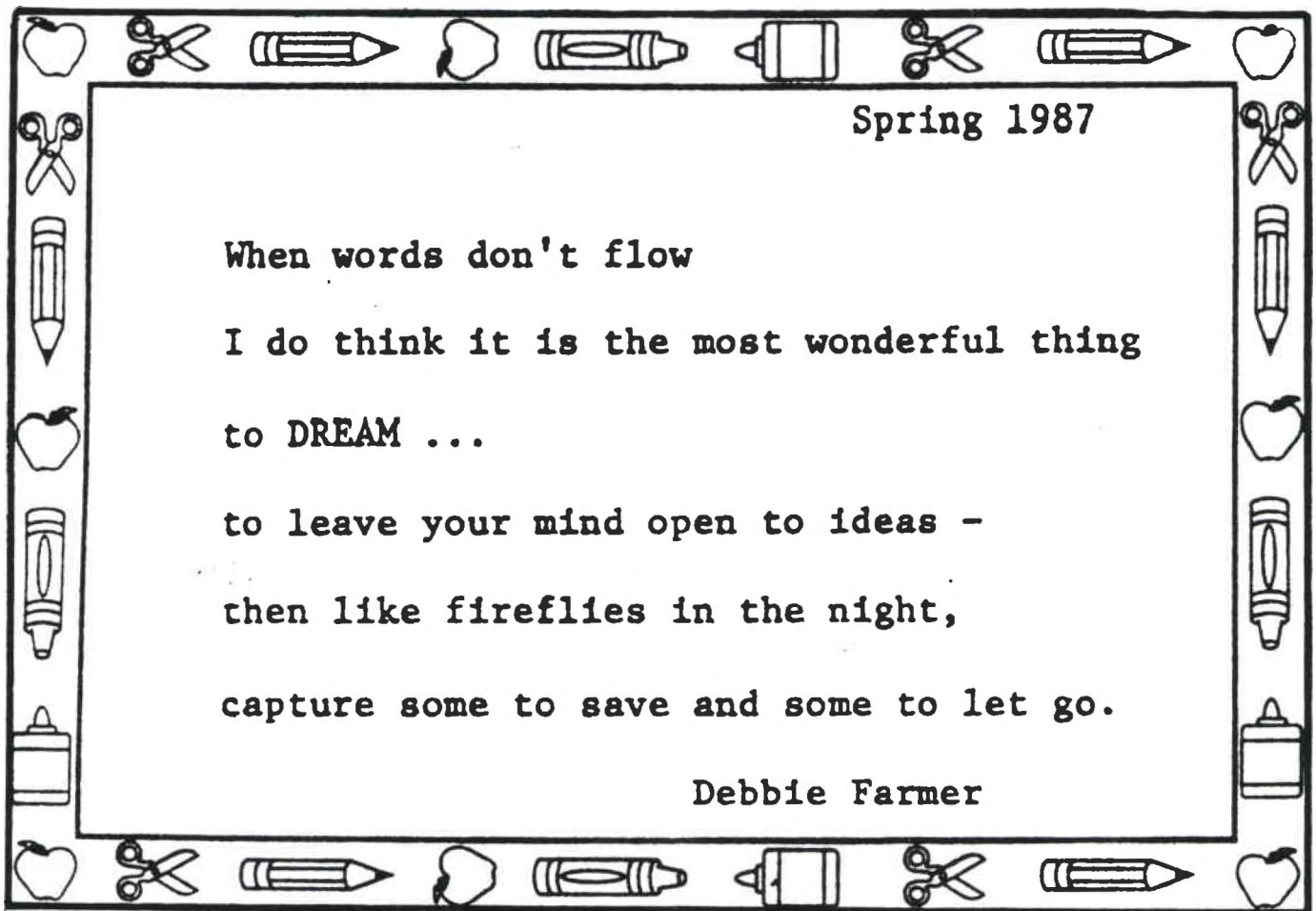
Teachers may use this handbook as a springboard for making reading/writing connections. With imagination, the ambitious teacher will "borrow" and/or transform the ideas given here, to create a classroom full of students who delight in creating, sharing, and publishing their writings.

With connected, continuous writing, teachers and peers will provide the support and encouragement needed for developing aspiring authors.

CHAPTER IV
A HANDBOOK OF STRATEGIES
FOR IMPLEMENTING
THE WRITING PROCESS



PREWRITING



Getting Ready

THE WRITING PROCESS

STAGE I - PREWRITING

This initial stage of writing is characterized as a period of getting ready to compose. By providing a variety of activities, a teacher can activate what students already know about a chosen topic, determine if more new knowledge is necessary, and set the stage for purposeful student writing. Prewriting is as crucial to writers as a warm-up is to athletes. According to Murray (1982) 70% or more of writing time should be spent in prewriting.

The key to developing independent thinking and decision-making skills for composing is in creating an abundance of opportunities through-out the days and weeks for the students to gather and list ideas. Getting an idea is like what happens when a grain of sand enters an oyster's shell, causing a pearl to be formed. With people, the creative process can start with a moment's observation, a memory, or a question in need of an answer. It isn't a special gift of "authors", but a normal part of being human. Of course, just as every grain of sand doesn't become a pearl, neither does every idea turn into a finished piece of writing. There will be a lot of sorting, shuffling, and even dumping before selecting the "right" idea upon which to work.

One of the most important parts of the prewriting stage is in setting up an environment where students see

themselves as idea collectors and users. As they begin to see themselves as writers who need ideas, they will find ideas will begin to come to them. Ideas are all around them - in the people they know, places they visit, other living things, happenings and activities, dreams, daydreams, feelings and memories. If students are encouraged to pay attention to what's happening around them, notice details, ask questions, and speculate, the seeds of writing are set to grow.

Because ideas can slip away as quickly as they come, students need to capture their observations and questions in an idea journal or scrapbook. Then the collected ideas have time to simmer before a final selection decision is made.

The rest of this section suggests ideas for actively engaging students' thinking with the creation of writing ideas. Whether it's something they already know, an area they are currently learning about, or an idea waiting to be explored, the prewriting stage is the time for inspiration and planning. With modeling, sharing, and time to experience the quality children's literature already in print, the springboard for student writing will be set.

observing

map drawing

making notes

talking

outlining

researching

considering form, purpose, audience

brainstorming

drawing pictures

organizing

listing

PREWRITING
Getting Ready

predicting

incubating

reading books

selecting a topic

storymapping

exploring ideas and feelings

listening

imagining

role-playing

webbing

thinking about details

interviewing

building background knowledge

GETTING READY TO WRITE

STRATEGY 1 - SET UP A LEARNING LOG

To help students be ready to write, have them set up a notebook with dividers and these sections: The Wrap Up, Idea Scrapbook, 1st Drafts, Works in Progress, For an Editor, Ready for Publication.

Use The Wrap Up to record short descriptions of daily/weekly events that happen in individual classes, after school, at home, anywhere a writing idea pops up. Even one sentence a day will jar the memory later if the event is meaningful. This section is useful when students write newsletters home, too.

After reading picture books, or following a science, math, or social studies lesson, cluster possible writing ideas in the Idea Scrapbook around the pictures or ideas from the lesson.

The 1st Drafts section works as a collection point for selected ideas put into written form. This section along with the Idea Scrapbook should grow quite thick with possibilities, some of which will grow and move on, while others will germinate for a while.

Works in Progress will move some first drafts through the revision process until the author is satisfied that the

words relay the message effectively and completely.

For An Editor is the time for fixing the mechanics - spelling, punctuation, grammar, etc. This may be done with peer conferences, a teacher conference, or with an individual checklist. This is also a key place to keep handouts with information and examples. Include information on any newly taught or troublesome areas that need to be checked in the editing process like how to write dialogue, starting words for sentence variety, adverbs, prepositional phrases, and subject/verb agreement.

Pieces placed in Ready For Publication are ready to be shared aloud, put into book form, and/or sent off to the yearbook, a children's magazine, a penpal, or posted in the hall. Now is the time for celebration of the written word. Add colorful illustrations, photographs, designs and share it with all who will listen.

STRATEGY 2 - READ ALOUD TO CHILDREN

One of the best introductions to writing is reading. Every reading lesson is a writing lesson, for once students receive input, the information is useable as output. Listening to stories also helps in writing skills such as sequencing and identifying story parts. Looking at dialogue already written, gives the visual example that is crucial to developing the skill.

In addition, this is a wonderful way to involve students, parents, administrators, and community members. Everyone who enjoys oral reading, should be invited to share their favorite stories. Keeping a list of all books shared by making a growing bookworm or posting some other shape around the room, is an on-going reminder of the value of writing.

After reading a picture book, have students capture ideas to write about by turning to a new page in their idea scrapbooks, and writing the title, author, and illustrator of the book in the center of the page. Then they brainstorm writing ideas that come to mind as the teacher shares the story again without reading it. Just by looking at the illustrations, they cluster ideas that involve their own experiences. After clustering, each student shares one idea inspired by the pictures. Others may include the idea on their own clusters if it evokes a memory for them, too. Then a minute is taken to star the favorite idea on the page, and a future writing idea has been found.

Some sample ideas brainstormed from selected picture books appear in Appendix A. There is also an annotated list of favorite read alouds in Appendix C.

STRATEGY 3 - EXPERT LISTS

Have students make personal "expert lists" of things they know a lot about and feel comfortable writing about, for example, making pizza, caring for a hamster, winning at Nintendo.

For fourth graders, expert lists look something like this:

- * playing all kinds of sports - bowling, baseball, soccer, rollerblading, swimming, biking, football, basketball
- * doing well in school subjects - spelling, math, reading
- * reading books aloud or on tape
- * making cookies
- * playing games - Nintendo, checkers, Monopoly, cards
- * making others laugh/giggling
- * cleaning their rooms/keeping them a mess
- * keeping secrets
- * talking on the phone/talking to everyone
- * getting along with others/making friends
- * babysitting
- * being quiet
- * drawing and illustrating
- * eating peanut butter/pizza/ice cream
- * watching T.V.
- * playing piano/guitar
- * painting
- * writing stories
- * doing arts and crafts
- * doing dishes
- * eating everything
- * collecting penguins/baseball cards
- * climbing trees
- * catching worms and bugs
- * being lazy
- * riding mini-bikes
- * causing trouble
- * making money
- * doing homework

Expert lists will not only be helpful to individual students in choosing writing topics, but will be tremendously helpful to the teacher in helping students who are

"stuck". Keeping a booklet of each students' expertise will quickly give possible writing ideas to others and a peer with whom to talk about the topic. Talking before writing is an important part of finding out there is enough to say, and is often the nudge needed for a reluctant writer.

STRATEGY 4 - CURIOSITY LISTS

Curiosity lists are compiled with a question in mind. There are many areas students know a bit about, but if the information was available they would want to know more. Writing out curiosity lists lets the teacher know student interests while directing future research projects that are perfect for writing because they are student-centered and not teacher-directed.

In fourth graders, curiosity lists about people or events in history might include:

- * the invention of blue jeans/Levi Strauss
- * development of animated cartoons/Walt Disney
- * discovery of gold in the Gold Rush Days
- * building the transcontinental railroad
- * living with the Indians
- * meeting a president/Lincoln/Washington
- * how Leonardo DaVinci painted
- * meeting Mark Twain
- * flying with the Wright Brothers/Lindbergh/Earhart
- * playing baseball with Babe Ruth
- * the day John F. Kennedy was shot
- * being the first astronauts/John Glenn/Neil Armstrong
- * the Underground Railroad and slavery/Harriet Tubman
- * who made crayons/Crayola Company
- * breaking codes in the wars
- * the first newspapers
- * riding the Pony Express

STRATEGY 5 - COLLECT INTERESTING WORDS

Once again, reading sets the stage for writing when students become word collectors. Whether the words are gathered in the Idea Scrapbook section, or in a divided section of its own, keeping lists of words that stand out to students as they read or are read to, is an easy way to build vocabulary and spark more writing.

As interesting words are found, students list each word, along with the sentence it appeared in, in their Idea Scrapbooks. For students with a "fear" of opening a dictionary, using sentence context to figure out a word's meaning will allow students' lists to grow more rapidly than having them look up each definition in the dictionary.

When future writings develop, this list will help in developing a more mature vocabulary and correct spelling of new words at the same time.

These lists can also be developed into individual or a class dictionary. The words can be grouped by parts of speech or just an alphabetical mix. Words chosen for inclusion are printed on individual pages along with a definition, an illustration, and a sentence caption. As the year goes on, so does the growth of the volume, so a binding that can be added in to will be necessary.

If poetry is chosen as the form, have students choose words which appeal to particular senses like these:

MY FAVORITE WORDS

I enjoy the sound of LULLABY and WOBBLE.
I like the feeling behind HUGGABLE and CUSHIONY.
I love the meaning of WORTHWHILE and IMAGINATIVE.

Debbie Farmer

I enjoy the sound of AARDVARK and JIGGLEWOGGLE.
I like the feeling behind KISSING and SNUGGLING.
I love the meaning of CREATIVITY and LAUGHTER.

Casey Gillam

I enjoy the sound of BUBBLES and BEES.
I like the feeling behind KISSES and HUGS.
I love the meaning of SUNFLOWER and SNUG.

Jenny Witherspoon

STRATEGY 6 - DRAW AN IDEA

As students become writers, using drawing to form their ideas is a motivating way to start. Often students have trouble with writing the words that go with an idea because they haven't formed a complete "picture" in their minds of what they want to say; therefore, creating the picture and elaborating with drawn details first can help fill in the gaps and make their ideas visual.

Once the writing develops to go along with the picture, there will often be new information added that didn't appear in the drawing initially. This is an easy way to point out that even illustrators revise, edit, and change their work. Ideas get better as we write and draw about them.

Drawing is also helpful to check comprehension of a story by having students draw a favorite scene, the action

taking place at the climax, a character from description, etc. Once the drawing is in place, putting the picture into words is a much easier task for most students.

STRATEGY 7 - SET UP INTERVIEWS

If getting the ideas on paper means gathering more background information, have students try interviewing. Groups of questions can be brainstormed individually or as a group. Then make arrangements for students to interview people in the community with the knowledge about the topics they will write about. Practice notetaking before sending them out, and encourage them to take along a tape recorder, and even a camera, too. When information has been gathered, the write-up can take on many forms - newspaper articles, photo cube with captions, or books. Plus, there is a big need for thank you letters for all the help.

It may be easier to bring in someone with expertise on a group topic, than to send students out. For example, students could invite a pilot to help explain how airplanes fly, what education is necessary to become a pilot, and to give pointers on student made paper airplanes. Afterwards a class air show could take place, and the guest could be one of the judges.

Another interesting interview is one where the guest speaker is blind. By calling the county society for the blind, a teacher could possibly locate a community member

willing to come in who has a guide dog. Transportation arrangements will need to be considered, too. Bringing in books in braille, a braillewriter, and a stylus and slate will further peak students' interest.

Interviewing is just a start on the whole writing process; and with follow-up, it can lead students to many more forms of writing.

STRATEGY 8 - INFORMAL DRAMA

Through role playing, students can become immersed in their topics, and act out the events before writing about the situation. This is especially effective when students are learning to write directions. Writing out the directions for how to put the chain back on a bicycle, do a turn on a skateboard, or create a super sandwich will often leave out crucial steps if writing comes before performing the task. Once students bring the event to life before the class, the writing that follows will be better organized sequentially, have more detailed steps, and be overall, more complete.

STRATEGY 9 - OBSERVATIONS

The sense of sight is surely one of our best teachers, so using observations to gather information to write about is an excellent way to start. People watching, at the mall,

In a scary movie, on the playground, while playing video games, or eating tacos, provides first-hand information for writing. Try observing a classmate without him/her knowing. Keep notes throughout the chosen time period (hour, day, week). Then see how much easier a write-up will be with observed information on the individual's behavior and responses to real situations.

This activity works well with animals and the environment as well as people. Have students stake out a section of land around the school, in their own backyards, in a plowed field, along a stream's bank and just observe for a while. With close observation, and maybe even a magnifying glass, chances are good, that an ant, worm, or some kind of insect will be around to observe. Take notes, draw pictures to sequence events, keep track of time, and a future writing is in bloom. If there is no activity on the ground, look around for a tree with falling leaves, a squirrel gathering nuts, birds building nests, the cloud formations above. After gathering notes and drawings, "replay" the observations in a flip book, a filmstrip, or a scrolled movie box.

All around them, there are things to be observed. With patience and a wondering eye, people and our environment can provide us with a wealth of information for writing.

STRATEGY 10 - MAP MAKING

After studying about reading a legend, using a compass rose, and locating places on a map, it's time to share some adventure books that come with their own maps. For example, Avi's WINDCATCHER begins with a two page spread of the area of sunken treasure, and Jerry Spinelli's DUMP DAYS maps out key locations in the North, West, and East Ends. Before the story ever begins, the stage is set for an adventure and an exploring audience. Collect a group of books with story maps and use them to predict events in the story before reading it. As new information is read in the story, new predictions can be recorded. By the time the adventure is over, students will be ready to begin their own adventure stories. Collaboration groups work well here as each group maps out an adventure before writing it. It's likely that the map will go through many revisions, just like the writing, and the journey should be a fun one!

STRATEGY 11 - PUZZLES

Puzzles and writing share some common characteristics when it comes to developing a plot that's connected throughout, creating a whole picture, and having many parts that make up the whole. Students can use their detective skills to solve a "puzzling" problem when small groups are given a bag of puzzle pieces, a fresh journal page for

observations and predictions, and a blank piece of paper the size of the completed puzzle on which to draw their picture as it unfolds. Just brainstorming ideas that come to mind about the puzzle's picture as the borders are sorted out, gets the process going.

After the picture is solved and drawn, students can write about their own scene or one from another group. If none of the pictures create an enticing story for someone, the ideas gathered during brainstorming or while predicting what the puzzle was about may be used. However it unfolds, a story is waiting to be told, even if becomes one of all the problems that people can have in working jigsaw puzzles!

STRATEGY 12 - CHARACTER DEVELOPMENT/WHAT'S IN A NAME?

Characterization is an important element in any story. To get students into character development, begin by listing physical characteristics and personality traits on a large piece of chart paper. Be sure to include some new vocabulary by adding words like lanky, gregarious, drab, brazen, pretentious, sensible.

Now have students list several unusual names they have heard, read, or made up on their own. Some fictitious names like Ruby Bellamy, Gerald Higgins, Jake Stoner, and Crystal Weller should stimulate some thinking which will lead students to developing lists of characteristics for particular names. Include characteristics for physical

appearance, personality, and behavior patterns for a well rounded character.

After characteristic lists have been developed have students consider how to describe this person to one another. Write out some sentences that will SHOW what the character looks and acts like rather than just TELL. Present the description to the class. Can students name which traits the character has from the actions in the writing?

For example: Sarah stomped down the stairs,
snorting like a bull!

(SHOW: Sarah was mad/hot-tempered!)

Sarah Sadler

STRATEGY 13 - WRITING COMPLETE SENTENCES

Practice writing complete sentences by putting up scrambled sentences as a warm-up to writing. Have students write the unscrambled sentences in their journals. As students unscramble the sentences, dally or in one setting, allow time for them to create new sentences, or start an add-on story by developing new scrambled sentences one at a time.

Unscramble these sentences to make them grammatical.

- * stomped foot Bertie her
- * later minutes I asleep was two

Occasionally, include an extra word so students really have to think!

- * one he forward step to took
- * swung door the Joy open are
- * we said nelther word of us a

This is a fun way to check out students' knowledge of grammar and sentence structure at the same time. Also, individual sentences can be used to write a new story - inserting them as starters, somewhere in the middle, or at the end.

STRATEGY 14 - SPIN A STORY

A "paragraph" story is an easy beginning for reluctant writers, and if flexibility is built in as to its form, there is added motivation. So have students "spin" their story around a circle instead of in straight lines, and add their illustration and title in the middle. To keep the reader from getting too dizzy, the story needs to develop quickly and end before the circle reaches the edges of the paper. This writing lends itself well to developing a topic sentence and three or four supporting details. Later, this circular story could serve as a starter for a more detailed writing.



from Tiedt (1987) p.204

STRATEGY 15 - PICTURE THIS!

An easy way to activate writing, is to stimulate students visually. Use pictures from National Geographic, old calendars, or large paintings. Discuss the activities taking place in the pictures, make up names for the people shown, describe the setting, imagine what happened before this scene, and what will happen next. Write the words and ideas around the picture on the board or on poster paper. Pass the picture around for closer examination if necessary.

When numerous ideas have been written, let students begin writing independently. After everyone has completed at least a portion of a story, share some aloud, noting the different approaches students take. No two people will interpret the picture exactly the same way.

This activity works well with a collection of pictures supplied by the teacher or ones students bring in themselves. Let each student, or small group, brainstorm

Ideas around a picture of their choice. The pictures can even be passed around to different groups to complete numerous brainstorming sessions on the same picture. Students can choose ideas from these brainstormed observations when they start to write.

STRATEGY 16 - MYSTERY BOXES

Students love solving mysteries, and with these boxes the plot will not only start, but thicken. Using cardboard shoe boxes and old socks, cut fist-sized holes, one in the side of the box and one in the end of the sock, and attach the cut end of the sock to the hole in the box. Have students decorate the outside in a "mysterious" style, and write, "HELP!", "WHO DUN IT?", or "IT'S A MYSTERY!" on the top of the box. Then students may bring in one or two small objects to use in a mystery. Secretly the teacher adds 3-4 objects to each box and seals the lid. When the boxes are passed out to individuals or small groups, students must gather clues to their mystery by feeling the clues through the sock opening, brainstorming the who, what, when, where, why, and how, and forming an outline of the developing mystery story. Of course this is the time to share some good mysteries of children's literature and map out the elements before the students begin drafting their own.

Students will be anxious to open the boxes to confirm their guesses. So wait until the first stories have been

written to open them. If their guesses were incorrect, no harm has been done. There's another story to be written! Even not opening them, but switching boxes with another person or group will lead to new stories which can be shared and compared.

STRATEGY 17 - WHAT IF? SITUATIONS

Collect a booklet of student suggestions for What if? situations. Besides activating their imaginations, keeping a booklet with all the suggestions is a good place to browse for a student stuck for a writing topic. Start off the collection with a few ideas like these:

What if ...

- money grew on trees?
- all the TV sets vanished overnight?
- people never needed to sleep again?
- clothes never wore out?
- dessert replaced the main course in school meals?
- you could buy wings to fly or gills to breathe underwater?
- the temperature was a constant 30 degrees worldwide?
- you could talk to insects?
- it never got dark?
- all the rivers stopped running?
- you could grow a fantasy garden?

These questions will also be good stimuli for debates. List all the pros and cons of each situation. Choose a side and support it.

Here are some WHAT IF? questions on the minds of 4th graders:

What if...we could read one another's minds?
 wild animals owned their land around their homes?
 we didn't have furniture in our homes?
 I became the teacher?
 cows could fly?
 gummy worms were real?
 we only had country music?
 I grew 10 inches monthly for a year?
 the only season was summer?
 our meals grew on trees, ready-made?
 I was a super hero?
 erasers found and erased mistakes automatically?
 we walked backwards?
 I lived in a mall?
 there were floating shoes?
 closets were secret doors to other places?
 girls were bald?
 snowflakes fell in different colors?

STRATEGY 18 - TITLE COLLECTION

Create an on-going list of provocative titles to store in an "I NEED AN IDEA" notebook. Have students add new ideas periodically. As the collection grows from year to year, students will never be without an idea for writing.

Trigger some new writings with these titles:

Dreams For Sale

Turtle Island

Kitchen Chemistry

Scoreboard Magic

The Caterpillar's Secret

Room for One More

Sneaky Sneakers

The Great Escape

Westward, Ho!

Igloos - for Fun & Profit

Marshmellow Moose

Adventures of Bernard Alby

Categorize the titles by different genre - realistic fiction, historical fiction, science fiction, fantasy, biography, folklore, poetry - or categories like sports, animals, etc.

STRATEGY 19 - WORDLESS PICTURE BOOKS

A perfect launch for writing is in wordless picture books as students simply need to retell the pictures' story in script. This is a good way to work on story mapping, too. By working their way through the pictures, students can discover the characters, setting, problem, events, conflicts, climax, resolution of the problem, and conclusion of a story before ever writing it out. A good adventure may lend itself to a preposition poem where each picture is captioned by a prepositional phrase. Whatever form the writing takes, the pictures hold a thousand words at least. Try Chris Van Allsburg's THE MYSTERIES OF HARRIS BURDICK for individual pictures complete with one line captions to spur student writing. Afterwards, students may want to make a wordless picture album of their own modeled after Van

Allsburg's book. Other wordless (or near wordless) picture books to try are:

WILL'S MAMMOTH - Rafe Martin
BUBBLE, BUBBLE - Mercer Mayer
PETER SPIER'S RAIN - Peter Spler
BORED, NOTHING TO DO - Peter Spler
FREEFALL - David Weisner
TUESDAY - David Weisner

STRATEGY 20 - CHAIN STORIES

Modeling a story's elements as a group before asking students to write on their own is a good motivator and an excellent way to help students organize and map out their ideas before writing a first draft. With a chain story, one student or the teacher can begin it by introducing the setting or a character. Then each person takes a turn adding to it, working through the beginning, developing a problem, adding events that build to a climax, reaching a solution, and ending with a satisfying conclusion. Some situations in need of investigation which could act as starters are:

- Every time a penny was dropped in the well musical sounds came out.
- When the 4th grade class returned from lunch, all their pencils had disappeared.

- As the album entitled OUR FAMILY TREE was opened, it was found to be stuffed with pictures of trees instead of relatives.
- While he stared out the picture window, the environment shifted and changed to show a world very different from earth as he knew it.

This is a good opportunity to tie in the science unit on oceans or social studies' colonial life. Try some science fiction or historical fiction chain stories. Now is the chance for students to use the facts and information they have learned across the curriculum in their writings. By piggybacking off other students' suggestions, even reluctant writers will find they can use what they have already learned on the topic to supply the next detail for the developing story. Students will be pleased with the realism their story will take on as well.

STRATEGY 21 - SENTENCE VARIETY

Teaching students new ways of starting sentences before they fall into the common trap of creating a whole story of "I" sentences, is time well spent. When students practice seeing how many different ways they can write a basic sentence, they discover the opportunities for sentence variety, and their writings will take on a more mature style very quickly. Encourage them to experiment with new ways of

writing sentences, and the reward will be theirs when their writings sound like the books they enjoy reading.

For example: I ate the ice cream.

- * Quickly, I ate the ice cream.
- * With a twist of my wrist, I ate the ice cream.
- * Turning my head to the side, I ate the ice cream.
- * My dog and I ate the ice cream.
- * After I ate the ice cream, I thought about a banana split to finish things off.

Once the beginnings are taken care of, there's still plenty of room for descriptive words and phrases throughout the rest of the sentence, too. Awareness of sentence variety and sentence building before drafting will make a world of difference when students finally do.

STRATEGY 22 - FORTUNATELY AND UNFORTUNATELY

One of the fun ways to get students into writing is to have them look at the humor that develops when an event that seems to be fortunate turns into an unfortunate situation. Read *THAT'S GOOD! THAT'S BAD!* by Margery Cuyler with illustrations by David Catrow to get the idea going. Then have students brainstorm things that have happened to them that appeared fortunate but turned out unfortunate. As they hear others' examples, the game is on! Have teams use this

humorous approach to writing to create sets of sentences that may end up as material for punch lines in upcoming humorous stories.

* Fortunately, I stopped the egg before it hit the floor.

Unfortunately, I stopped it with my foot - in my mother's brand new beaded mocassin.

* Fortunately, my grandfather's antique radio works. Unfortunately, it only gets one channel!

* Fortunately, the paper airplane flew straight and true for the first time.

Unfortunately, it flew right out the doorway and crashed point blank into Mrs. Graham!

* Fortunately, I had taken French.

Unfortunately, they were speaking German!

STRATEGY 23 - WHAT'S IN THE NEWS?

Using the newspaper in the classroom will spark the non-fiction writers in the room to step up and show their stuff. To start off, have students read the newspaper for a few days until they find articles that capture their attention. Have them cut out the articles; then cut off the headlines. Their job is to become reporters in competition for story space. Rotate articles around the class for them

to read. Afterwards, they write accurate but audience grabbing headlines. Then share the headlines and choose the star reporters. Later, students can be lead into Journalistic, fact-based writing by pulling out the headlines and having them write the story that goes with them.

Extend the idea by having them generate lists of headlines that could take place in a school. Make up the stories that go with their headlines, and produce class copies of "What's In The News?"

STRATEGY 24 - STORY MAPPING

One of the best ways to insure students have a clear idea of what is necessary to develop a story, is to practice story mapping picture books from different genres. Seeing the plans authors have used to write stories students have enjoyed, will help them to plan their own stories later on. Post a chart of story elements and go over what needs to be in a good beginning, middle, and end. Use books to show different kinds of leads, to examine character traits, identify the problems, point out the climaxes, resolutions, and conclusions. Then map out a whole story on strips of colored paper. Arranging the strips in the shape of a mountain helps them to see how events build to the climax (at the peak) and then the direction of the action changes and comes "down" to a conclusion.

By changing the color of the strips for beginning, middle, and end events, students can quickly see what goes in the beginning events (the lead, introduction of characters, setting, and problem), middle events (a sequence of happenings leading to a climax, and end events (a solution to the problem, and conclusion).

After students have seen enough story maps for books already written, they are ready to plan out a story of their own. As a group take an idea and map out a class story for starters. (See a sample story map form in Appendix E.) Then everyone can work on putting the map into the real thing, complete with dialogue, narrative, and eventually illustrations.

When all the parts are thought out ahead, working through the plan will produce more organized, developed, and detailed writings. Most students will also find that a plan is not always perfect, and many revisions in the plan will take place as the real writing begins.

STRATEGY 25 - DEVELOP WORD LISTS

Developing word lists is a great way to prepare students to write. They serve as a warm-up and also provide the vocabulary to enable students to write effectively. Try having students brainstorm words as a group for a given topic. Adding a few challenging ones of your own in with theirs will expand their vocabulary, too. Then have them

choose ones that appeal to them or bring back memories of things that have happened to include in their writings.

This technique is very effective for developing settings in student writings. If the setting takes students in the mountains, to grandpa's barn, into the attic, or along a stream for fishing, brainstorming all the words associated with the place will bring the setting into clearer view, and thus enhance the students' descriptions of their settings.

Here are some words that appeared in individual lists on the topic of WINTER which were expanded into phrases that made up poems called "Winter Is..."

icicle	toboggan	numb	skiing
frozen	snowman	shivering	slippery
mittens	No school	frost	glistening
snowballs	fireplace	skaters	hot cocoa
falling	snowflakes	snowplow	gusty
windchill	frostbite	muffler	icy

Winter Is...

Frozen ponds with swirling skaters,
Swarms of kids snowmobiling on the drifted snow,
Big mittens warming your hands,
Fat snowmen, round and plump,
Snowballs flying with lots of thrust!

Lindsay Agle

STRATEGY 26 - POSTCARDS AND LETTERS

Enliven students' desire to write by making it personal and purposeful. Pen pals, whether across the county or across the ocean, are the perfect motivation for writing.

Students have no trouble thinking of things to write to other students their age. This is where they really come to know that they do have something to say and writing often comes from their own experiences. With pen pals as the audience, there is every reason to write about what they are thinking, feeling, experiencing in their lives.

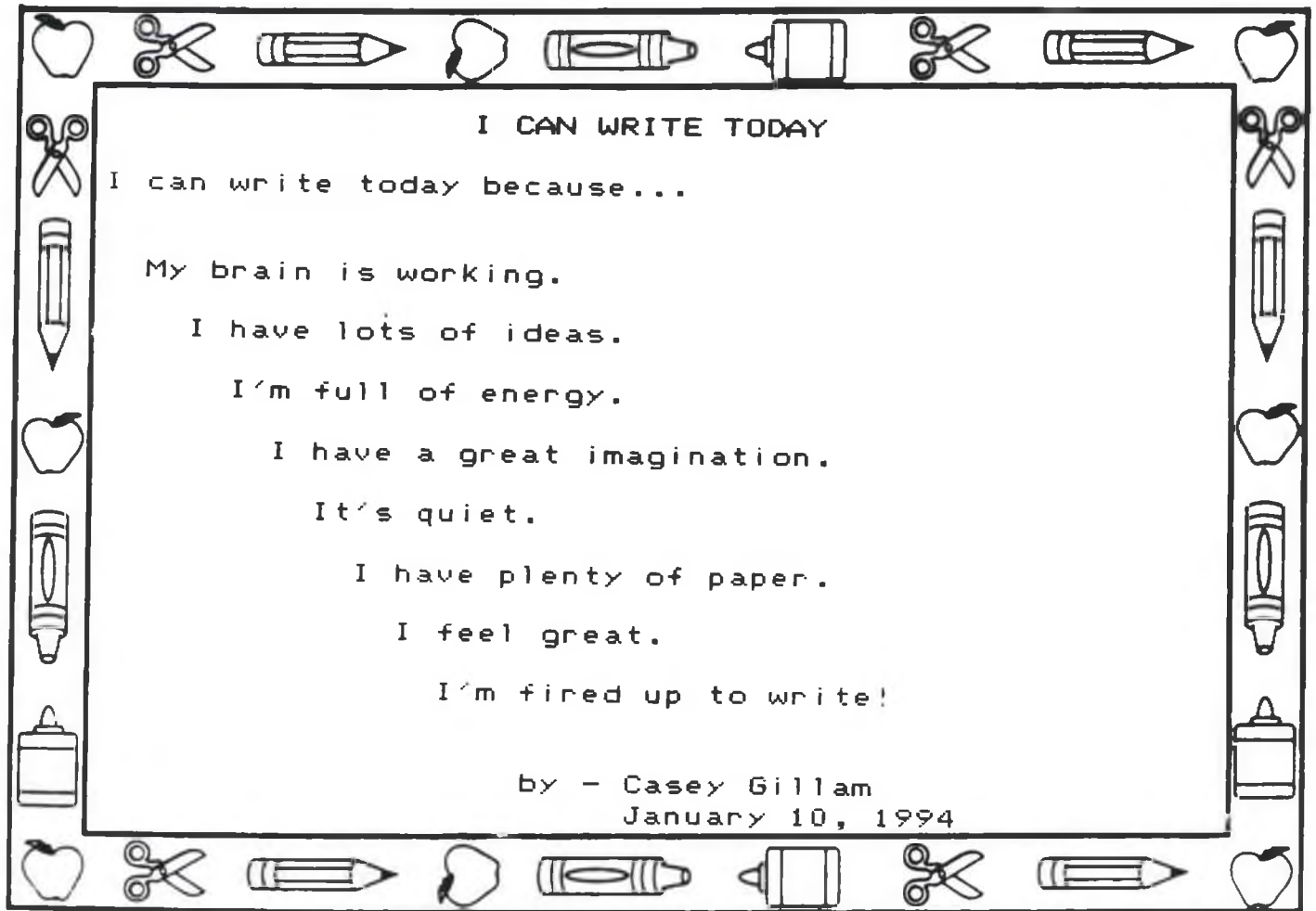
There are also tie-ins beyond mastering letter writing skills. Share some books where letter writing is part of the story, like Beverly Cleary's DEAR MR. HENSHAW, or Vera and Jennifer Williams' STRINGBEAN'S TRIP TO THE SHINING SEA to entice students into a story centering around diary entries, postcards being sent home during a trip, or letters being sent between penpals.

Students could use their skills to write letters to the editor of the newspaper, thinking of you cards to pen pals in nursing homes, or research a historical individual or fairy tale character, and write a letter to the figure they have chosen.

STRATEGY 27 - SAY CHEESE!

Bringing out the camera and taking snapshots of students in action throughout the school days can lead to an abundance of memories to write about at the end of each month, nine weeks, or as a year's wrap-up. When a few rolls have been developed, pass out the pictures with numbers on the backs and let students write out what was going on in

each photograph. Or discuss the photographs one at a time as a group to gather many viewpoints and feelings associated with each picture before handing out one or two per student to write about. When all the photographs have paragraphs or captions written about them, sequence the events by when the pictures were taken, bring out a scrapbook, and make a class album of "Moments to Remember".



I CAN WRITE TODAY

I can write today because...

My brain is working.

I have lots of ideas.

I'm full of energy.

I have a great imagination.

It's quiet.

I have plenty of paper.

I feel great.

I'm fired up to write!

by - Casey Gillam
January 10, 1994

DRAFTING

Getting Started

STAGE II - DRAFTING

Drafting is the time for making a trial version of the writing, for getting a flow of words and ideas on paper without worrying about mechanics and spelling. It is time to follow the plan formed in prewriting, expand the ideas, choose what to tell and what to leave out, and determine the order, structure, and word choices for the writing. If planning has been well done, the purpose of the piece, its format, and intended audience have already been decided. Now comes the words, phrases, and sentences that will bring the topic alive.

For some students, this stage is easily worked into; for others, it may not happen smoothly and steadily. There will be pauses, breaks, frustrations, deletions, bits of choppy writing, and a general unevenness to their progress. This is when some oral composition, talking out the ideas with others, will help students out of their ruts. If "writer's block" is happening repeatedly, those students need to spend more time in the prewriting/planning stage before attempting the first draft.

Sometimes, the writing problem is not in what to say, but in the mechanics of writing. Therefore, it is important that students understand that in drafting, content is the emphasis, not mechanics. Also, some students who are just learning the writing process, need to write "1st Draft" across the top of the page to help them get past the idea of

single-draft compositions. Emphasize that writing involves more than one stage and help them learn the difficult lesson, that there is no such thing as a "finished" first draft. Almost any piece of writing can be improved, and knowing that the first draft will seldom be the last draft encourages some students to take risks they otherwise would not take. It is important, however, that students have the choice of whether or not to take a rough draft any further through the writing process.

When students get going on their drafts it is equally important that they keep the ideas flowing and don't stop for problems in spelling. Students need to be encouraged to keep the words they use as they mentally compose even if they can't spell the word on paper. Improvisation is fine in drafting; editing for correctness will come later.

In order to correct errors later, students need to double-space, and leave wide margins. Allowing students the freedom needed to produce a "sloppy copy" will keep the focus on content and not mechanics. Students should cross out, insert, and draw arrows where necessary when new ideas pop into their heads. If students are rereading as they draft, they will find themselves doing some revising before drafting is completed.

Students who are drafting nearly every day, will become fluent at capturing ideas on paper. The teacher, however,

will not hear, read, respond to, or evaluate every draft.

As Bromley (1992) suggested,

"Drafting a composition is similar to practicing a musical instrument. Children who learn to play an instrument must practice daily so that the fingering and sound of a particular piece of music becomes automatic. The music teacher does not attend these practice sessions because every note a child plays need not be commented on and observed. In fact, such constant analysis might interfere with learning. Comments made by the teacher at weekly intervals and the opportunity to perform at special recitals seem to be sufficient feedback when children are motivated to learn." (p.265)

making decisions - choosing
what to tell and what to
leave out

determining order, structure,
word choices

using the prewriting plan

writing leads that grab attention

thinking about who is speaking
and who is listening

DRAFTING
Getting Started

skipping every other line

tentative writing

writing on only one side of the paper

the flow of words onto the page -
easily, naturally, rapidly

reading and rereading

concentrating on meaning and content

GETTING STARTED

STRATEGY 1 - WRITING LEADS

Leads, or opening sentences, of compositions are important because students will want to grab the attention of their audience. Thinking up a catchy lead by using questions, dialogue, action-packed moments, surprise situations, etc. right from the start, adds appeal to the writing and helps insure that the reader will choose to read on. In addition, it is the lead's job to set the mood or tone, and lead into the main focus or idea of the piece.

To introduce the importance of leads before students write their own, read aloud the leads from a variety of novels and picture books. Then make a chart of the different kinds of leads and examples of books that start each way. Students might want to graph their favorite leads and see which categories have the most appeal for them.

Categories might include:

Sound words - MIRANDY AND BROTHER WIND

Dialogue/Conversation - SARAH, PLAIN AND TALL

Flashback - MISS RUMPHIUS

Sensory Impact - THE PUSHCART WAR

Action - WHY THE CHICKEN CROSSED THE ROAD

A Surprise - IMOGENE'S ANTLERS

Question - THE DAY JIMMY'S BOA ATE THE WASH

Character Description - PRINCE CINDERS

After many different leads have been shared, get students into writing leads that say "Come on In" for a picture book like Jon Scieszka's THE TRUE STORY OF THE 3 LITTLE PIGS. See how many different kinds of leads they can make.

Quote - "Let me in!" "Let me in!" "I need your help!"

Action - The wolf huffed and sneezed! The door to his house shook and rattled.

Character Description - As he busied himself in the kitchen, he looked like someone had sprinkled salt & pepper over his fuzzy brown coat. Happily, he sang...

Flashback - I wish somebody would just listen to the read story! I was framed, I tell ya! It all started like this.

Question - How could a little sneeze cause so much trouble? I just don't understand it.

To give students choices in starting their writings, have them write several leads for their opener, try them out on some friends, and use their feedback to decide the best lead to use.

STRATEGY 2 - WRITE FROM A STORY MAP

If getting all the ideas organized before writing presents a problem, eliminate the worry about what will happen next by supplying students with a pre-made story map from which to write. This will demonstrate the value of having an outline to work from, and give students practice in developing all the story elements.

Even though each student begins with the same map, the writings are sure to come out different as students decide on format, and bring in their experiences to create the tale. Students will quickly see that there are many possibilities even for the best laid plans!

STRATEGY 3 - WRITE FROM A PICTURE WHEEL

When words won't do, try writing from a picture wheel. Instead of mapping out the story line during pre-writing, have students divide a large circle into pie shaped sections and draw the illustrations that match the sequence of events. Then using their own, one from a classmate, or one from the teacher, students draft the story line that follows the pictures.



from Heller (1991) p. 78

STRATEGY 4 - WRITE STORY PROBLEMS

If students need a quick fix from writing long, drawn out stories and reports, lighten their load by writing the next set of math story problems for the class to work. Here's an area that can always use more practice, and here's the way to have plenty of student-oriented examples - let them write the problems!

For the page of story problems in Appendix G, students were given extra copies of Troll Book Club's book order forms. Working with a partner, students wrote one addition, one subtraction, and one multiplication story problem using their knowledge of clue words, the prices and titles on the order forms, and the models formed together on the board.

Of course, writing the problems isn't the only job in this assignment. Answers need to be supplied, too! (Besides making a math connection for writing, the students give excellent clues as to what kind of books interest them.)

STRATEGY 5 - PRACTICE "SHOWING"

As drafting continues and some students continue to tell all in a most drab, unexciting way, it is time to work on "showing" rather than "telling" to make their writings more interesting.

On the board write a "telling" sentence such as "Tommy was bored." Then challenge the students to "show" this is true by writing sentences that communicate the same idea. They might come up with:

*Tommy slumped in his seat with his legs stretched out and his arms crossed tightly across his chest.

*Tommy raised his hand slowly as the rest of the class waited for his answer, "Everybody knows it's three. We learned that in second grade!"

*He looked as enthusiastic about the matter as a child in a dentist's chair.

*With half-closed eyes, he tuned their chatter out. "This won't make things any better for me," he thought.

*"Not turkey, again!" he sighed with frustration. "This is getting old!"

Once they see that details that "show" matter, their writings will not leave their readers in Tommy's situation - bored! This activity works as well as the daily edit, described in the next section, for improving drafting. Try putting "telling" sentences on the board daily. As students get better at changing them to "showing" sentences, so will the drafts of their upcoming stories.

When students get the full idea, switch the job of writing the telling sentence for the day to different

students. They enjoy using a classmates' name in the telling sentence, and work even harder to "show" something about someone sitting in the room!

Showing works well with new vocabulary words too, like these writings showing - THAT'S ECSTATIC!

A REDS GAME

Riding in the car
 Waiting patiently for the gate to open
 Walking quickly to my seat
 Sitting in the blue seats
 Watching an exciting game
 Catching a homerun baseball
 Talking about it all the way home!
 THAT'S ECSTATIC!

by Todd Tayloe
 February 7, 1994

FAIR TIME

Going to the fair
 Letting my pig eat bread to fatten him
 Walking him to the show ring
 Feeding him corn so he won't be hungry
 Showing him in the ring
 Feeling like I am going to come in last
 But...taking 5th Place!
 THAT'S ECSTATIC!

by Jessica Alexander
 February 7, 1994

STRATEGY 6 - WATCH A FILMSTRIP

Create a mood change for students by bringing out the filmstrip projector and showing uncaptioned, no sound filmstrips. Let the dimmed room, the promise of no discussions from the teacher, and their own observations lead them into drafting the story that the frames tell. They may want to watch it clear through a couple times before writing. While writing, advance slowly, frame by

frame, so students can write sentences about what they think is happening. This may extend over several days.

After drafting, have students share their ideas with classmates. Of course, they will also be wanting to hear the real soundtrack. Who's script turned out best, in their opinion, student-made or the original?

STRATEGY 7 - PRACTICE FREEWRITING

If students are experiencing "writer's block" during drafting, practice in freewriting will loosen them up for writing in a more continuous fashion. Each student thinks up a lively word or phrase, puts it on a slip, and into a container. Words like mud, egg yolk, thunderstorm, lickety-split, slingshot, and earthworm will evoke immediate thoughts for most students. When each student has pulled out a word-starter, they start to write freely about it for one to three minutes. As students get better at keeping their sentences flowing, the time can be lengthened to five minutes. Afterwards, choose willing volunteers to share their writings and enthusiasm for getting ideas on paper!

Preposition poems work well with this strategy as the following examples show.

WORM HUNT

Near my house
Beside the creek
In the bank
I dig for giant worms!

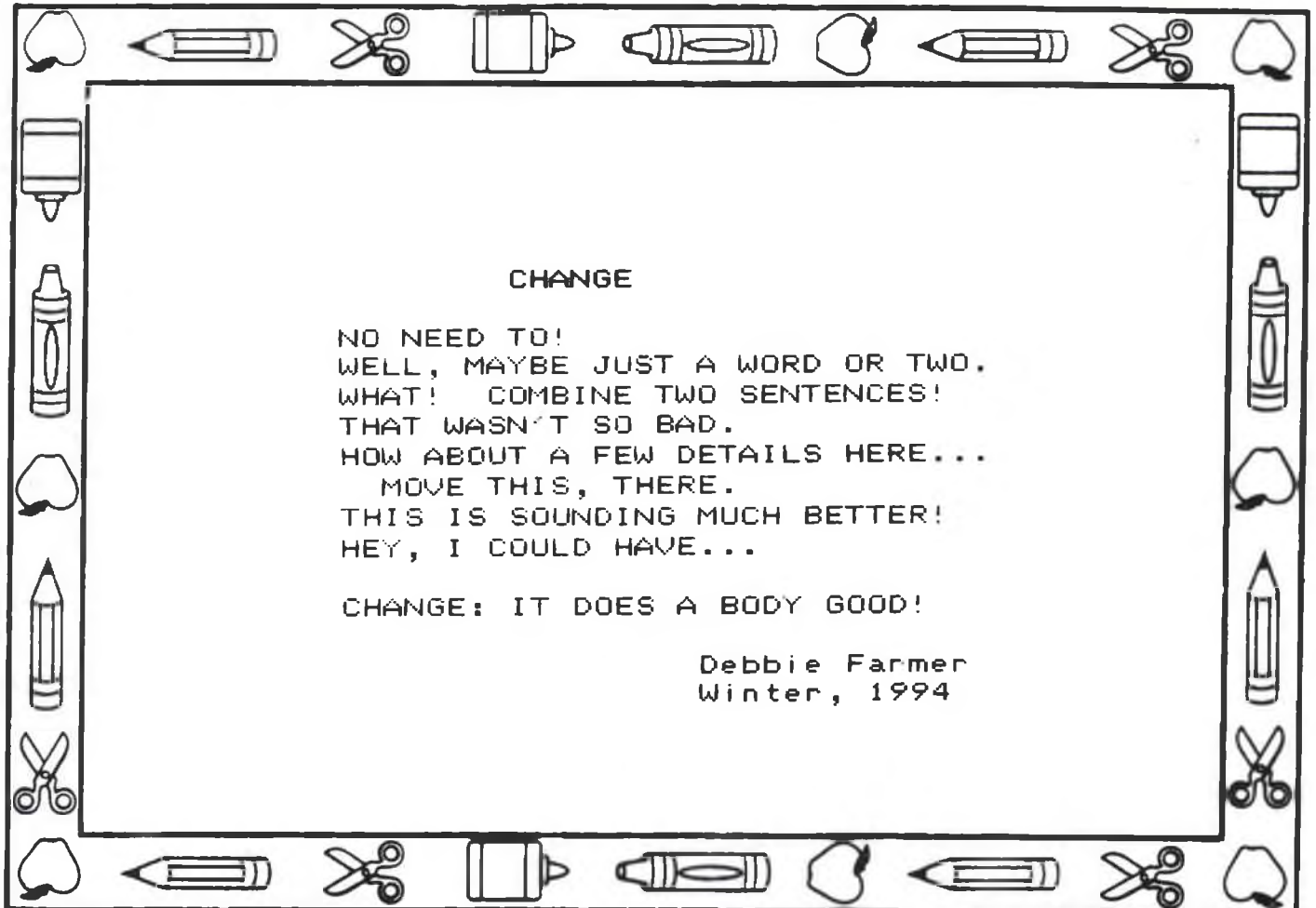
by Randilyn Linton
February 2, 1994

HOMEWORK

Over the river and through the woods,
my homework flies away.
Behind the door and across the floor,
my homework is a bore.
Off the ground and into the town,
inside City Hall it goes.
Its gone away, so I get to play,
I'm lucky for today!

by Jeremy Cosner
February 2, 1994

REVISING



Getting to the
Heart of it

STAGE III - REVISING

Revision - the time for change, for "seeing again", for adding, substituting, deleting, and rearranging material. For many students, the writing process ended when they finished the rough draft, as they believe that once their ideas are jotted down, the writing task is complete. But with more experience and guidance, they will see the value of rereading the rough draft, sharing it in a writing group, and using the feedback to refine their writings.

Now students can "get to the heart of it". With the words in front of them, they can turn their focus to content and organization. They need to recognize the inevitable need to cross out, erase, insert ideas in the margins or on separate sheets of paper, and move sections around. With practice, revising will be more than fixing a word or a few sentences and then recopying it. When writings are shared, reread, and given feedback on content, writers know where to make improvements and gain the confidence they need to make changes.

rereading to self

checking for meaning

REVISING
Getting to the Heart of it

sharing conferences with
peers or teacher

adding to, or changing content

GETTING TO THE HEART OF IT

STRATEGY 1 - PUT IT ASIDE

One of the easiest ways to get students to consider changes in rough drafts is to have them put aside the drafts for a few days before considering revision. Students are better able to look at their writings with an ear toward "How does it sound?" when there is a time span between ending the piece and rereading it. Then, if there are tape recorders available, have students read their drafts on tape. Afterwards, they can listen without the draft in their hands. Give cards or a clean piece of paper for them to write down information to be added or changed. Pushing a pause button, will give them time to jot down the improvement. After the whole tape has been listened to, the draft can be brought out to make the improvements on it.

STRATEGY 2 - DEMONSTRATE REVISION SKILLS

All writers are capable of revising at the text level, but most will stick to making random changes, making handwriting neater, changing spelling, and occasionally adding a sentence, unless the teacher models real revision tactics. This means getting out teacher-written drafts and demonstrating how to reorganize material, and teaching transition words. Put some drafts on overhead, and together,

delete unclear, unnecessary material, expand information, and create a clearer picture for the reader.

For students to be willing to revise, they must get the message that writing-in-process is temporary, tentative, and exploratory. The way to improve the draft is to look for places to improve the content. They need to be patient enough to leave the spelling/mechanical errors for the editing stage.

STRATEGY 3 - USE REVISION CONFERENCES

Whether the conferences are with peers, the teacher, or with themselves, students can try these questions to help them evaluate their story drafts and fix some common problems.

Story Focus:

- * Do I have more than one story here? Do I need to focus on a smaller time period, or less events?
- * What's the most important thing I'm trying to say?

Details:

- * What else should I add about my topic?
- * Is my writing too short? Do I have enough information in the beginning? middle? end?
- * Do I have parts I don't need? Is all this information important?
- * Are my characters well described? Have I shown enough

of their personality traits?

- * Have I described where and when the events are taking place? Will my readers see the scene clearly?

Feelings:

- * Have I included how my characters are feeling, or do I only list the events?
- * Do I have enough dialogue to make my characters seem real?

Story Elements:

- * Does my lead grab the reader's attention? Is there another way to start that would be more exciting?
- * What is the problem/conflict in the story? Is there a situation that needs solved?
- * Do I have a sequence of events building through the middle of my story to a point of climax?
- * Did I solve the problem in a believable way? Is there another way to solve the problem more effectively?
- * What do I want my readers to know and feel at the end of writing? Does this conclusion do it?

Overall Effect:

- * What part is not so good? How can it be changed?
- * What part of the story do I like best?
- * Am I happy with my story?

STRATEGY 4 - PRACTICE SENTENCE-COMBINING

Sentence combining is effective for all types of students - from remedial students to those that are above average. Its purpose is to improve the quality of written composition through syntactic control. However, doing sentence combining exercises with the short, choppy sentences in students' drafts doesn't mean it has to be an editing lesson full of grammatical terms. Good listeners can hear the improvement and incorporate the compacting of meaning into one expanded sentence without knowing the adverb goes here, and a relative clause goes there. Students who practice ways to transform sentences learn to be flexible in writing and try out new patterns. Taking risks and being willing to change goes right along with revision. This is where a revision question like, "How could you take the information in these three sentences and combine it into one?"

Try weekly practice in combining sentences early in the year, and students' drafts will show the effects before the revision stage.

With sentence combining, short, choppy sentences become one. For example: The game started.

My friend came in.

As the game started, my friend came in.

Before the game started, my friend came in.

We lost.

This disappointed me.

It disappointed me that we lost.

Students need to know that there are many right answers when combining sentences. They can add connecting words, take out unnecessary words, move words around, and change word endings. Most of all, students must be willing to try transformations when they reread for revisions.

For more examples of sentence-combining techniques see the series of activities by Hunt and O'Donnell (1970), or Strong (1986).

EDITING

FRIENDSHIP POTION #9

- 1 gal. of thoughtfulness
- 1 pt. of truthfulness
- 3 c. of communication
- 25 c. of humor
- 12 tsp. of attention
- 2 lbs. of similar interests
- 14 oz. of friendship

Put thoughtfulness and truthfulness into a blender. Mix in communication skills and humor. Taste in some attention, and blend until smooth.

Pour into a tall glass, sprinkle with similar interests and top it with humor. Drink 'up'!

-Group recipe written especially for our Westlake Rebels



Getting help

STAGE IV - EDITING

Editing means putting the writing into final form, adding the finishing touches that make it readable. Now is the time for thorough proofreading, for checking for errors in spelling, grammar, capitalization, punctuation, paragraphing, legibility, and formatting considerations specific to poems, scripts, letters, and other writing forms.

Like cleaning house before company comes to visit, editing "cleans up" the revised draft so it will be inviting for readers. Up until now, the emphasis has been on content, but now is the time to free the writing from errors that would distract the reader from the meaning.

By providing students with a checklist or guide and giving them some practice with it, they will become accustomed to having editing and proofreading as a part of the whole composing process.

proofreading for...

spelling

punctuation

paragraphs

capitalization

sentences



EDITING
Getting Help

grammar

vocabulary

self-editing checklists

peer-editing conferences

teacher-editing conference

GETTING HELP

STRATEGY 1 - PUT IT ASIDE

As in the revision stage, students are more efficient editors when they put the writing aside for a few days before beginning to edit. After working so closely with a piece, they are too familiar with it to locate many mechanical errors. Time gives students fresh perspectives and more objective outlooks when they return for proofreading.

STRATEGY 2 - THE DAILY EDIT

Learning what to look for in the editing process should be an outgrowth of a series of lessons over the year. At any stage in the editing process, the focus should be on one or two points at a time not on everything from punctuation to structural form. As writing skill improves, more and more editing "checkpoints" can be added. Meanwhile, the teacher may have to act as a copy editor for final copies until numerous techniques have been covered.

By establishing a daily edit program, students will get the practice they need to become better at self-editing, which is the main goal. The daily edit program takes about 5-10 minutes and can be a great tool for reviewing key points from the day before.

On the chalkboard or on an overhead projector write one or two sentences or a short paragraph to edit. It helps

students to keep looking if the number of changes needed is indicated in parentheses at the end of each sentence. The students read the material, mentally edit it, and then write the sentence correctly on their paper. When all students have written the material with corrections, the teacher calls on students to mark the changes on the overhead examples. The results are discussed and students may edit their written entries if necessary. To monitor for progress, students can be given a new sheet weekly on which to record daily edits, which can be kept in a writing folder.

Once students get the idea of what goes into making daily edits, they may want to get involved with the writing of original daily edit texts, perhaps containing information from the previous day's learnings in math, science, or reading. For example:

Jan. 3 - Does your lead bring the reader write into
the peace. (5)

Does your lead bring the reader right into
the piece?

For more information on common editing problems, see Appendix H.

STRATEGY 3 - EDITOR'S CHECKLISTS

An easy way to get students thinking about what needs to be checked during editing is to make an editing

checklist. Early in the year, stick with the basics necessary for the grade level. However, as each form of writing and new skills are covered, the checklists should have new areas added.

A basic fourth grade checklist may look like this:

Date _____ Name _____

Title of Writing _____

Form _____ Peer Edited by _____

Please check to see that you have done the following. Then give your writing to a peer to check over, too.

	You	Peer
Each sentence begins with a captial letter.	_____	_____
"I" is always captitalized.	_____	_____
Each sentence ends with correct punctuation.?!	_____	_____
Names of people and important places are capitalized.	_____	_____
Quotation marks (") are used to show when someone is talking.	_____	_____
There are new paragraphs each time the speaker changes.	_____	_____
I checked circled words from my draft in a dictionary.	_____	_____
I have reread my story aloud to see if it makes sense.	_____	_____

I have rewritten my work so it is legible. _____

All my drafts are attached and dated. _____

STRATEGY 4 - EDITING MARKS

Even the most carefully edited writings will still need some improvements as students take on the task of self-editing. So they will also need a glossary of editing symbols for papers edited by the teacher or their peers. See Appendix I for an example page complete with the editors' marks, explanations, and example sentences showing the symbol.

STRATEGY 5 - IMPROVING WORD CHOICE

When students are learning to write, getting words on paper is a problem in itself; but choosing descriptive words over safe, easy to spell ones like big, great, and nice, poses an even bigger problem. To help students see the importance of word choice, give them sample paragraphs for editing. Pick a paragraph full of vague, nondescriptive words and underline them. Then provide a list of suggested substitutes that include a variety of synonyms for each word. As students read over the story, they substitute words from the word list. Each word can be used only once, so careful consideration of possibilities will be necessary.

WHALE HUNT

When I woke up that morning, the ocean was calm. I got out of my bunk and got into my clothes. I took a glass of orange juice and went up on deck. The sun felt good on my back and the breeze was warm. I pulled out my binoculars and began to look for spouts. I felt sure that today I would find my first whale. Then I saw a thin line in the distance. I told the captain to go to the left. As we got closer, I was sure I had finally found a humpback. Then a large body came out of the water. It was in the air long enough for me to snap a picture. Then it fell back into the water. What a noise! I was glad our boat had not been any closer to that big show of strength. I saw my whale spout once more as our small boat rocked in the waves the humpback had made, but I was too busy holding on to the rails to take any more pictures!

WORDS TO CHOOSE FROM

serene	splashed	reaching for	huge
spotted	clinging to	occupied	drew near
suddenly	balmy	climbed	racket
steer	scrambled	soothing	encountered
tiny	leapt	streaked	enormous
observed	scan	titantic	approached
suspended	identified	slipped	clambered
relieved	turn	tremendous	slid
vaulted	crept	insignificant	watched
search	met	knifed	tremor
tore	miniscule	sparkling	noticed
peaceful	soft		

(from Tiedt (1987) pgs.228-229)

STRATEGY 6 - TEACHER-STUDENT EDITING CONFERENCES

In individual or small-group conferences, the teacher can accomplish in a few meetings what might take months of work in the English text. Meeting with students for a question and answer dialogue is an important time for the teacher to find out what students are thinking and feeling about their work and skills. It is a key time for teaching

young writers how to improve their writings. Though there is one drawback - time to get them all in - the rewards of conferencing are obvious once time is made. The key is to have a focus, and to let students know in advance what will be discussed so that they will be prepared to talk about it.

During the revision conference, the focus was on content and clearer ways to relay the message. Now the teacher and student review proofread compositions and make corrections in spelling, punctuation, capitalization, and other mechanical errors. Taking notes during these conferences about problems students are having in particular areas will help in tracking their editing skills throughout the year and in arranging future individual or group special instruction conferences.

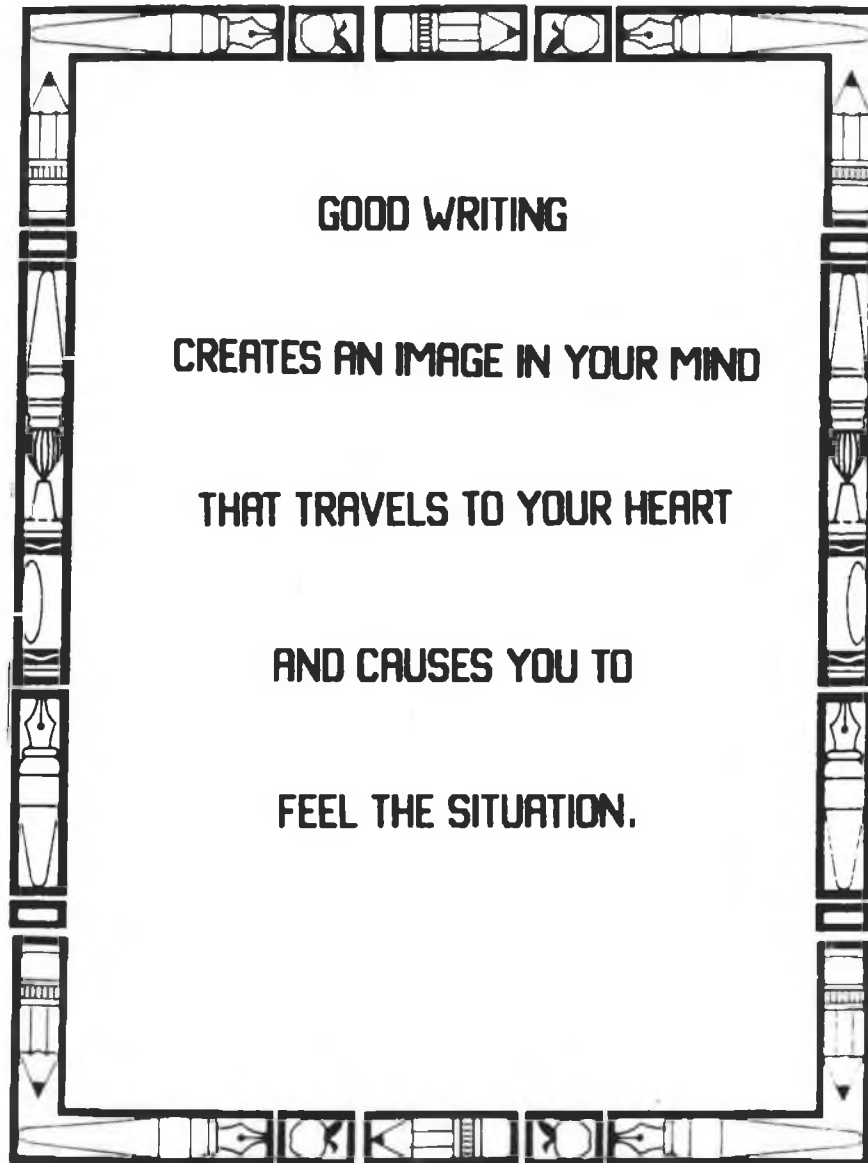
STRATEGY 7 - STUDENT TAUGHT EDITING LESSONS

Even accomplished writers don't turn out perfect first drafts, so editing is a skill that takes more than the elementary grades to perfect. To help take the boredom out of proofreading activities, try a switch in who's teaching them. Students teaching students is extremely effective, and what better way to get across troublesome skills like how to punctuate dialogue or using homophones correctly than to have individual or small groups brush up on a skill and teach a lesson to the class. Then have students use their knowledge to proofread a draft for the skill. Share

examples from their work where they have used the skill correctly, and also let them discover places where they have been making errors that need fixed.

If students read one another's drafts, be sure that they only note a problem in the margin with a checkmark or a comment, and don't fix the errors themselves.

PUBLISHING/SHARING



Getting Perfect

STAGE V - PUBLISHING/SHARING

In this final stage of the writing process, students bring their writings to life by sharing it orally with an appropriate audience or publishing it in one of many forms. This stage holds great importance for it reinforces the need to communicate effectively for the real audience who will receive the written messages. Writing has real purposes and students' efforts need to be rewarded by making their work publicly known. Besides being the motivational factor needed for some writers, publishing and sharing provides a terrific boost to self-esteem.

Through publishing, students learn that spelling, legibility, organization, punctuation, capitalization, and paragraphing are a needed courtesy to their audience. Knowing from the start that the pieces they are working on will go through to the publication stage, will help them determine the thoroughness which particular pieces will need. It will not be like the journal entry made for their eyes only.

And many students will want to pursue audiences beyond the classroom for their favorite writings, so children's magazines that publish children's work like "Creative Kids" and "Cricket", should also be considered. As students assume the real-life role of "author", they come to value reading, writing, and sharing with renewed interest. Whether students share by mounting finished pieces

on construction paper and placing them on a bulletin board, sending them to the school newspaper or a pen pal, making a bound book and doing an author's chair, or any number of other formats, the value of the activity is obvious to anyone who has witnessed the resulting pride students display in the "polished" writings they have created.

letters magazines bulletin board displays

newspaper articles reports library copies

author's chair readers' theater puppet shows

PUBLISHING/SHARING
Getting Perfect

peer-partners oral readings

spotlighting student author/
illustrators

cross grade-level buddies

dial a story

making books, big and small

bookbinding

collections of...

adding title page, dedication,
illustrations, copyright

GETTING PERFECT

STRATEGY 1 - AUTHOR'S CHAIR

One of the simplest forms of sharing is for students to read their work aloud while others listen. Whether there is a special corner of the room set up for this activity, or a folding director's chair set out on days of this event, it makes no difference as long as the chair represents the importance of authorship. When students sign up to sit in this chair to share their own writings, they are authors communicating with an audience. The audience responds to their writings in just the way they would respond to an adult author - with comments and questions. Often, listeners in the audience pick up new ideas for writing and try to write something like what they have heard from a classroom author. They also learn to perceive writers as people like themselves with a story to share.

STRATEGY 2 - READERS' THEATER

Readers theater is an oral interpretation of a written text. Once students have had practice with already published stories, they can try writing original stories to perform. Students may sit or stand in groups with the script and tell the story by reading it dramatically and through the use of facial expressions and some gestures.

Props and costumes are not necessary, nor is it necessary to move around or memorize a script.

Many varieties of texts can be adapted to readers' theater: poems, stories, excerpts from books, songs, newspaper articles, letters, etc. Dialogue is a key consideration though, since everything will be spoken.

As students bring pieces to publication, they may want to get friends together to share the writing as a readers' theater presentation. Then all that's needed is a video camera and invitations to other classrooms to turn finished writings into grand celebrations of the written word.

A few picture books good for introducing the idea of readers' theater are THE GHOST EYE TREE, COMPANY'S COMING, and TRAIN SONG.

STRATEGY 3 - PUPPET SHOWS

If students have chosen to write stories with lots of dialogue, they may choose to share their writing as a puppet show. This is especially helpful for students who shy away from being in front of the audience. Puppets become an extension of themselves - something to speak and play a role for them. Plus, many students are motivated by puppet-making itself. Though experimenting with making puppets new characters may be created which can be added into the script and existing characters may become better developed.

Once the puppets are made, whether from socks, paper bags, or tongue depressors, shows are easily produced. A stage can be a broom laid across two chairs with a cloth cover over them, or a cut out refrigerator box. Whatever is used, keeping it simple is best. Concentrate on students projecting their voices or use a portable microphone so their story reaches the audience.

STRATEGY 4 - DIAL A STORY

With Dial-A-Story, many students can record their stories to share over and over at the push of a button. Just set up a commercially made telephone answering machine with students' recorded stories which can be listened to by dialing a certain telephone number. Students can also compile a telephone directory listing the storytellers and/or story titles and corresponding numbers. Try swapping dial-a-story anthologies with another classroom or with penpals. Recording/Listening centers will be the busiest places in the room.

STRATEGY 5 - CLASS NEWSLETTERS

Once a month students can publish some of their favorite pieces for their parents through individual newsletters. (See Appendix F for an example.) These newsletters not only spotlight their writings, but everything

else they are learning in the classroom. By attaching a teacher written newsletter to each student's update, the communication line between teacher and parents is kept going also. Leave a line or two on the student's copy for parents to add comments and/or reactions to what their children have written.

STRATEGY 6 - BOOKMAKING

All students can feel the reward of carrying through writings to publication when they have their own books to show for their efforts. Bookmaking, from simple stapled on covers to hardbound books, leaves students with a finished product that makes the statement - I am an author!

A few ideas for bookmaking that students enjoy include:

Accordion books - Fold long strips of paper accordion style.

Try cutting them into a shape to make a "paper doll" type of book. For example: snowmen and mittens are good shapes for winter time writings.

Scrolls - Roll long strips of paper into scrolls. Attach a stick to each end and roll each end toward the center and secure with string or a rubber band. If the scrolls are illustrated with captions at the bottom and mounted in a box cut out like a TV screen, they can be presented as After School TV Specials.

Pop-Up Books - Wide variety exists in this area. From "Talking Mouths" to "Moveable Flaps", students love to publish with pop-ups. A good Pop-Up resource book is HOW TO MAKE POP-UPS by Joan Irvine, Morrow Jr. Books, 1987. With renewed interest in bookmaking, there are several other How to books on the market, too.

Bound books - These can be made from contact paper, fabric, wallpaper, construction paper, cereal boxes, cardboard, and glue.

See Appendix J for directions on contact covers and fabric covers.

Class Anthologies - Looseleaf binders are perfect for compiling class favorites. Let students design a cover, and the "book" is ready for its pages. Its 3-rings permits instant inclusion and easy removal at the end of the year for students to take home if they choose.

Big Books - Since the move toward real literature in the primary classrooms, big books have become real favorites. Use poster boards to create these larger than life books and bind them with colored duct tape and brads or yarn before sending them to a primary grade to enjoy.

Overhead Transparency Books - Try transparencies and permanent markers to make a book that can be shared with the

whole class at once. Once illustrations and captions are complete, number the pages and slip white paper behind each transparency. Hole punch and bind with brads or in a 3-ring notebook. Share orally by using the overhead projector to display one transparency at a time.

STRATEGY 7 - DISPLAY WRITINGS

Simply displaying students' writings throughout the school and their classroom sends the message that their writings are important. Changing bulletin board displays are quickly noticed when they are colorful and sport catchy titles. Don't forget windows, doors, and the hallways. Any space is good for posting young authors' work. Fishing line and opened paper clips strung from the ceiling provide more display area, and in open space classrooms, clothesline strung from a post to the wall and hung with fabric creates more room to display work.

If there are many bulletin board areas within the classroom, consider having students choose personal spaces where their writings will be on display. It then becomes their job to keep their finest work in the spaces, and change them when they feel something new should go up.

STRATEGY 8 - CLASS LIBRARY

When plenty of published items have arisen, it's time to set up a class library. Card catalog each book by author, title, and genre in a recipe file box, and prepare each item with a sign out card.

It is important that sharing does not end in the classroom. The more parents see the work being done in the classroom, the more anxious most of them will be to come in to help during the next bookmaking day, or to donate odds and ends for bookbinding when the teacher requests it.

A book fair of students' books could be staged for parents on a Back-To-School night. Combined with author's chair and reader's theater presentations, the night would surely be a hit!

STRATEGY 9 - WORD PROCESSING

Student writing can be made to look very professional with the use of word processors designed especially for youngsters. One program, The Children's Writing and Publishing Center enables students to format text into columns with graphics.

As students become familiar with word processing, they will also find spelling checkers and thesauruses a great boon to their writings.

With the recent surge in technology in the classroom, nearly every school has a "specialist" to call on if the classroom teacher is inexperienced in using the new software. If not, many parents or local colleges and universities, will often be able to help "tutor" if asked.

IDEA FOR PUTTING IT ALL TOGETHER

WHOLE PROCESS ACTIVITY - GET ACQUAINTED PORTFOLIOS

Check to see where your students are with the writing process and start off the year at the same time with this activity. Introduce yourself to students by bringing in a bag of items that tell about yourself. Give a "Let's Get Acquainted" talk and have students write down notes about you as you speak. Then have students write out a paragraph sharing what they have learned. This initial writing will serve as a first of the year writing for their portfolios, and provide an overview of basic writing abilities. Next, have students volunteer, (2 per day works well) to bring in personal possessions that have great meaning. Tell about the objects, their families, interests, likes and dislikes, hobbies, dreams, etc. as they share with the class. As each student shares, the others take notes and prepare to ask questions at the end. Be sure to get a camera and plenty of film to take pictures of the students as they are sharing.

After two students have shared, the notes are used to write a paragraph on each of the students. (Give students a choice, but keep a balance in the number of paragraphs being written about each student.)

This activity will provide daily writing for the first three weeks of school. It is an easy way to pull words for

spelling, too, since words like favorite, trophy, baseball, received, etc. will show up in many students' talks.

In addition, this is the time to work on sentence variety. Students will see in a hurry the boredom produced in a paragraph where all the sentences begin the same way. There are many choices besides using he, she, or the person's name to begin the sentences. Giving them beginning of the sentence word lists to use, like "Because, Since, When, As, While", boosts their writing right away.

When all students have given their get acquainted portfolio, its time to make the first class book. Students will use all their newly acquired writing skills to write their own entry about themselves to make a class book, complete with the photographs of themselves taken during their talks. Compiled into a looseleaf notebook, the writings represent learnings from the first few weeks of school, and also a valuable aid for new students to use in getting to know classmates quickly.

After the students and teacher are acquainted, there's still more to come with this writing idea, if parents, administrators, and community members are invited in with their bags of goodies.

Surely writing about others is one of the easiest ways to get a start on something to write about, build a classroom community where everyone feels a part of the group, create a sharing environment, and carry out the writing process in a fun, whole group way.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Researchers and teachers who observe students in the process of writing agree: It is not easy. It does not follow an exact course through the five stages. It is not a silent, solitary task. It IS different for everyone!

In this handbook, I've included strategies for developing writers by leading them through a process that moves from prewriting through rough draft, revision and editing, to publication. Through daily writing, and working recursively through the stages of writing, students' skills as writers and readers will improve.

Once students understand the five stages, they can then apply the process to different types of writing activities such as letters to pen pals, poems, reports, comics, book jackets, etc. When they know there is a wide range of forms for their writing activities, students move more enthusiastically through revision and editing to get to publication of their writings.

It is also recognized that not all writings will progress beyond the drafting stage, but for those works which go through to publication, there is a wide choice of forms for presentation.

Trying out writing process ideas may mean making big changes in teaching schedules and strategies. This researcher believes Moore, et al. (1994) best sums up the reason to make a change.

"Teaching is a lot like cooking. We often get in a rut of fixing the same recipes week after week. Sometimes we continue to fix recipes even when we are tired of eating them. We have other recipes; we may even have a little box of ones to try someday. But new recipes require more preparation as we make a shopping list, more thought as we prepare them, and more risk. We worry "What if it flops?" "What if everyone hates it?" Trying one new recipe every so often is a compromise that does not demand too much of the cook but holds the promise of better meals to come." (p.247)

Conclusions

Using the writing process offers a way for students to think things through, to plan, to question. It is a means for gaining knowledge as it allows students to capture examine and develop thoughts. Until thoughts are put into writing, often students do not know what they know or believe. By writing, students have a way to make thoughts visible and see whether or not their thoughts have focus, are organized, and lead to a coherent end. Giving students, a chance to write dally, on topics of interest to them, and/or ones connected across the curriculum, makes writing a meaningful part of communication. As students see themselves becoming writers, teachers can expect that they will engage in the process willingly and with many successes.

Recommendations

Teachers wishing to implement the writing process in their classrooms need to:

- * read a variety of children's picture books to find models with appeal for each of the genre
- * compile an example notebook of different forms of writing
- * look at their language arts block and restructure the time to include more time for writing
- * make a commitment to helping students see themselves as writers
- * be idea collectors and a model of a writer

APPENDICES

- A. Brainstormed Ideas from Picture Books
- B. Brainstorming Sheet
- C. Favorite Read Alouds
- D. A Variety of Writing Forms
- E. Story Map Form
- F. Newsletter Form
- G. Sample - Book Order Story Problems
- H. Writing!!!! Things to Look for and Remember
- I. Editor's Marks
- J. Bookmaking - Fabric Cover, Contact Paper Cover
- K. Teacher's Role in the Writing Process
- L. Creating a Classroom Environment
- M. Reading/Writing/Learning Self-Evaluation Form

- not listening
- icy things
- getting lost
- swimming
- dancing
- going hunting
- winter fun
- running away
- sharks
- sunsets
- picnic foods
- stranded on an iceberg
- icebergs
- whales
- walrus
- Antarctica
- penguins
- going to a party
- hiking
- Sea World
- tubing
- walking in the snow
- sliding, sledding, skating
- snowdrifts
- icicles
- following footprints

Little Penguin's Tale
by Audrey Wood

-growing up

-going to school

-thick textbooks

-feeling grumpy

-not wanting to read because I'll never finish

-getting lost

-the "monster" bus

-the "takeover" basketball
-getting hit in the nose with a basketball

-shooting an airball

-thinking

-learning

-getting hit with a metal bat

-WINNING!

Do I Have to Go to School Today?
by Larry Schless

-rice crispies in the morning

-teachers good/bad

-when I thought school was scary

-brothers

-eating moldy bread

-a teacher who liked me

-when I first started cursive

-being cool

-worries over grades

-mean older kids

-scary things

-gross lunchroom food

-"alien" soup

- Bugs
- Animals that Buzz
- splatters of color
- splatter painting
- aggravating sounds
- eating honey
- the birthday cake
- my grandma
- ABC books

Old Black Fly
by Jim Aylesworth

- chocolate chip cookies
- babies
- chocolate cake
- annoying flies
- stacks of laundry
- swatting flies
- making jelly

-starry nights

-getting my wish

-Being free

-sunsets

-when my dog got loose

-animal noises

The Day the Goose Got Loose
by Reeve Lindbergh

-magic moments

-dreams

-a wild goose chase

-farm animals

-mother goose

-running

-poetry

-living on a farm

-playing in the hay

- bee stings
- countrysides
- follow the leader
- bike rides
- hollow trees
- collecting lightning bugs
- walking in a forest
- the chase

- honey on biscuits

The Bee Tree
by Patricia Polacco

- an adventure

- bees

- why I read

- books to read

- honey

- places to read

- keeping bees,
beekeepers

- something chasing me

- Foods eaten with honey

- neighbors

- arguments

- getting together

- finding a bird's egg

- hen house → tree house
- in the shadows

- hatching, incubating eggs

- living on a farm

- making friends

- sharing

ZINNIA +
DOT
by Lisa Campbell Ernst

- itchy!
straw

- spying

- pandemonium
"The Mess!"

- not getting along

- feathers everywhere

- a birth

- bragging

- baby chicks

- broken windows

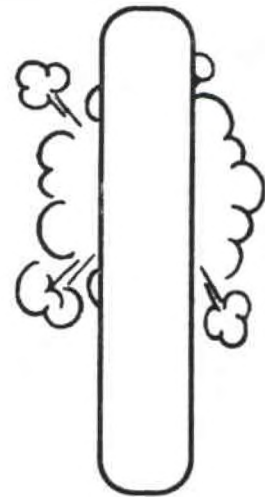
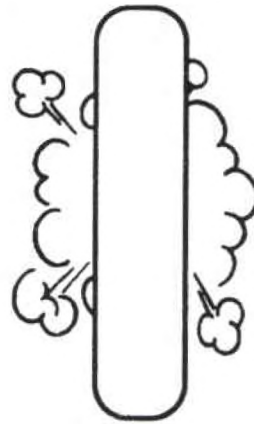
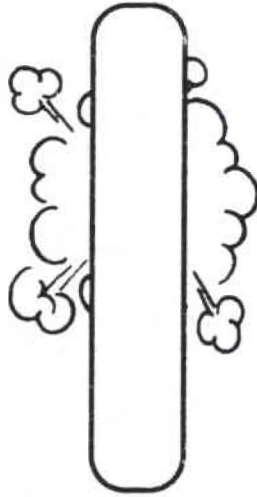
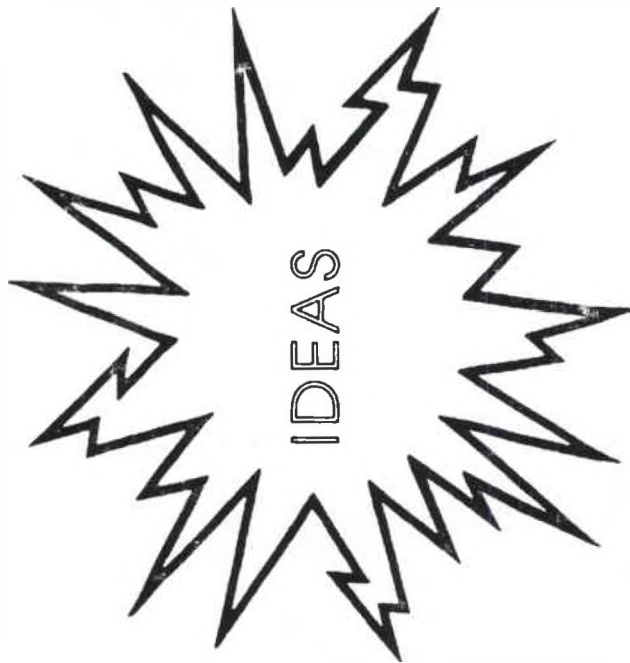
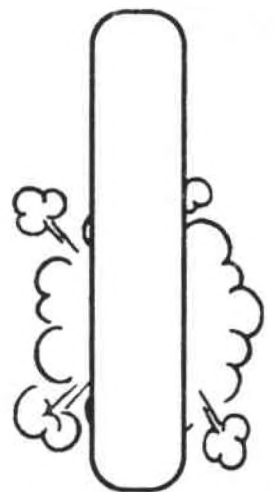
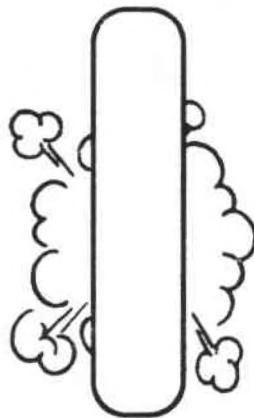
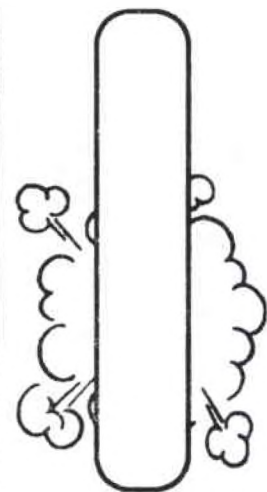
- caring for babies

- becoming friends

- sharing a "bedroom"

Brainstorming

Name: _____



A PICTURE BOOK BIBLIOGRAPHY

- Aylesworth, Jim. *Country Crossing*. Ill. Ted Rand. Atheneum, 1991.
- An old car with a grandpa and grandson is stopped along a country road by a train passing. Sound effects of the train and the country make a great story for parts (sound effects) reading.
- Baker, Jeannie. *Where the Forest Meets the Sea*. Greenwillow Books, 1987.
- interesting collages tell the story of a father and son on a camping trip in the Australian rainforest. It effectively questions what the future will be like for the rainforest in its last double-page spread.
- Blake, Quentin. *All Join In*. Little Brown and Company, 1990.
- A book of six exuberant, loud, noisy poems. All Join In/ The Hooter Song / Nice Weather for Ducks / Sliding / Sorting Out the Kitchen Fans / Bedtime Song / All Join In.
- Bradman, Tony. *Michael*. Ill. Tony Ross. Macmillan, 1990.
- Michael is different, the worst boy in school in the teachers' eyes until he shows them just what can happen when he carries through with his unique ideas. Then, of course, the teachers change their tune. "We always knew that boy would go far."
- Brett, Jan. *The First Dog*. Harcourt Brace Jovanovich, 1988.
- Kip, a cave boy, and his wolf, Paleowolf, face hunger and danger on their journey. After constant warnings of impending danger by Paleowolf, Kip decides to work and snare with him, thus "creating" the first "dog".
- Buenner, Carolyn and Mark. *The Escape of Marvin the Ape*. Dial Books, 1992.
- Marvin slips out of his cage at feeding time and blends into New York City so well, he isn't found. At the end, Helvetica, the hippo, dashes out at feeding time. Good for continuing the adventure with a new animal.
- Bunting, Eve. *Night Tree*. Ill. Ted Rand. Harcourt Brace Jovanovich, 1991.
- On the night before Christmas, a family goes to a forest to decorate a pine tree with foods for the animals and a sharing time for the family. Warm, beautiful book.

Bursik, Rose. *Amelia's Fantastic Flight*. Henry Holt and Company, Inc., 1992.

- Amelia builds her own airplane and flies around the world, "freezing in Finland, "charmed by China," and "getting a kick out of Kenya" - before returning home for dinner. Her journey is mapped out on a small world map at the top of each page. One map outlining the whole trip is at the end.

Catalanotto, Peter. *Mr. Mumble*. Orchard Books, 1990.

- Mr. Mumby has an unusual and confusing series of events happen to him on one particular Saturday such as being handed a dozing beagle when he asks the baker for a dozen bagels. An unexplained cough is garbling his speech which is later explained at the doctor's office when a bird flies out when Mr. Mumby says "ahhh..."

Cazet, Denys. *I'm Not Sleepy*. Orchard Books/New York, 1992.

- Alex's father tells him a bedtime story which is guaranteed to put Alex asleep, but Alex keeps getting up during the story for a drink, bathroom break, etc. When the story ends and the father thinks Alex is asleep Alex whispers to his dad to not forget to turn off the light:

Cuyler, Margery. *That's Good! That's Bad! Ill*. David Catrow. Holt, 1991.

- A little boy goes on a wild adventure with a bunch of wild animals when his red balloon lifts him out of the zoo and away from his parents. Some of the events will turn out good, some bad, but the great thing is when he is returned to his parents' arms.

Emberley, Michael. *The Present*. Little, Brown and Company, 1991.

- Anne Hansen must find the perfect birthday gift for his nephew's birthday. First, he works on a Swiss pocket-knife; then is tempted to keep it himself. Next he puts together a bike, being a handyman. But after he discovers the fun of riding it, decides to keep it for himself and ends up giving the pocketknife after all.

Ernst, Lisa Campbell. *Miss Penny and Mr. Grubbs*. Bradbury Press, 1991.

- Miss Penny and Mr. Grubbs are neighbors. Miss Penny is a successful gardener; but Mr. Grubb is not. His jealousy causes him to use rabbits to sabotage Miss Penny's garden and her chance at another ribbon at the fair. In the end, the rabbit plan backfires.

Ernst, Lisa Campbell. Zinnia and Dot. Viking Penguin, 1992.

- Zinnia and Dot constantly bicker about who lays better eggs, but come together to sit on one egg which has fallen out of a nest. After saving it from a weasel attack, the egg becomes "ours", and the emerging chick is claimed by two loving mother hens that agree for a change. Another cooperation story.

Fleischman, Paul. Time Train. Ill. Claire Ewart. A Charlotte Zolotow Book, 1991.

- Miss Pym takes 8 children on a spring field trip to Dinosaur National Monument. When they board the UNlimited Rocky Mountain Train they travel back in time to when dinosaurs were alive!

Flournoy, Valerie. The Patchwork Quilt. Ill. Jerry Pinkney. Dial Books, 1985.

- Tanya helps her grandmother make a beautiful quilt which holds memories of each family member. Beautiful artwork.

Geraghty, Paul. Over the Steamy Swamp. Gulliver Books/Harcourt Brace Jovanovich, 1988.

- A hungry mosquito starts a food chain in a steamy swamp as each hungry animal both preys and is preyed upon. When the mosquito lands on the lion's nose, all the animals are frightened in turn and scatter. The mosquito flies back over the SILENT swamp.

Ketteman, Helen. Aunt Hilarity's Bustle. Ill. James Warhola. Simon & Schuster, 1992.

- Aunt Hilarity is determined to fashion a new bustle for herself, but is too poor to buy one, so she improvises on the stuffings numerous times with disastrous results. When the townspeople finally start a tradition of decorating the bustle for a young lady to wear every year to the Willow Flats Ball (as a Christmas Tree), the bustle loses its appeal for Hilarity.

Lindberg, Reeve. The Day the Goose Got Loose. Ill. Steven Kellogg. Dial Books, 1990.

- A rhyming poem tells the story of the havoc raised the day a goose gets loose and sets other farm animals free. Beautiful illustrations help you visualize why the goose may have wanted to be free.

Lindbergh, Reeve. View from the Air - Charles Linbergh's Earth and Sky. Photographs by Richard Brown. Penguin, 1992.

- Poetry voicing Reeve's father's views on man's impact on earth. It stresses taking care of earth through aerial photographs of its beauty.

Lindenbaum, Fija. Boodil, My Dog. Holt, 1992.

- Boodil, a bull terrier, has a mind of her own and does not display much liveliness or smarts, but from the child narrator's point of view, Boodil is the best and smartest dog in the world! Great for point of view.

McCully, Emily Arnold. Mirette on the High Wire. G. F. Putnam's Sons, 1992.

- Monsieur Bellini, a guest in Mirette's mother's boarding house, is a famous tightrope walker who has become afraid of walking the tightrope until Mirette shows him what confidence and desire is all about. (Caldecott Winner)

McKissack, Patricia C. A Million Fish...More or Less. Ill. Dena Schutzer. Knopf, 1992.

- This fishing tall tale is set on the Bayou Clapateaux and involves a young boy getting his own chance to stretch the truth after listening to Papa-Daddy and Elder Abbajon tell their tales. What a fishing tale!

Martin, Rafe. Will's Mammoth. Ill. Stephen Gammell. Putnam, 1989.

- Though his parents explain there have been no mammoths for over 10,000 years, Will goes out in the snow one day, certain he will meet some (and in his imagination he takes a ride on one back in time until he's called for supper).

Meimed, Laura Krauss. The Rainbabies. Ill. Jim LaMarche. Lothrop, Lee and Shepard Books, 1992.

- A childless couple find a dozen tiny babies in the grass after a moonshower. They take them in and care for them as their own until their mother, Moonshower, returns for them and gives the couple a baby girl in return for their loving care.

Merriam, Eve. Fighting Words. Ill. David Small. Morrow Jr. Books, 1992.

- Two friends, envious of one another's individual traits and characteristics meet for a shouting match "fight" of interesting words. (Some beginning words I don't like. The choices are more creative at the end.)

O'Hare, Jeff. Searchin' Safari - looking for camouflaged creatures. Ill. Marc Nadel. Bell books, 1992.

- search each environment for animals using "protective coloration to blend in. One page has the hidden animals. The opposite page shows small pictures of the animals as they are drawn in the hidden picture and background information in two or three sentences.

Schwartz, Harriet Berg. Backstage with Clawdio. Ill. David Catrow. Knopf, 1992.

- Clawdio is a theater cat who describes the people and backstage preparations going on before a performance of Peter Pan.

Siebert, Diane. Train Song. Ill. Mike Wimmer. Thomas Y. Crowell, (text) 1981, (ill.) 1990.

- A rhyming poem describes the journey of a variety of transcontinental trains.

Silverman, Erica. Big Pumpkin. Ill. S.D. Schindler. Macmillan, 1992.

- A series of monsters work together to pick a witch's big pumpkin on Halloween. Cooperatively, they get the pumpkin picked, the witch makes pie which they share, and she goes out to plant another seed. Great for cooperation!

Southey, Robert. The Cataract of Lodore. Ill. David Catrow. Holt, 1992.

- A famous waterfall at Lodore in England is described as a ever-moving force of nature in this poem. The -ing words abound along with the flow of the water on its descent.

Tulloch, Richard. The Strongest Man in Gundiwallanup. Ill. Sue O'Loughlin. Cambridge University Press, 1990.

- Dan Drummond, the strongest man in Gundiwallanup bets that he can carry a 220-lb bag of wheat 23 miles, but he is embarrassed when he makes the trip and thinks he's won his bet, only to find out the wheat has been falling out a hole the birds pecked in it. He learns to not be quite the show-off he was.

Weisner, David. Hurricane. Clarion Books, 1990.

- Two brothers, David and George, prepare for a hurricane. The next day they find an uprooted tree in their yard. It is the place they use to take imaginary adventures until it is sawed up and cleared away. However, there is another storm approaching and one more old elm standing!

Weisner, David. June 29, 1999. Clarion Books, 1992.

- Holly Evans launches vegetable seedlings on May 11 into the ionosphere to study the effects of extra-terrestrial conditions on vegetable growth and development (Sci Fair Project). By June 29 startling discoveries of colossal vegetables are being made. The surprise reason for the vegetables is revealed at the end aboard an Arcturian starcruiser.

A VARIETY OF WRITING FORMS

ABC BOOKS	game rules	resumes
advertisements	good news-bad news	reviews
"All About the Author"	graffiti	riddles
announcements	greeting cards	sales pitches
anthologies	grocery lists	schedules
apologies	headlines	scripts
applications	hink-pinks	self descriptions
autobiographies	instructions	sentences
awards	interviews	sequels
ballots	invitations	skits
bibliographies	job applications	siogans
billboards	jokes	speeches
biographies	journals	stories
bookjackets	lab reports	study guides
book reports	labels	summaries
book reviews	learning logs	TV commercials
books	letters	tall tales
brochures	letters to the editor	telegrams
bulletins	lists	telephone directories
bumper stickers	lyrics	thank you notes
campaign speeches	magazines	thesauruses
captions	maps menus	thumbnail sketches
cartoons	mysteries	tongue twisters
catalogues	myths	travel folders
certificates	newscasts	valentines
character sketches	newspapers	want ads
charts	notes	wanted posters
comics	obituaries	wills
comparisons	oral histories	word-finds
complaints	pamphlets	wordless picture books
computer programs	paragraphs	word lists
coupons	parodies	wills
crossword puzzles	personal narratives	
diaries	persuasive letters	
definitions	plays	
descriptions	poems	
dialogue	postcards	
diagrams	posters	
dictionaries	product descriptions	
directions	propaganda	
dramas	proverbs	
editorials	puppet shows	
encyclopedia entries	puzzles	
epitaphs	questionnaires	
essays	questions	
evaluations	quizzes	
explanations	quotations	
fables	recipes	
fairytale	remedies	
folktales	requests	
freewrites	research reports	

APPENDIX E

MAPPING STORY ELEMENTS

Tell about the parts that will make up your story.

MAIN CHARACTERS (name, age, personality traits)

SETTING (when? where?)

SITUATION OR PROBLEM

BRIEFLY, TELL ABOUT THE EVENTS LEADING TO THE CLIMAX.
(Have at least 2 or 3 roadblocks.)

* _____

* _____

* _____

* _____

* _____

CLIMAX (High point of the action that changes the problem
and leads to a resolution of the problem.)

RESOLUTION OF THE PROBLEM (How is it solved?)

CONCLUSION (How does the story end?)

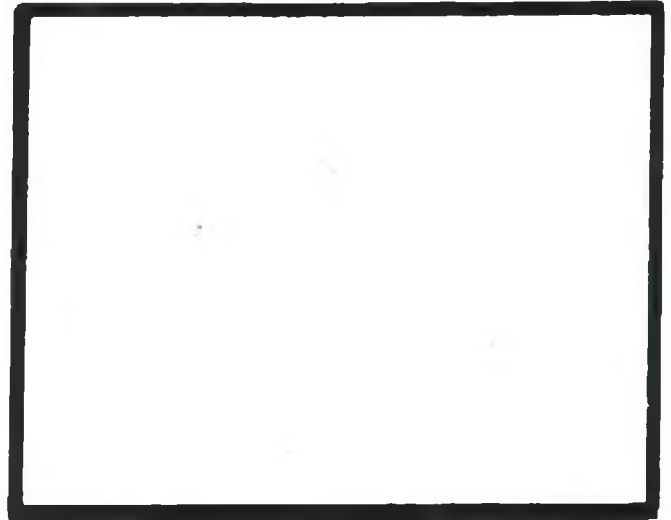
The

Gazette

DATE

ISSUE #

I have learned that . . .



This is a picture showing . . .

Did you know . . .

Parent Comment :

BOOK ORDER STORY PROBLEMS

ADD, SUBTRACT, or
MULTIPLY

*Remember: Multiplication and addition clue words are the same. If all the ITEMS COST THE SAME AMOUNT, use MULTIPLICATION instead of addition.

1. After looking at the book club form, I decided to buy GARFIELD HITS THE BIG TIME for \$5.95. I also wanted to buy SEGA GENESIS WINNING TIPS for \$3.95. How much will it cost in all? (by Mike Miller and Ryan Haddix)
2. Phillip wanted the THREE CLASSICS ADVENTURES. They cost \$4.95. He paid \$6.00. How much change will he get back? (by Phillip VanDyke and Nicholas Runyan)
3. Adrian and Steven looked at the book order and wanted to buy NBA JAM SEASON for \$14.95, and SEGA GENESIS WINNING TIPS for \$3.95. How much will they spend altogether? (by Adrian Kueker and Steven Hawk)
4. Jason decided to buy two packages of CHALK AROUND THE BLOCK for his sister and himself. If each package costs \$9.95, how much is the total cost? (by Andy Perkins and Jason McGee)
5. Kevin, Andrew, and Adrian bought books from Troll. They each bought a BATMAN SIGHT-AND-SOUND book, which costs \$14.95. How much did it cost? (by Kevin McClanahan and Andrew McCombs)
6. Josh bought the ALADDIN POP-UP BOOK, which costs \$9.95. He gave the clerk \$20.00. How much money did Josh get back? (by Chris Massie and Josh Neal)
7. I want to get myself a book called VISIT THE NORTH POLE POP-UP. Then Brandy is ordering, ALADDIN POP-UP BOOK. My book costs \$15.95 and her book costs \$9.95. How much will we spend together? (by Staci Miller and Jessica Bereczky)
8. I was looking in a book club issue and saw friendship bracelets for \$3.95. I also wanted THE BERENSTEIN BEARS with markers which was the same price as the bracelets. How much do they cost in all? (by Brandi Roby)
9. Shawn wanted the ALADDIN POP-UP BOOK for \$9.95 and the NIGHTMARE BEFORE CHRISTMAS book for \$2.50. What is the total cost? (by Miranda Vaughn and Jenny Witherspoon)
10. The fourth grade teachers would like to get three subscriptions to SPORTS ILLUSTRATED FOR KIDS for their classrooms. If each subscription costs \$19.95, how much will the order cost? (by Mrs. Farmer)

Writing!!! Things To Look For and Remember

Edit in a different colored pen or pencil that was used for the piece of writing.

Is the piece of writing dated?

Does each sentence and each proper noun begin with a capital letter?

Has there, their and they're been used correctly? There= at or in a place. Their= belongs to them. They're= they are.

Has to, too and two been used correctly? To= preposition. Too= also. Two= number two.

Watch for incomplete sentences. Are any words left out?

Watch for long paragraphs. Shorten them.

Circle spelling errors. Look up spelling.

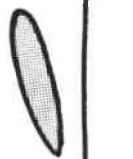
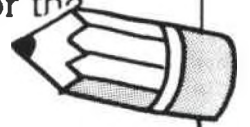
Use apostrophe 's to show that something belongs to someone. (Leo's saw was sharp.)

Is there a new paragraph every time the speaker changes?

Are there quotation marks " " around the words people say?

Is there an end mark of punctuation at the end of each sentence ! . ?

Read the piece softly aloud and listen for places where you pause and stop.





Editors' Marks



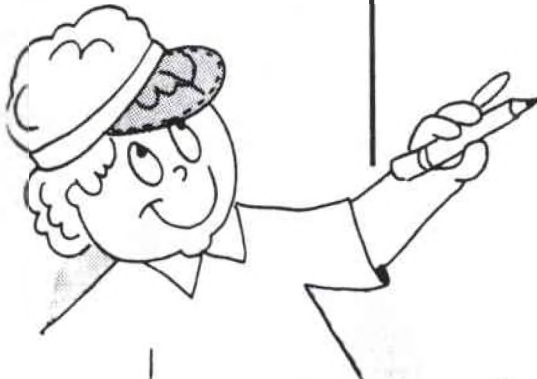
These marks will help you clean-up and correct a piece of writing.

Editors' Mark

Explanation

Example

¶	Begin a new paragraph	"Help!" Mika screamed. "Where are you?" I called. ¶
e	Delete; take out	She saw a din o saur.
^	Add a letter, word or words	It had hug ^e teeth.
#	Space; separate	I love that folk [#] tale.
()	Close up a space	There's a monster out ⁽⁾ side!
~	Reverse letters or words	I rec [~] ieved a star!
↵	Write a comma	Allan [↵] come look!
○	Put in a period	Let's have green ham [○] I'm
≡	The letter needs to be capitalized	<u>h</u> e is handsome.
/	The letter needs to be lower case	My <u>M</u> om is wonderful!
∴	Put in a colon	Dear sir:∴
“ ”	Put in quotation marks	“I can do it!” Josh exclaimed!
Sp.	Spell out	I had 2 ^{Sp.} gumballs.



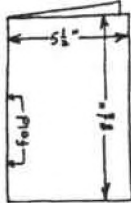
How To Make Cloth Cover Books

Materials

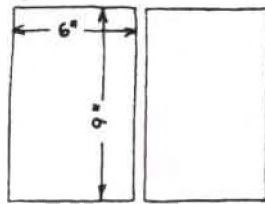
- scissors
- cardboard (cereal box)
- plastic bag from dry cleaner
- lightweight fabric
- brown paper bag and newspaper
- old flat iron
- gluestick
- 6-12 sheets of typing paper

Directions

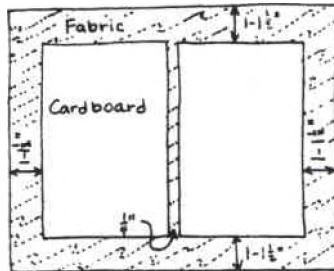
1. With largest size stitch on sewing machine, sew 6-12 sheets of 8½" × 11" typing paper down the middle (fold one sheet first to use as a guide). Fold at seam to a finished size of 5½" × 8½".



2. Cut two pieces of cardboard for your cover, slightly larger than the story pages (6" × 9").



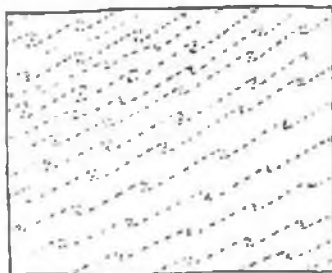
3. Cut a piece of fabric about 1-1½" larger on all sides than the cardboard cover. Leave a ¼" space between the cover pages so the book will open and close easily.



4. Cut a piece of plastic from the dry cleaner bag the same size as the fabric.

5. Place the two pieces of cardboard on a brown paper bag which is placed over newspaper. Leave equal space between the two pieces of cardboard. (Newspaper ink will come off on your fabric.)

6. Put the plastic over the cardboard and the fabric over the plastic, pattern side up.



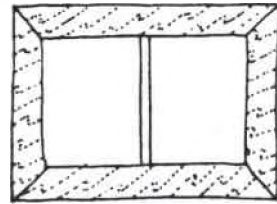
7. Press flat with iron until the plastic melts and the fabric adheres to the cardboard.

8. Turn over.

1. Fold in corners and press flat.
2. Fold in sides and press flat.

(This sequence makes neat corners.)

9. Place seam of sewn sheets in center spine of the cover. Spread the gluestick on the first page and glue it to the front inside cover. Repeat for the last page. (These pages become endpapers).

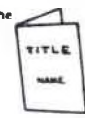

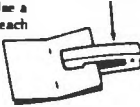
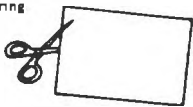


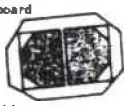


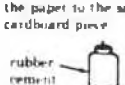


10. Special pages: Encourage students to look at books from the library. They may want to add a *title page* (title, author, illustration), *dedication page*, *About the Author*, *Glossary*, *References*, etc., as appropriate.

from Bromley (1992) p.508-509

Directions for Making Hardcover Books

from Tompkins (1990 p. 96

1. Fold sheets of 8½ × 11-in writing paper in half and copy the composition on the paper. List the title and author's name on the first page. 
2. Add an additional sheet of writing paper, construction paper, or other colorful paper to the outside of the folded sheets of writing paper to be the book's endpaper. 
3. Staple the folded paper together with two or three staples on the fold. Use a long-arm stapler to reach the fold more easily. 
4. Cut a sheet of contact paper, 11 × 15 in., for the outside covering. 
5. Cut two pieces of cardboard, 6 × 9 in., for the front and back covers. 
6. Peel the backing from the contact paper and place the two pieces of cardboard on the contact paper, centering them and leaving one-fourth in. between the two pieces. 
7. Cut off the four corners of the contact paper and place them on the adjacent corners of the cardboard pieces. 
8. Fold the edges of contact paper back onto the cardboard pieces. 
9. Set the stapled booklet inside the contact paper cover so that the stapled edge fits into the space between the two cardboard pieces. 
10. Glue the outside of the endpaper to the cardboard pieces using rubber cement. First glue one side making sure to keep the stapled edge in the space between the two cardboard pieces. Then glue the other side of the paper to the second cardboard piece. 

Prewriting

The teacher:

- Provides background experiences so students will have the prerequisite knowledge to write about the topic
- Allows students to participate in decisions about topic, function, audience, and form
- Defines the writing project clearly and specifies how it will be assessed
- Teaches information about the writing form
- Provides opportunities for students to participate in idea gathering and organizing activities
- Writes a class collaboration with students

Drafting

The teacher:

- Provides support, encouragement, and feedback
- Emphasizes content over mechanics
- Teaches students how to draft
- Encourages students to cycle back to prewriting to gather more ideas or ahead to revise when needed

Revising

The teacher:

- Organizes writing groups
- Teaches students how to function in writing groups
- Participates in a writing group as any listener and reactor would
- Provides feedback about the content of the writing and makes suggestions for revision
- Insists that students make some revisions
- Encourages students to cycle back to prewriting or drafting when necessary

Editing

The teacher:

- Teaches students how to edit with partners
- Prepares editing checklists for students
- Assists students in locating and correcting mechanical errors
- Diagnoses students' errors and provides appropriate instruction
- Corrects any remaining errors that students cannot correct

Sharing

The teacher:

- Arranges for genuine audiences for student writing
- Does not serve only as a judge when receiving student writing

from Tompkins (1990) p.106

CREATING THE CLASSROOM WRITING ENVIRONMENT

- * Create a writing center where books, magazines, and other forms of print are available as well as all types of writing tools and paper.
- * Set up a message board where students can post messages they write to each other.
- * Encourage journal writing by giving each child a spiral notebook, and encourage them to vary the ways they can use journals to respond to stories read, write to a buddy, keep a learning log, for example.
- * Make a special author's chair where students can read their work to a group or the class and receive responses.
- * Help children formulate guidelines, hints, or tips for a particular writing activity, and post them on a bulletin board or give a copy to each child to use as they compose.
- * Display the four aspects of the composing process (prewriting, drafting, revising, and publishing) with brief descriptions of each on a poster so that children can see where they are in the process at various points.
- * Brainstorm special vocabulary needed to complete a certain composing activity and make it available to children so they can more easily spell and use the words.
- * Make dictionaries and thesauruses appropriate to children's reading levels available in the classroom.
- * Have children keep their own word banks or dictionaries with words that are often used and hard to spell.
- * Place upper- and lowercase alphabet letters on the walls of the classroom leaving space for taping word cards below. Place frequently used words and other words of interest to children under the appropriate alphabet letter.
- * Post a checklist for editing and proofreading or give each child a copy to use as they write.
- * Publish children's writing in the classroom. Put examples of finished products or your own model on walls, window coverings, or bulletin boards.
- * Make books and magazines readily available for children to read in the classroom. For every subject area unit of study set up a display of books from each genre of children's literature that correlates with that topic.

* Have children read their written work to each other and the class, and read it to them yourself.

* Invite authors into the classroom to discuss their craft and share their work with the children.

from Bromley (1992) p.340-341.

Reading/writing/learning self-evaluation form

This self-evaluation form is designed for teachers involved in the Reading/Writing/Learning Staff Development coordinated by the Elementary Reading and Language Development Department of the Orange County Public Schools.

	Implemented	Goal for next year
Classroom environment		
I increased print in the environment	_____	_____
I increased shared decision making	_____	_____
I provided a risk-free environment	_____	_____
I increased the variety of genre and levels of difficulty of the books in the library corner	_____	_____
Schedule		
I refined the schedule to provide adequate time daily for children to read and write	_____	_____
Teachers as learners		
I read professionally	_____	_____
I read for pleasure	_____	_____
I read new children's books	_____	_____
I wrote with students for authentic purposes	_____	_____
Readers' workshop		
I provided a predictable structure	_____	_____
I conducted minilessons	_____	_____
I provided a block of time daily for self-selected and self-paced reading	_____	_____
I held literature discussion groups	_____	_____
I conferred with individual students	_____	_____
I provided opportunities for children to respond to reading	_____	_____
Reading aloud		
I read aloud to students	_____	_____
Sharing		
I conducted shared reading (big books, charts, multiple copies)	_____	_____
Guided reading		
I met with small group for guided reading sessions	_____	_____
Comprehension		
I activated children's prior knowledge	_____	_____
I modeled strategies good readers use	_____	_____
I provided opportunities to integrate new knowledge (summarize, evaluate, synthesize)	_____	_____
Writers' workshop		
I provided a predictable structure	_____	_____
I conducted minilessons	_____	_____
I provided a block of time for independent writing (student-selected topics)	_____	_____
I conferred with individual students	_____	_____
I provided opportunities for students to share their writing	_____	_____
Assessment		
I gathered data for students' portfolio	_____	_____
I analyzed writing samples	_____	_____
I took anecdotal records	_____	_____
I used running records to evaluate miscues and strategies	_____	_____
I made instructional decisions based on the data collected	_____	_____
Communication with parents		
I reported student progress through use of portfolios	_____	_____
I established a method for sharing information	_____	_____

BIBLIOGRAPHY OF WORKS CITED OR READ

- Atwell, Nancie. (1987). In the middle: Writing, reading and learning with adolescents. Portsmouth, NH: Heinemann.
- Bromley, Karen D"Angelo. (1992). Language arts: Exploring connections. Needham Heights, MA: Allyn and Bacon.
- Caikins, Lucy. (1987). The art of teaching writing. Portsmouth, NH: Heinemann.
- Finn, Patrick J. (1993). Helping children learn language arts. White Plains, NY: Longman.
- Graves, Donald H. (1983). Writing: Teachers and children at work. Portsmouth, NH: Heinemann.
- Hansen, Jane. (1987). When writers read. Portsmouth, NH: Heinemann.
- Heller, Mary F. (1991). Reading-writing connections: From theory to practice. White Plains, NY: Longman.
- Hunt, Kellogg, and Ray O'Donnell. (1970). An elementary school curriculum to develop better writing skills. Washington, D.C.: U.S. Department of Health, Education, and Welfare, Bureau of Research.
- Molyuneux, Lynn. (1991). Cooperative learning, writing and success. Canandaigua, NY: Trellis Books.
- Moore, David W. et al. (1994). Developing readings and writers in the content areas, K-12. 2nd ed. White Plains, NY: Longman.
- Murray, D.H. (1982). Learning by teaching. Montclair, N.J.: Boynton/Cook.
- Parsons, Les. (1991). Writing in the real classroom. Portsmouth, NH: Heinemann.
- Pothlein, Liz and Anita Meyer Meinbach. (1991) The literature connection: Using children's books in the classroom. Glenview, IL: Scott, Foresman.
- Routman, Regie. (1988). Transitions: From literature to literacy. Portsmouth, NH: Heinemann.
- Routman, Regie. (1991). Invitations. Portsmouth, NH: Heineman.
- Smith, Frank. (1983). "Reading like a writer." Language Arts, 60: 558-67.

- Strong, William. (1986). Creative approaches to sentence combining. Urbana, IL: National Council of Teachers of English.
- Suld, Murray and Wanda Lincoln. (1989). Recipes for writing-motivation, skills, and activities. Addison-Wesley.
- Tiedt, Sidney W. (1987). Language arts activities for the classroom. Newton, MA: Allyn and Bacon.
- Tompkins, Gail E. (1990). Teaching writing - Balancing process and product. Columbus, OH: Merrill.
- Tway, Eileen. (1985). Writing is reading: 26 ways to connect. Urbana, IL: ERIC and The Council of Teachers of English.
- Zaragoza, Nina. (1987). "The writing process." Unpublished manuscript, University of Miami.