California State University, San Bernardino

CSUSB ScholarWorks

1997

Making writing meaningful for students

Michelle Denise Potter

Follow this and additional works at: https://scholarworks.lib.csusb.edu/etd-project

Part of the Education Commons, and the Rhetoric and Composition Commons

MAKING WRITING MEANINGFUL

FOR STUDENTS

_____

A Project

Presented to the

Faculty of

California State University,

San Bernardino

_____

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

Education: Reading

_____

by

Michelle Denise Potter

June 1997

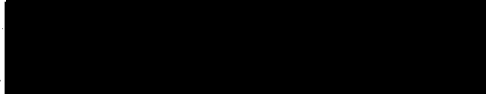MAKING WRITING MEANINGFUL

FOR STUDENTS

_____

A Project

Presented to the

Faculty of

California State University,

San Bernardino

_____

by

Michelle Denise Potter

June 1997

Approved by:

Joseph W. Gray, First Reader

Katharine M. Busch, Second Reader

June 10, 1997

Date

Abstract

The purpose of this project is to provide teachers with meaningful experiences for students to write. The problem I am experiencing with students is that they do not enjoy writing or find it meaningful. Also, students do not edit work before turning it in. In this project, teachers will find experiences to provide students in order to better student's enjoyment of reading and writing. All writing experiences are offered in hopes of improving the writing of students.

The first goal of this paper is to make teachers and students more aware of the role that self-esteem plays in the classroom. Through encouragement, responsibility, and a positive attitude, this goal can be reached. Butler & Turbill (1984), Nystrand (1984) and Smith (1982) state, "As students develop the realization that they can write and they are writers through constant feedback and praise, they also begin to realize that they can read" (p.372).

The second goal is to teach students the importance of risk taking and ownership in the classroom. Risk taking and ownership are a part of students everyday life, but once students realize how they can better themselves as risk takers, the easier their tasks will be. According to Kostelnik, Stein and Whiren (1988) what adults say to children conveys messages of competence or inadequacy.

Finally, the importance of strong roles for teachers

and parents will help to create better writers. In the Author's Cycle, teachers and parents have definite roles that will enhance students in their writing and reading skills. The steps in the Authoring Cycle make for a more meaningful writing experience for students (Harste, Short & Burke, 1988). Teachers are given the task of teaching the Author's Cycle and making sure it is used properly. Parents are taught the Author's Cycle by students, and when homework comes home, it is the parent's responsibility to check the homework and make sure students are following the Author's Cycle.

This project will provide literacy experiences for readers and writers. Each experience provides students an opportunity to follow the Author's Cycle. In following the cycle, students will be given a chance to read, write, share, and revise, at school and at home. Students will find the experiences to be enjoyable and meaningful. All guidelines will be provided.

Acknowledgements

This project would not have been completed without the love and support of my family. Their encouragement and patience kept me going. I apologize for all the complaining. It was definitely worth all the hard work. To my parents, thank you for putting me on this Earth. I love you both. To my sisters, Melissa and Monica, I love you both with all my heart. I appreciate you listening to me and revising this thing for me. You both mean the world to me. If I did it, you can too, but remember, you don't have to!

To my future husband, Brian Russell, you are the best. I appreciate all your patience and kindness. Thank you for being you! You make my life sunny and fun, and I love you for that!

To all those who gave their encouragement and support, I thank you from the bottom of my heart. To all those who weren't so understanding, I'm sorry. School is a tough commitment. I had to do what I had to do.

To all my past, present, and future students, strive to be the best at everything you do. If I did this, I promise you can do anything you put your heart and mind to.

Table of Contents

Introduction

Each literacy experience in this project is to provide a meaningful experience for readers and writers. It is geared toward the fourth grade reading level. The experiences provided are using fourth grade literature.

Since writing is an important factor, students will be given different types of literature experiences in this project. It is not just writing. All the projects are created to be fun, as well as educational. Some examples are story maps, writing newspapers, and cereal box projects.

Communication is a key event in the project. Students will need communication skills to confer with other students, teachers, parents, and family members. This is in hopes of benefiting their self-esteem, building their confidence, and giving them more responsibility.

Communicating through meaningful language is how students learn to read, write, and speak. In these experiences, students will be able to express their thoughts and feelings. Many experiences will involve cooperative learning. Cooperative learning is used in hopes of creating a positive classroom climate.

Statement of the Problem

My project is based on writing and literature. It is important for students to write, read, and speak in the classroom. These three components of language learning intertwine when considering a writing program. Some

students, plain and simple, do not like to write. This makes for a grueling process for them. Others write and are finished in no time, but they haven't really put much into it. And others have no problem with it. One thing I'd like to do is to get students to enjoy writing.

Students often turn in their work without re-reading it. It seems as if students forget about revising, or maybe students don't know what revising is. I would like students to gain a broader view of writing. By this, I mean that I want them to see writing as meaningful to them, not just something they have to do for a grade. I want them to enjoy writing. I am hoping that the Authoring Cycle (Harste, Short, & Burke, 1988) will create better writers.

I believe students really get a lot out of discussions because they get so into them. When we have discussions, students offer different opinions and views of things. This creates better writing for many students because they are able to get different ideas out of the discussions.

Students are able to relate themselves or someone they know to characters. They are able to share their point of view, get someone else's opinion/point of view, and still come out learning something about literature. I like them to think of themselves as characters in literature. It shows they can see each other's view points, while still having their own. In doing this they are given a greater opportunity to get something out of the literature. I have a wide variety of ways to teach so I can reach all learners

in our classroom. Some work, some don't! We discuss

strategies, problems, events, decisions, how things went,

how things could have gone better, what we want to change,

what we want to keep, and more.

All learners have different backgrounds and different

styles of learning. With the wide variety of things we do

in the classroom, most learners needs are met. My teaching

styles are based on my student's needs. I may try

something, and it may not work for my class. It may work

for some and not others. It all depends on the curriculum

and subject area.

I would like learning to be a natural process that is

open to new ideas and many flexible ways. This is true for

students, as well as the teacher. In whole language

learning, everyone is given the opportunity because learning

just isn't a straight out pencil/paper, yes/no, true/false

idea. It is more meaning-centered. It is created for the

learner and by the learner.

The theoretical perspective that drives language

learning in my classroom is very much whole language. I

have always been a whole language theorist, but I wasn't

always practicing whole language. Throughout the past two

years and being in the Reading Program here, I have moved my

perspectives over on the whole language continuum to that of

a whole language teacher. I have been striving to translate

those beliefs into my whole language classroom.

My classroom is on the whole language side of this

continuum for many reasons. My students are very interactive, as we are constantly learning from each other. We are very much a community at work. Meaning plays a part in everything we do in literature. I share my meanings of what I get out of literature, as well as inviting students to share what they get out of literature. Doing this shows students that we all have our own and different backgrounds that we bring with us to the classroom.

Research from Harste, Short, and Burke (1988) has shown that when the authoring cycle curriculum is used as presented and followed specifically, we empower learners to become authors of their own lives. This is something I'd very much like to see in my own classroom. I want students to have meaning in what they say. According to Harste, Short and Burke (1988) the Authoring Cycle demonstrated to writers that their first concern is with the meaning of what they say, not the conventions of writing. They also state that the Authoring Cycle demonstrated the social nature of writing and helps develop a sense of audience as writers read what they have written to an audience, and the audience responds to it. This will hopefully work for my non-readers/non-writers. I want my students to be energized about writing and reading. In order to do that, I have to be successful at teaching them a program that is refined for their learning. This program will include an Authoring Cycle that will work for them, as well as an integration of key core literature for fourth grade that will hopefully

serve as a worthwhile process for them in literature and writing.

Literature Review

In reviewing literature related to the integration of reading and writing in the classroom, three topics emerge as important issues to discuss. The first topic is self-esteem in the classroom, the second covers risk-taking and ownership in the classroom, and the teacher's and parent's role in this integration is the third.

Researchers have demonstrated the correlation between high self-esteem and good learning outcomes. Learners evaluate themselves by what their peers think, what their teachers and parents think, and lastly, by what they think of themselves. If children can think highly of themselves, others will think highly of them as well as their work. In reforming a writing program, sometimes other things also need to be reformed. Reforming student's self-esteem will benefit children in their writing, as well as in their daily life. Along with self-esteem comes a risk-factor. Students worry about being ridiculed in the classroom. It is important for students to be able to take risks in the classroom without fearing peer ridicule. After all, it is a free country, education in public and private schools does not need to include ridicule in the classroom. Along with risk taking, comes a sense of self-evaluation and learning how to evaluate their learning. And finally, along with reforming the students' role in the classroom, the teacher's and parent's role can also be examined. In examining the teacher's role, looking at an integration into reading and

writing is necessary. The teacher's role in an Authoring
Cycle classroom has a set and defined role. This reform
correlates with the student's reform.

Self-esteem in the Classroom

According to Frieland (1992), our young people are
growing up in what many social scientists call the most
negative, problematic, and even neurotic society ever. It
is our job and duty as teachers to help change this.
Believing that this can be done will take work and practice
for many different people. When students are taught about
self-esteem in the classroom, teachers are able to see
higher outcomes in learning. The purpose in teaching self-
esteem is evident. With life the way it is today, children
need to know that they can have a positive self-esteem and
understand how and why it works!

Past research Fredricks (1993), has shown that
encouragement is one of the strongest of the psychological
forces. Achievement (academic, social and emotional) is
determined to a great extent by the amount of positive
encouragement we receive from those closest to us--friends,
parents, and family members. Unfortunately, we often forget
to give children the positive encouragement they need. We
sometimes focus on the mistakes rather than the positives.
As a result, children sometimes begin to question their own
self-worth and abilities. Children are successful as a

result of the quality and amount of encouragement they receive. This is also seen in adults. However, if adults can see this in themselves, adults will be more able to see it in children. They can then focus their encouragement to the areas necessary for each child. Along with encouragement comes a sense of responsibility in the classroom.

Fredricks (1993) believes "some important key areas to focus on deal with three parts of a child's world: responsibility, strengths, and admiration" (p.28). By giving children a sense of responsibility you are showing them that you are confident in their abilities. This can be accomplished very easily in the classroom by involving children in simple jobs, to trusting them to keep their work in a folder.

A sense of responsibility is also taken when you ask students their opinion on something. They know that there is no right or wrong answer, it is an opinion, and it belongs to them! They can help decide on curriculum, classroom procedures, rules, and additional classroom responsibilities. According to Fredricks, a sense of responsibility, no matter how small, encourages the growth of an individual's confidence, which is a plus for a child's self-worth. A child's strengths in the classroom could benefit the child immensely if it were pointed out to him or her by the teacher. A teacher knows at least one strength of all the students in the classroom. In most classrooms,

frequently pointing out what a child does right has the potential of helping to give the individual a higher positive self-esteem. Giving students credit for accomplishing small and large tasks will give them a sense of knowing that a teacher is aware of all accomplishments. Responsibility in the classroom can be attained with admiration in the classroom.

Admiration in the classroom can be accomplished by recognizing children for who they are, not necessarily for what they do (Adler, 1993). Taking time to support the tasks students are involved in will help develop a positive self-concept. Stimulating students' emotional growth is just as important as stimulating their intellectual growth. As teachers, we have a tremendous responsibility to help students become self-sufficient, self-reliant, and self-assured. Encouragement will help all these areas, as well as develop a healthy self-esteem.

Young children continually gather information about their value as persons through interactions with the significant adults in their lives (Adler, 1993). Considering sometimes teachers are with students more than parents are, it is necessary for teachers to be aware of their interactions with children, specifically their verbal interaction. Teachers serve as the mirror through which children see themselves and then judge what they see. If what is reflected is good, children make a positive evaluation of self. If the image reflected is negative, most

of the time, children will deduce that they have little worth. Of course, there are exceptions. Out of these images form the environment for learning in the classroom.

Research has shown that in the classroom, teachers can either enhance or damage attitudes by what they say. Sometimes these manifestations may or may not be of conscious decisions (Blaydes, 1995). The verbal environment includes words and silence--how much adults say, what they say, how they speak, to whom they talk and how well they listen. Verbal environments can be either positive or negative.

Negative environments are ones in which children are made to feel unworthy, incompetent, unlovable or insignificant based on what adults say or do not say to them (Kostelnik, Stein, & Whiren, 1988). According to these authors, there are less obvious behaviors that contribute to negative verbal environments:

1)   Teachers sometimes show little or no interest in children's activities. Whatever the reason, they walk by without comment and fail to acknowledge their presence.

2)   Teachers pay superficial attention to what children have to say. Instead of listening attentively, they ask irrelevant questions, respond inappropriately, fail to maintain eye contact or cut children off.

3)   Teachers speak discourteously to children. They

interrupt children. They expect children to respond to
their own requests immediately, not allowing them to
finish what they are doing or saying. Their voice
tone can be demanding, impatient, or belligerent.

4) Teachers use judgmental vocabulary in describing
children. Typical demeaning labels include "hyper,"
"selfish," "greedy," "uncooperative," "stubborn,"
and more. Teachers use these words directly to
children or to another person within child's hearing.
Students are treated as though they have no feelings,
they are invisible, or deaf.

5) Teachers rely on giving orders and making demands
as their number one means of relating to children.
(pgs. 29-30)

On the other side of this negative environment, these same
authors see characteristics that contribute to a positive
verbal environment where the children are valued in the
classroom. Adults create a positive environment when their
verbal exchanges with children have the following
attributes:

1) Teachers use words to show affection for students
and sincere interest in them. Teachers can do this by
simply greeting children in the morning.

2) Teachers send congruent verbal and nonverbal
messages. Smiling or giving a pat to reinforce praise
shows regard for children.

3) Adults extend invitations to children to interact

with them. When children seek them out, teachers
accept the invitation enthusiastically.

4) Teachers listen attentively to what children have
to say. Interest can be shown through eye contact,
smiling, nodding.

5) Teachers use children's interest as a basis for
conversation. They speak with them about the things
students want to talk about. (pgs.30-31)

According to Kostelnik, Stein and Whiren (1988) what adults
say to children conveys messages of competence or
inadequacy. They believe "through their verbalizations
teachers create a climate in their classroom that is called
the verbal environment, a key factor in the degree to which
children develop high or low self-esteem" (p.32). The
authors believe that attempts to follow the guidelines
stated above will help children to feel good about
themselves and see the teacher as a positive presence in
their lives.

Hand in hand with this focus on self-esteem comes the
issue and importance of risk taking and ownership in the
classroom.

Risk Taking and Ownership in the Classroom

According to Sturdivant (1992) students learn language
and learn about language through active participation with
language. Collaboration, risk-taking, and ownership of

reading and writing are essential in this active
participation.

Butler & Turbill (1984), Nystrand (1984), and Smith
(1982) state "As students develop the realization that they
can write and they are writers through constant positive
feedback and praise, they also begin to realize that they
can read" (p. 372). In addition, they become more
independent and responsible. A simple thing that can be
done to help students is to make charts listing the steps in
reading and writing. These can include strategies for
reading, the writing process, and more. When students are
in need of help, the teacher can refer them to the chart.
This demonstrates the importance of students being more
independent learners and encourages functional use of
environmental print. Ownership can also be attained in
other ways.

According to Sturdivant, allowing students a choice in
topics also helps students to feel ownership of their
stories. Students can use wordless picture books to help
provide them with structure. Once they are provided with
enough structure, they become sure of themselves as authors.
They eventually come to invent their own stories. A major
time of risk-taking in the classroom is in sharing the
books, stories, poems that students have created. Having
children demonstrate how they accomplished their product is
a good way to break the ice, as well as have other children
learn from their example. Recognizing the author and asking

questions about the book or the process used to get to the finished product is a great boost for students. Sometimes students are able to see the connection of reading and writing on their own through this simple process.

Another wonderful way for children to take risks while showing ownership for what they've done is to have them publish their books with a section "about the author." This encourages them to share a little bit about themselves and be proud of their work as authors. It is just like the authors of published books do on the covers of books. If students already know that their classmates are going to be excited about reading this section about them, they may be more focused on their writing.

The research of Harste, Short, and Burke (1988), shows that students also take ownership and are proud of their accomplishment when their work is a collaboration, for example, writing a cookbook, a book, or a collection of poems. This shows students that they are all doing the same kind of work. When they present their individual piece, it isn't as threatening, everyone is basically on the same wave length of what they created together. A great example of publishing is a weekly poem. If students know that every week they must present a poem in front of the room, it makes it easier because everyone has to do it. It becomes routine.

Ownership can also be defined affectively (Valencia, 1990). The author believes that many students develop the

skill but not the will to use literacy. In other words, the problem in many cases is that students can read and write but do not choose to do so on their own. This can be seen through silent reading, their assessments of their own reading and writing, their actual writings, and more. Students with a positive attitude about literacy value literacy and understand how it can be useful and enjoyable in their daily lives. Students with the habit of using literacy make reading and writing a part of their everyday routines in school and in the home. For example, they read on their free time, they write a list of what they need to take to school, they make notes of their homework. Ownership and the affective dimensions of literacy have an important place in the curriculum of today's elementary schools. Encouraging and assessing student's ownership of literacy is a necessity in creating a positive attitude about literacy.

Another way that students can show ownership through their work is through cooperative learning. This organizes students into teams in which members are responsible for others' learning as well as their own (Smith, 1989). They encourage and help each other and convey to one another the sense that learning is important, valuable, and fun (Slavin, 1983). This kind of shared learning gives students the opportunity to engage in discussion, take responsibility for their own learning, and thus become critical thinkers.

Finally, research of Wilson (1992) initiates the

concept that a great way for students to become risk-takers
and show ownership in their work is for them to be
evaluators. Involving children in self-evaluation is one
way of monitoring their progress over periods of time.
Rarely does the evaluation vary from what the teacher would
provide. Although this may take some work and practice,
children can eventually learn to become evaluators. At
first, it will be a risk in that they are not used to
evaluating themselves. They will learn how to look for
progression, strengths, areas of concerns, likes, dislikes,
even behavior.

The actual measurement of self-esteem, self-evaluation,
and risk-taking will be seen in several different ways. An
actual change in students will be seen. This can be seen
through their portfolio. If a sample of student work is
taken at the beginning, middle, and end of the year, a
growth should be seen. If the reform really works, a change
in reading and writing will be observed by the teacher. An
instrument that will measure change is self-evaluation.
Students will have to evaluate their own reading and writing
from the beginning of the year and throughout the year.
This can be done by actually tracking their work and looking
at different samples from the beginning of the year to the
end. It can also be done by having them write about their
changes or through oral interviews. For the most part, a
change will be apparent.

The next aspect that ties in with self-esteem and risk-taking and ownership is the teacher and parent role in the author's cycle and the classroom. This aspect is pertinent to the other two aspects in that the teacher is the one who has to teach and make the Author's Cycle come alive in the classroom.

The Teacher's and the Parent's Role in the Authoring Cycle

The steps in the Authoring Cycle (Harste, Short & Burke, 1988) make for a more meaningful writing experience for students. The steps in the Authoring Cycle are very specific. The Authoring Cycle has a curricular frame that goes through six detailed steps. They are: Life Experiences, Uninterrupted Reading and Writing, Author's Circle, Self-Editing, Editor's Circle, and Publishing/Celebrating Authorship.

Life experiences is the first part of the cycle. This is started with announcing to the class that they will publish their writing. The authors believe that a good starter is a class magazine or newspaper, because it deals with getting to know one another. An activity called "Getting to Know You" supports the children's development in this first step. Children are to interview someone else in the class for their writing. In the interview, children are asked to jot down some questions that they wish to ask the person they have elected to interview. Children are

encouraged to take notes during the interviews and to use the notes in writing their rough drafts.

"Getting to Know You" can be introduced by reading an example of the kind of article a student of the same grade level has written. After reading this selection, the teacher would share the procedure used in writing the article. The teacher would let the class know that the author took some notes, wrote a rough draft, took this to Author's Circle, got some new ideas, revised, and finally sent it to the Editor's Table where it was reread, proofed, and finally typed for publication. The teacher would emphasize how when writing takes place, a lot of changing, adding, and moving around happens. Harste, Short and Burke (1988) reminds us that students must also understand that sometimes a final draft looks quite different from the first draft.

Once "Getting to Know You" has been introduced, the activity is ready to begin. Students can then pair up and conduct their interview, and if time permits, begin their first drafts.

Once "Getting to Know You" has been introduced, Harste, Short and Burke (1988), believe the second step of the cycle is ready to come into play. The authors believe children should be given uninterrupted time to conduct their interviews and to begin to draft their articles. Having a period of time each day for uninterrupted reading and writing is the key to a successful reading and writing

program. The success comes through because children get used to routine. They know exactly what they are supposed to do daily, they understand what is required of them, and they are ready to work.

Several instructional strategies are taught at this time to support students as they move toward choosing and writing their own topics during uninterrupted writing. One is to have students write down a list of possible writing ideas. Listing experiences and ideas to write about gives students a jump on their thinking. They can then brainstorm other ideas that they can have knowledge in. They can use these lists to choose the topic they want to begin writing their first piece. These lists are kept in the student's Author's Folder so that ideas can be added. The lists are made as soon as students finish their interviews, that way while they are waiting to meet in Author's Circle, they have something to do.

During "Work Time," students are seldom engaged in the same activity. Instead, they are engaged in various kinds of reading and writing experiences, as well as in Author's Circle or Editor's Table. Also during "Work Time," teachers will be constantly introducing new invitations for reading and writing activities. Uninterrupted reading and writing experiences can include Pen Pals, Journals, Reader's Theater, Written Conversation, Picture Setting, stories that students choose to read or write about on their own topics, and more.

Next, all drafts of formal writing experiences are dated and kept in a manila folder with the child's name on it. This is called the Author's Folder. This folder is strictly for writing. It is kept separate so that children know and understand how important their writing is. A special box labeled "Author's Folder Box" may be a way to distinguish this folder different from other work. If the folder is played up as important, and they are made to feel that they are really authors, the folder will then be a success.

Harste, Short and Burke (1988) show that the "Author's Folder" supports the role of the author as a decision maker in choosing what to write, how to write, and how long to write. Authors may use the folders to revisit past drafts, to continue work in the present, and to plan for future drafts. The folder serves as an organizational support that authors need for writing over time.

The folders can also provide a cumulative record of the author's pieces of writing, both published and unpublished, throughout the year. The folder gives both students and teachers a way to monitor growth over time in the writing process and mechanics. Students will be able to learn how to evaluate their own writing using the folder. Finally, the folder can also be used for conferencing, and evaluations can be kept in the folder at that time. "Author's Folders" are very important in this circular process. They represent the past, present, and future.

"Authors' Circle" is introduced as the next step in
the process. It is introduced as soon as three or four
students have a complete rough draft that they are ready to
think more about with other writers. In "Authors' Circle,"
authors read their drafts to the groups for their reactions.
This is an important step because students need different
point's of view. They need the positive reinforcement of
their peers. This step also helps to prepare them for
celebrating their authorship. The focus of the circle is to
respond to the meaning of the writing, not the spelling,
mechanics, or neatness.

"Authors' Circle" helps students to develop a sense of
audience. It helps them communicate better as writers.
Everyone who comes to "Authors' Circle," including the
teacher, must have a draft of writing. This shows students
how important writing is. If students see that their
teacher is writing, it will hopefully give them the
motivation to write. Often this is a draft that the writer
is considering publishing. The author also has to like the
writing, but the author wants to think more about it.

"Authors' Circle" is under the direction of whichever
author is presenting a piece. The presenting author shares
the piece of writing, tells what he or she particularly
likes about it, asks if it is clear, and identifies sections
that are weak and that require the group's suggestions for
improvement. The other authors offer supportive criticism.
Other authors demonstrate that they have listened to and

heard the author's meaning.

Through conferring with others, authors learn how to explore meaning with an audience and how to think critically about their writing. Authors expand their knowledge and world as they hear the writing of others'. "Authors' Circle" grows out of a real need for authors to communicate with others, to understand readers' perspectives, and to expand and clarify the ideas they want to express through writing. It also offers authors different kinds of meanings to think about and explore their ideas with others.

Self-editing is the next step once authors leave an "Authors' Circle." Often they are able to see some semantic revision and self-editing in their rough draft. They then submit it to the Editors' Table. Most authors make semantic revisions of their writing based on the suggestions made during "Authors' Circle" and then edit for conventions, such as spelling that they noticed as they read their piece to themselves and others.

When authors wait to revise their pieces until after "Authors' Circle," they can consider in private the comments and suggestions that were made during the circle and not feel forced to make changes. Once authors have revised, they may want to take it back to the circle for a second revision, this is encouraged. Once authors are satisfied with their drafts, these drafts are submitted to Editors' Table. The next step in Harste, Short and Burke's (1988) cycle is ready to begin.

Finally, the writing comes to the Editors' Table. Editing is only needed when something is going to be published for an audience. When authors serve as editors of others' writings, they begin to understand the importance of conventions for reading. Once a student has revised and self-edited a writing, it is put into the Editors' Box to be taken to the Editors' Table. Editors' Table is a physically identifiable area in the classroom. The physical presence of the area is important. Good things to include are things like a dictionary, a thesaurus, pens, pencils, markers, charts about editing and revising, and a sign reading "Quiet! Editors at Work." If these things are part of the table, authors will understand the importance of the table and see that the main function of the table is to edit.

Usually, students volunteer to serve as outside editors for one week. Three to five students serve in a week. Everyone in the room gets a turn. The editors will have limited time to work on their own work. Editors read through the work looking for semantic and conventional changes. The editor may discuss the piece with the author. The final editing concerns are with spelling.

A whole class lesson spread out over a few days will probably be required to learn/teach the steps of Editors' Table. Different students may require more help and understanding in different areas, this is understandable. Teachers need to remain flexible. From Editors' Table, the writing goes to final typing.

Once the writing is published, the main or most important form of celebrating is taken care of. However, there are many other ways to celebrate writings. This can be done through group and individual books, newspapers, class magazines, displays, posters, games, invitations, and announcements. Other ways include having authors go to other classrooms to share a published book, sharing in the room, making a play, and video taping.

Publication and celebration of authorship give students the chance to present their writings to other class members and to feel the satisfaction of successfully communicating with the audience. Presenting their work to others encourages them to continue writing and moving through the authoring cycle. Celebrating authorship is also essential in providing demonstrations to other authors of new ideas and strategies that they might use in their own writing. The celebration of authorship brings both an end and a new beginning to the cycle as it offers students to engage in the cycle.

This final stage in the cycle is a wonderful experience for authors. They are able to feel success in their writing and accomplishment in their task as this last stage in the process is finally attained.

Author's Cycle is very much set at each student's own individual pace. The teacher's major role is to establish a learning environment that encourages students to take the risk of pursuing tensions rather then only looking for

further support for beliefs they already hold (Harste, Short & Burke, 1988). Some students may hesitate to pursue things and instead search for the "right" answer. In writing individual things, when it is not researched, students need to know that teachers are looking for meaning, not a "right" answer. This may take some time with each individual student's thinking. This is okay. This helps with their creativity and curiosity.

An important role of the teacher is that of an organizer and resource person. Teachers provide students with a wide variety of authors. This can be done by bringing in books by different authors, reading different authors to students, having an author come to talk with the class, or the teacher sharing his/her favorite authors. If students have access to different authors, their writing will improve and be more creative. Humphrey (1990) has shown that schools need to place a priority on providing appropriate numbers of current and useful books in libraries. Most students learn how to read. Whether they do read depends on many factors, one of the most important factors is whether there are interesting and useful books to read. If we want students to be successful at writing, one step we have to take as a resource person is to have books available to their appropriate needs.

All children can write if the teacher adopts an encouraging and supportive role (Graham & Harris, 1988). Students have to feel safe in their writing in order to feel

valued as a writer. This can be established with positive feedback, modeling writing for them, collaborative writing, seeing other author's writings, analyzing their own writing, peer writing, and more. It is essential for teachers to write in the classroom. If students see their teacher writing, they may feel more comfortable in their own writing. This includes using the writing process. Teachers can write and publish books for the class library. The teacher who is involved in the process model by writing and sharing compositions with students demonstrates the value of writing and gains insight into the writing process from the student perspective (Kean, 1983). A teacher's perspective as a writer enables the teacher to provide insights into the writing process that non writing teachers may not possess (Roop, 1990).

Literature groups also help to produce successful writers. When a teacher and students engage in dialogue in literature study groups about a work they have all read, they open up a way of knowing the world to their students (Eeds & Wells, 1989). In the literature group, the teacher is a participant in a book group. It is not a group with predetermined correct answers. It is a sharing of difficulties, insights, wonders, and speculations that any reader, including the teacher, has about the book (Eeds & Peterson, 1991).

Another important role for the teacher is to demonstrate to writers that their first concern is with the

meaning of what they want to say, not with the conventions

of writing. Students are to be aware of writing as an

ongoing process. This process may require revisions to

clarify the meaning of the writing. Writers know that they

are writing for an audience, not just because the teacher

wants them to. "Children learn best through free

imaginative writing for which no corrections are made"

(Roop, 1990, p.282). This may be a hard task to accomplish

at first, but with time it will get easier. Once the actual

authoring cycle comes into play, students will see that the

meaning of their writing is what is important, not the

conventions of their writing.

The teacher plays the essential role of setting the

author's tone for author's cycle to begin. The main goal of

the teacher is to set a supportive, non threatening

environment for authors. This can be accomplished by

sparking ideas for students. For example, asking questions,

brainstorming together, sharing experiences, providing

topics, and scattered sparks so that students will turn the

sparks into stories. Through encouragement, questions and

insights, students will feel ready to write on their own

(Roop, 1990).

Integrating reading and writing in the classroom is

something most teachers probably do both intentionally and

unintentionally. Different strategies will benefit students

writing and make for more success in their writing and

reading. Basic to the concept of holistic teaching are the

tenets that literacy instruction needs to be relevant, serve a real function or purpose, and be meaningful to the language learner (Goodman, 1986).

One activity that meets these requirements for literacy growth is writing and receiving personal letters from a pen pal. The concept of pen pals is not new. However, projects involving pen pals have demonstrated added benefits. Projects involving school children and senior citizens, as well as, peers of other races have resulted in positive relationships and increased understanding and respect between partners and groups as a whole. Pen pal projects with students in different countries have increased awareness in global issues, ethnic diversity, cultural pluralism, and interdependence (Peters, 1985). E-mail is a motivation for written communication as well as practice in technology (Rankin, 1992). In addition, pen pals have been used within teacher training programs to observe growth in students, provide opportunities to model and encourage writing development (Burk, 1989). It is also believed that written interaction in the form of dialogue journals benefits a variety of students, including students with learning disabilities and English as Second Language students (Young, 1990). All of these situations are likely to increase motivation to write better and to write more.

Along with pen pals comes the idea of writing through tales. Past research (Bush, McCall and Thompson, 1992) shows that writing tales integrates reading and writing

across the curriculum by stimulating higher-order reading skills, research, and written and oral expression. Authors believe the activity also effectively heightens multicultural awareness as students try to apply the basic plot structure of a tale to diverse cultural settings. The same steps as the Authoring Cycle are followed, but in the prewriting step, a version of a tale is read and information about the tale is gathered, so that these general characteristics are used to create a tale of their own.

Writing Buddies is another way that teachers can get students involved in writing and reading. Writing Buddies is a process where pairs of writers take turns reading their works in progress aloud to their partners. When the writers read their work aloud for the first time, they revise and edit orally. The writing buddies listen and respond. A peer-writing checklist can increase the effectiveness of useful feedback and reduce cruel and unnecessary responses (Cummings, 1991). These are some checklist example questions: "Do I have a beginning?" "Do you understand everything I've tried to say?" "Is each sentence complete?" "Do I have an ending?" (pg. 54).

Parent Involvement is also a way to integrate writing and reading. Patrice Goldys (1990) has a wonderful workshop called "The Write Stuff." In her workshop, a parent-child Writer's Workshop is set up on a school night. The purpose of the workshop is a learning venture for parents and children together as allies in writing and reading. Ideas

that are brought out include having students and parents

write down messages as a way of communicating, notes,

dictate a shopping list to them, post a mini-message board

by the phone, create cookbooks together, play simple writing

games, and many more. Most importantly, she spoke about

having the "Write Attitude," "12 Write Ideas," and the

"Write Place."

The Write Attitude consists of the following ten ideas

that Goldys believes are beneficial to students with

parental involvement in these ways:

1. Write to your children. Put notes in lunch boxes,

book bags, under pillows, on the TV.

2. Let children see you write. This means everything:

letters, memos, lists, cards.

3. Write with your children. Let them see you make

mistakes and revise. They'll realize that writing takes

time, and that rewriting is sometimes necessary.

4. Talk with your children before they write. Probe,

prompt, praise, and question them to help them process

the knowledge they already possess.

5. Encourage your young author to draw. Drawing tells

stories and expresses feelings.

6. Encourage your children to take risks with writing.

Young writers need to experiment with new words and to

have faith in their ideas.

7. Let your children know they have something to say.

They need to realize they are worthy and have skills,

accomplishments, and feelings that are worth writing about.

8. Emphasize the fun of writing. Help your children discover the joy of accomplishment.

9. Listen to your children read their writings. Offer praise and support their efforts and accomplishments.

10. Read to your children. Read books, stories, magazines, comic strips, poems. The more children are exposed to other people's writing, the more background they'll have for their own. And encourage your children to read. (p. 60)

Goldys' Write Ideas consist of twelve ideas for parent and children:

1. Dinner Wishes. Give your children paper plates on which to write menus for their favorite dinners.

2. Dinner Riddles. Write a riddle about what you're serving for dinner and have the children write their guesses. Whoever's right gets extra dessert.

3. Chore Chart. Post a "Help Wanted" sign so sometimes-hesitant helpers can list specific household chores that need to be done.

4. Prose and Poetry Place Mats. Give each child paper to create a place mat to decorate with writing.

5. Calendar Capers. Set up a weekly calendar with space for children to write daily reminders about activities and special events.

6. Winning Words. Have your child write down their

big accomplishments. Seeing their accomplishment on paper makes it an even bigger accomplishment to them.

7. Creative Cards. Instead of buying cards, have your child create their own cards for special occasions.

8. Personal Postcards. Keep a box of postcards from trips or outings. Encourage children to write to a friend or relative.

9. Writing Wrap. When giving a gift, have children decorate plain paper with messages to fit the occasion.

10. Arrival Surprise. Have children make a welcome-home note for Dad or Mom.

11. Midday Memo. Make some "memo" paper and suggest that your children write notes to put in Mom or Dad's briefcase or lunch box.

12. Have a Nice Day Diary. Before a child's bedtime, write together in a journal about the events of the day. (p.60)

Finally, Goldys' Write Place consists of helping children to feel comfortable about writing by setting aside a special area at home. The area should include pencils, pens, crayons, chalk, writing paper, a stapler, tape, glue, and decorative papers of various sizes, shapes, and colors. Store these materials on a section of a table, dresser, desk, in a set of shoe boxes, in a bedroom-door shoe holder, or in movable trays in a corner (p.61).

Goldys believes that if teachers encourage parents and students to write together at home or school, a common fear

can become a common bond.

Ultimately, with all three aspects, self-esteem, risk-taking and ownership, and the teacher's/parent's role in the classroom, the most important factor in all these is to make sure that students are in an environment conducive with learning. When tying all these together, that very thing happens. All of these aspects support the changes the reform of this project addresses.

Goals and Limitations

Goals

All experiences in the project are to be used with three core literature books for fourth grade students. The books include: <u>Charlotte's Web</u> by E. B. White, <u>Island of the Blue Dolphins</u> by Scott O' Dell, and <u>By The Great Horn Spoon</u> by Sid Fleischman. The goal of the project is to provide students with meaningful writing experiences. This goal will be met by guiding students through the Author's Cycle. Guidelines will provide teachers and students with experiences that correlate with the literature books.

Students will be given opportunities to work alone, in partners and in cooperative groups. Students will do the work in the classroom, as well as at home for homework. Another important goal of this project is to increase students pleasure in literature and writing. With providing meaningful experiences in reading and writing, I am hoping to open up a new understanding of the writing process. The Author's Cycle is a requirement in understanding and accomplishing the goal . It is also important to build a communication between students and teachers and students and parents. I am hoping that students will experience the pleasure of writing and expand on their own personal writing and literature.

Limitations

The first limitation is the focus on intermediate

reading and writing skills. It promotes intermediate reading and writing literacy. Lower grade students may find the learning level difficult.

The second limitation is that the teacher follow the explicit steps of the Author's Cycle. In order to enhance student's learning, a requirement of the Author's Cycle is that it is followed and used faithfully. It can be used with any assignment in the project.

The third limitation would be that it is a commitment from the teacher. It is essential that the teacher be committed to working on self-esteem, risk taking, ownership, and responsibility skills in the classroom with students. Taking minutes out of everyday to support students in a way that may not have been done before is a commitment.

The final limitation is the assessment. Students, teachers, and parents will be asked to assess writing and progress that students have made in writing. For example, the student may have to assess how their writing has changed since using the Author's Cycle, and teachers may have to observe changes in writing and reading.

Responses from the evaluations will determine which lessons may need changes or replacing.

Appendix A

Introduction to the Project

The Authoring Cycle

The Authoring Cycle makes for a meaningful writing experience for students. The steps in the Authoring Cycle are very specific. The Authoring Cycle has a curricular frame that goes through six detailed steps. They are: Life Experiences, Uninterrupted Reading and Writing, Authors' Circle, Self-Editing, Editor's Circle, and Publishing/Celebrating Authorship. Here is a brief overview of how the cycle works. For a more detailed description, see Harste, Short, and Burke (1988) in the reference section of this paper. This overview is set up for a person who has never used the cycle before. It starts out by teaching students how to use the cycle. If this overview is not needed move to page 41.

Life experiences is the first part of the cycle. A good starter to this step in the cycle is through doing an activity called "Getting to Know You." This activity supports students development in the first step. Children are to interview someone else in the class for their writing. In the interview, children are asked to jot down some questions that they wish to ask the person they have elected to interview. Students are encouraged to take notes during the interviews and to use the notes in writing their rough drafts. The teacher should emphasize that when

writing takes place, a lot of changing, adding, and moving around happens. Once "Getting to Know You" has been introduced, the second step of the cycle is ready to come into play. Students should be given uninterrupted time to conduct their interviews and to begin to draft their writings. Having a period of time each day for uninterrupted reading and writing is the key to a successful program.

During this "Work Time," students are seldom engaged in the same activity. Instead they are engaged in various kinds of reading and writing experiences, as well as in Authors' Circle and Editors' Table.

"Authors' Circle" is introduced as the next step in the process. It is introduced as soon as three or four students have a complete draft that they are ready to think more about with other writers. In "Authors' Circle," authors read their drafts to the group for their reactions. This is an important step because students need different point's of view. The focus of this circle is to respond to the meaning of the writing, not the spelling, mechanics, or neatness. Through conferring with others, authors learn how to explore meaning with an audience and how to think critically about their writing.

Self-editing is the next step once authors leave the circle. Often they are able to see some semantic revision and self-editing in their rough draft. They then submit it to the Editors' Table. Most authors make semantic revisions

of their writing based on the suggestions made during Authors' Circle and them edit for conventions, such as spelling that they noticed as they read their piece to themselves and others.

When the writing comes to the Editors' Table, it means it is something that is going to be published for an audience. When authors serve as editors of others' writing, they begin to understand the importance of conventions for reading. Usually, students volunteer to serve as outside editors for one week. Three to five students serve in a week. Everyone in the room gets a turn. Editors read through the work looking for semantic and conventional changes. The final editing concerns are with spelling. Here is where parents can come into play, students can take their writing home for final editing.

From Editors' Table, the writing goes to final typing. Once the writing is published, the main or most important form of celebrating is taken care of. However, there are many other ways to celebrate writings. This can be done through group and individual books, newspapers, class magazines, displays, posters, games, invitations, and announcements.

Publication and celebration of authorship give students the chance to present their writings to other class members and to feel the satisfaction of successfully communicating with the audience. Presenting their work to others encourages them to continue writing and moving through the

Authoring Cycle.

Introduction to Literacy Experiences

All experiences are to be used with three core literature
books that I use with my fourth grade students. The books
are Charlotte's Web by E. B. White, Island of The Blue
Dolphins by Scott O'Dell, and By The Great Horn Spoon by Sid
Fleischman. All experiences are designed to create
successful writers. All writings should take writers
through the editing process. I selected the Authoring Cycle
for this process. I am hoping that with the experiences I
created for students the literature will come alive.

The first four experiences in Charlotte's Web are
cooperative group experiences. All of them require students
to write. Make sure that students go through the Authoring
Cycle each time that they do an activity. The next three
activities are poetry, first impressions, and the
newsletter. I usually explain all assignments first.
Everyone has to do the first impressions experience, then I
give students the choice of doing one or the other for the
poetry and newsletter. These experiences usually run us
three to four days. Remember: different students enjoy
different things, giving them a choice will make them take
more responsibility with the experience and enjoy it more.
The last experience, the shoe box, is a homework assignment.
I usually run off the exact paper that explains the
assignment, explain it at the end of the day, and give them

one week to do the assignment. Students present five a day. It is fun, and they enjoy seeing everyone else's work. I make a chart of the describing words. We are able to see all the words that overlap and are similar/different.

The first two experiences in <u>Island of the Blue Dolphins</u> can be used in small group situations. The mini-poster is an activity that will take a few days. The analysis will also take a few days and may be a bit tougher for students. This experience may need some deep discussion beforehand to get students thinking on the right track. The mobile and the collage are homework activities. I give students the two experiences and let them select one. I usually give them one week to do it. The next four experiences are done in partners. They all have to do with drawing and writing. I usually pick two activities every year to do with the book. I let them do the experiences in partners so that they can work and think together. I think that sometimes two brains make things clearer for students. This gives them a chance to problem solve, decide who is going to do what, work together, and compromise. Some students may want to do it on their own! The next five activities have to do with writing. I usually pick 2 writings and the grammar poem every year. I select one day where all morning all we do is go to centers. Students spend about thirty minutes at a center. Two of the writings and the grammar poem make up three centers. I also have an art center and a cooking center. Ordinarily, they will

begin a writing, but they do not finish it. They put it in their writing folders as a piece for them to work on during writing time.

The story map for <u>By The Great Horn Spoon</u> is the first thing we do when we start this literature book. This is a whole class experience that we do every time we read a chapter. The story maps are not to go home. It turns out to be a wonderful evaluation for the book. The next two writings are done as a whole class experience also. We do these during our writing time as they come up in the chapters. The create, demonstration, and analysis are done in partners. Students are given two days to work on these for about forty-five minute intervals. On the third day, we begin our presentations. These are also done as they come up in the chapters. The drawing/applying and the listing/drawing are done when we finish the book. These are done in cooperative groups. They turn out to be great bulletin boards. The cereal box project is also done when we finish reading the book. It is a homework experience. Students are generally given a week to do it. Students seem to enjoy the cereal box project. I always get positive feedback from them on this activity. The boxes always seem to turn out wonderful, with great color, detail, and information.

I believe all experiences are teacher friendly and can be taken through the Authoring Cycle. They have all been used many times. They are meant to be fun and meaningful

for students. Don't forget use the Authoring Cycle always!!

Literacy Experiences

<u>Charlotte's Web</u>

by E.B. White

<u>Farms</u>

Purpose: Cooperative group work develops self-esteem using collaboration. When students know that they must present, they are aware of the risks they must face. Authoring Cycle must be used for the questions.

Experience:
Three students in a group.

List four kinds of farms. Circle one kind that your group would like to report on.

Have each person take a different question and find the answers to it.
>   1.   Which states might have this type of farm?
>   2.   What animals might be on this farm?
>   3.   What kinds of machinery and buildings might this farm have?

Together decide how your farm is important to people, and how it is similar to and different from the Zuckerman farm in <u>Charlotte's Web</u>.

With your group, draw a large mural of your farm.

Have all the information you came up with written on the back of the mural.

Be ready to present your mural and your facts!

Adapted from: Greco, M. (1992). <u>Literature Notes:</u>
                <u>Charlotte's Web</u>. Torrance CA:
                Frank Shaffer Publications.

Charlotte's Web

by E.B. White

Character Traits

Purpose: Explain to students the importance of revisions
and changes in the television world. This is similar to the
printed work. Television work has to perfect or close to
perfect! Discuss this first. Use the Authoring Cycle.

Experience:
Discuss in a group of 4-5 the different character traits of
Charlotte, Wilbur, and Fern.

Put all these comparisons down on a chart.

Make up questions that a TV news reporter would ask about
Wilbur's story.

Each member of the group must pretend they are Templeton and
tape record a TV news interview with a reporter covering
Wilbur's fantastic story. One group member is to describe
one character.
The reporter is asking each Templeton questions about the
three different characters.

Adapted from: Engine-Uity. (1980). Charlotte's Web
                 Porta-Center Kit. Phoenix AZ:
                 Publishers of Educational Materials.

<u>Charlotte's Web</u>

by E.B. White

Writing and Performing

Purpose: The new adventure must go through the Authoring Cycle. Creating together makes the work a collaboration. Make sure all students give at least two sentences/ideas for the new adventure this will make risk taking easier. Every student must be a part of the skit.

Experience:
Create a new adventure for Wilbur and Charlotte's three children who choose to stay with him. It must be more than one page long.

In a group of 4-5, put on a skit.

Adapted from: Engine-Uity. (1980). <u>Charlotte's Web</u>
                 <u>Porta-Center Kit</u>. Phoenix AZ:
                 Publishers of Educational
                 Materials.

<u>Charlotte's Web</u>

by E.B. White

Friend Poem

Purpose: Poem must go through Authoring Cycle. Being able to think about friends on a different level is a benefit to one's self-esteem, knowing that they have to present the poem is a risk for students. Once they hear positive reinforcement, the risk won't seem so bad.

Experience:
Write a poem about a friend.

Think about words that describe a friend. List these words.

Use these words to write a poem about this friend.

Follow this pattern:

Lines 1 and 5-a friend's name

Line 2-list of things this friend likes to do

Lines 3 and 4-words that describe this friend

Now write a poem using the pattern above for the kind of friend that Fern was.

Be prepared to read one of your poems aloud to the class.

Draw a picture to go with one of the poems.

Adapted from: Greco, M. (1992). <u>Literature Notes:</u>
                <u>Charlotte's Web.</u> Torrance CA:
                Frank Shaffer Publications.

Charlotte's Web

by E.B. White

Story Maps

Purpose: Making each student responsible for sharing an element has the possibility of increasing self-esteem. When students know they have to present, they can prepare. Writing must go through Authoring Cycle. Actually doing two things here, recalling and using their knowledge from the story and also creating a product relating to the story.

Experience:
Identify the story elements of Charlotte's Web: setting, main characters, problem and solution.

In groups of 4, make a story map on chart paper.

Be creative, using words and pictures.

Each student should be prepared to share one element of the story map.

Once you have heard all other story maps, discuss with your group whether you should change your elements for your story map. Make the changes if necessary.

Adapted from: Greco, M. (1992). Literature Notes: Charlotte's Web. Torrance CA: Frank Shaffer Publications.

Charlotte's Web

by E.B. White

Newsletter

Purpose: Remind students of the importance of printed work. Newspapers, magazines, printed publishing should never have mistakes. When a writing is published with an author's name, the writing should look perfect because the public is going to see it, and that person's name is on the line. Think about risk taking and student's self-esteem here. They don't want their self-esteem damaged because of silly mistakes! Use the Authoring Cycle!

Experience:
Determine why Charlotte's Web continues to be popular with children and adults.

Write an editorial for a school newsletter about this.

Adapted from: Engine-Uity. (1980). Charlotte's Web
                   Porta-Center Kit. Phoenix AZ:
                   Publishers of Educational
                   Materials.

<u>Charlotte's Web</u>

by E.B. White

First Impressions

Purpose: Sharing ideas is a collaborating activity.
Thinking of others in different ways is a risk in itself,
but sharing it makes it an even bigger risk. This activity
calls for come real analysis. Discussion about Wilbur and
Charlotte will benefit the class. Try to think of an
example of your own that relates to the same idea.

Experience:
Think about the first impressions that Wilbur had about
Charlotte. (She's bloodthirsty, fierce, and scheming. She
is pretty, but how can I learn to like her?)

Now think about your first impressions about someone or
something. Share them.

Write your first thoughts inside a thought bubble.

Below the thought bubble, draw yourself thinking.

Under the picture of you, write what you learned was
different from your first impression.

Adapted from: Greco, M. (1992). <u>Literature Notes:</u>
                    <u>Charlotte's Web</u>. Torrance CA:
                    Frank Shaffer Publications.

<u>Charlotte's Web</u>

by E.B. White

Shoe Box Project

Purpose: The actual box can go through the Authoring Cycle because it is a multi-modal activity.

Experience:
Materials Needed: Shoe box, paper, glue, crayons, colored pencils, markers

Directions:

1. Cut off one long side of the shoe box.

2. Cover the box with paper.

3. Decorate the background to look like Zuckerman's farm.

4. Draw, cut out, and color farm animals on Zuckerman's farm.

5. Glue animals in box.

6. You may want to glue rocks, branches, or pebbles in box

to make it look real.

7. Think of describing words for your box. Make a list of those words.

8. Be ready to present your box in class.

9. We will make a list of all describing words on chart paper.

    Developed by: Michelle D. Potter

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Analysis

Purpose: Collaborating creates a successful product. Make
sure to use the Authoring Cycle. Give a clear example of
one of the types of conflicts first. This will help
students to get an idea of what is expected from the group.

Experience:
In cooperative groups examine the story for types of
conflict (example man vs. man, man vs. nature).

Think of two more types of conflict.

think of two events from the story for each type.

Make a wall chart of your findings..

Adapted from: Engine-Uity. (1986). <u>Island of the Blue</u>
<u>Dolphins Porta-Center Kit</u>. Phoenix
AZ: Publishers of Educational
Materials.

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Animal Research

Purpose: Collaborating can have the result of some fine work. Working together helps create a support system.

Experience:
Cooperative groups or pairs.

Make a mini-poster showing creatures that were on the island.

Gather information about an animal.

Draw a picture of the animal in the center of a piece of construction paper.

On the sides of the paper give a description, food, characteristics, and habitat.

Animals to research could include the following:

sea otter	red fox	white bass
abalone	gray mouse	whale
sea gull	devilfish	hummingbird
mussel	starfish	blue jay
sea elephant	scallop	pelican
dolphin	cormorant	seal

Adapted from: Engine-Uity. (1986). <u>Island of the Blue</u>
            <u>Dolphins Porta-Center Kit</u>. Phoenix
            AZ: Publishers of Educational
            Materials.

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Mobile

Purpose: Success can be met by those who like to draw
rather than write, and for those who like to write instead
of draw, success can also be met. This activity is asking
for words and pictures so that students are able to
correlate a picture and a description. They must use
previous knowledge from the book.

Experience:
Make a mobile that depicts five major events in the book.

Each major event must be described in words and must have a
picture to go with it.

Adapted from: Bloesser, C. & Welk, V. (1985).
                <u>Island of the Blue Dolphins:Reading</u>
                <u>Instruction Through Literature</u>
                <u>Teachers Reference Guide Fifth</u>
                <u>Grade Core Literature</u>. Clovis CA:
                Clovis Unified School District.

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Illustrate

Purpose: This is not a big risk-taking activity.   Students
can achieve success by using the book.   This is another
activity where they must use their literal flow and quote
the author word for word.

Experience:
Illustrate Karana, Rontu-Aku and the two birds leaving the
Island for
the very last time.

Quote the author word for word under your picture so that
your picture fits the description in the book.

Adapted from: Bloesser, C. & Welk, V. (1985).
                    <u>Island of the Blue Dolphins:Reading</u>
                    <u>Instruction Through Literature</u>
                    <u>Teachers Reference Guide Fifth</u>
                    <u>Grade Core Literature</u>. Clovis CA:
                    Clovis Unified School District.

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Collage

Purpose: An activity like this for homework can really use a parental role.   It can be a fun activity for parents and students to engage in.

Experience:
Put together a collage showing the foods Karana eats.

Put the names of the foods on the collage also.

Adapted from: Engine-Uity. (1986). <u>Island of the Blue</u>
                 <u>Dolphins Porta-Center Kit</u>. Phoenix
                 AZ: Publishers of Educational
                 Materials.

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Investigate

Purpose: This is an activity that allows students to take
risks without much worry. The activity is one where you
basically can not go wrong, just use your imagination.
Students must understand the step by step process that is
involved in making the skirt.

Experience:
Investigate the stages in making the cormorant skirt.

Make a pattern with directions.

Adapted from: Engine-Uity. (1986). <u>Island of the Blue
                 Dolphins Porta-Center Kit</u>. Phoenix
                 AZ: Publishers of Educational
                 Materials.

Island of the Blue Dolphins

by Scott O'Dell

Drawing

Purpose: This is another risk free activity.   Students can
feel successful at an activity like this because they can
rely on their book for the most part.   Students must be able
to use their book correctly to quote the author.

Experience:
Draw a portrait of Rontu using the author's description.

Quote the author's description. Include chapter and page

numbers.

Adapted from: Engine-Uity. (1986). Island of the Blue
                Dolphins Porta-Center Kit. Phoenix
                AZ: Publishers of Educational
                Materials.

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Drawing and Description

Purpose: A meaningful experience is created when students
imagine themselves as others. Students must be able to
correctly use their book to help them quote the author.
They must also use their knowledge of the story to help them
draw and imagine.

Experience:
Draw a picture of the inside of Karana's home as you imagine
it to look. Try to include all of the animals that lived
with her and all of the things she made.

Once your picture is drawn and colored, find support in the
book that describes what you have drawn. Quote this on the
back of your picture.

Developed by: Michelle D. Potter

Island of the Blue Dolphins

by Scott O'Dell

Grammar Poem

Purpose: Take the poem through the Authoring Cycle. A meaningful self-examination will come out of the self poem. Two things are taking place here, a knowledge of the story must be expressed and an understanding of the grammar aspect of the poem must be shown.

Experience:
Write a grammar poem about Island of the Blue Dolphins.

Here is an example:

Title-Noun	Karana
1 Verb	waiting
2 Nouns	dogs, island
3 Adjectives	blue, cold, lonely

When you have written one poem about Island of the Blue Dolphins, write one about you.

Developed by: Michelle D. Potter

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Writing

Purpose: Meaningful writings can be created when putting yourself in someone's place. Discuss how each character in this event went through different emotions. Students will need some prompting, or this writing may be difficult.

Experience:
Justify the death of Ramo from the viewpoint of the wild dogs.

Adapted from: Bloesser, C. & Welk, V. (1985). <u>Island of the Blue Dolphins:Reading Instruction Through Literature Teachers Reference Guide Fifth Grade Core Literature</u>. Clovis CA: Clovis Unified School District.

Island of the Blue Dolphins

by Scott O'Dell

Writing Eulogies

Purpose: This is an intense activity. Great meaning will come out of the eulogies if a discussion is held first. Use the Authoring Cycle.

Experiences:
The author's note tells the reader that the Lost Woman of San Nicolas is buried on a hill near the Santa Barbara Mission.

Explain to students that a eulogy is a short speech about the person's life and the good things he or she accomplished.

Students are to write a eulogy for Karana that tells of her life and the courage she showed.

Eulogies are to be shared.

Adapted from: Engine-Uity. (1986). Island of the Blue Dolphins Porta-Center Kit. Phoenix AZ: Publishers of Educational Materials.

Island of the Blue Dolphins

by Scott O'Dell

Writing

Purpose: Another meaningful writing, use the Authoring
Cycle. Knowledge of the story must be retained here to
create. This tends to be a tougher activity for some. A
suggestion is to create one episode together first, on the
board.

Experience:
What if Karana had not been so self-reliant?

Imagine a helpless person on a deserted island.

Write a short story with three different episodes.

Adapted from: Engine-Uity. (1986). Island of the Blue
                Dolphins Porta-Center Kit. Phoenix
                AZ: Publishers of Educational
                Materials.

<u>Island of the Blue Dolphins</u>

by Scott O'Dell

Writing

Purpose: This is meant to be a meaningful writing. Again, the more meaning it has for students, hopefully the better the writing will be. Take the writing through the Authoring Cycle.

Experience:
What would you do if you wounded a dog and then decided to care for it.

How do you think you would feel?

Put yourself in Karana's position.

Developed by: Michelle D. Potter

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Drawing and Writing

Purpose: This is an assignment that may need some prior discussion for students to feel success. Go through the solution together, then have students write about it. Don't forget to use the Authoring Cycle.

Experience:
In a drawing, illustrate the solution to the grapevine and potato problem.

Write a one page summary explaining how to solve the problem.

Adapted from: Engine-Uity. (1991). <u>By The Great Horn Spoon</u>. Phoenix AZ: Publishers of Educational Materials.

By The Great Horn Spoon

by Sid Fleischman

Writing

Purpose: This has meaning, self-esteem building, and fun all rolled into one. Students aren't usually afraid to take risks on this activity because it is silly and fun. Use the Authoring Cycle.

Experience:

Everyone in the mining towns has a nickname.

Suppose you and five classmates were to go to Hangtown.

Make up meaningful nicknames for yourself and your five

friends.

Write a story telling what happens when you go to Hangtown.
Be sure to use the nicknames you made up in the story.
Also, explain why each person has that nickname.

Be ready to present.

Adapted from: Engine-Uity. (1991). By The Great Horn
                 Spoon. Phoenix AZ: Publishers of
                 Educational Materials.

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Demonstration

Purpose: The only risk-taking here would be the presenting. Students get very creative on this activity. They usually have each method memorized from Social Studies, so this makes for a fun activity for them.

Experience:
Investigate the three ways to find gold: panning, dry washing, and the Long Tom.

Make a demonstration on poster board. It must have pictures and each different way of mining must be explained in a paragraph.

Be ready to present your findings to the class.

Adapted from: Engine-Uity. (1991) <u>By The Great Horn Spoon</u>. Phoenix AZ: Publishers of Educational Materials.

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Story Map

Purpose: These are successful for all students. They are a wonderful summary of the book. After they are graded, (grades do not go on the map itself) I make a huge class book out of them for our library.

Experience:

Materials Needed: One 11x18 white sheet of construction paper per child.

Demonstrate how to fold the construction paper to make 16 squares on each side of the paper.

In the first box have students write their name and date.
The second box, write the title.
The third box, write the author.

Everyday after reading a chapter, have students write the chapter number in the box, two sentences that best summarize the main events in the chapter, and a picture to go with their sentences.

At the end of this, students will have a summary of the book.

Adapted from: Michelle D. Potter

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Analysis

Purpose: Students usually take great ownership with this
activity because they get to use the overhead. They love
it. This is a self-esteem booster for them. This activity
asks for the knowledge of a character and asks for student
ability to compare and contrast characteristics.

Experience:
Compare Stubb's physical characteristics to those of a mule.

Cut out Silhouettes to use on an overhead projector as you
give a talk about the similarities and differences.

Adapted from: Engine-Uity. (1991) <u>By The Great Horn</u>
                <u>Spoon</u>. Phoenix AZ: Publishers of
                Educational Materials.

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Create

Purpose: We discuss tall tales in depth first so that students are comfortable with the concept. Usually, they have fun with this because the story is a success. Use the Authoring Cycle.

Experience:
Many episodes in the book border on being tall tales.

Choose one episode involving Praiseworthy and Jack, and, as a miner sitting at the campfire at Gravediggers' Hill write it out as a true tall tale.

At the end of the tale, justify your choice of this episode for a tall tale.

Adapted from: Engine-Uity. (1991). <u>By The Great Horn Spoon</u>. Phoenix AZ: Publishers of Educational Materials.

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Listing and Drawing

Purpose: This is another self-esteem booster because partners always come up with some creative posters and want to share them! This is another activity that the students the knowledge of a character.

Experience:
In partners, develop a list of characteristics of a Peruvian cat which will help to solve the storekeeper's problems.

Design and draw a poster for Azariah Jones to display to attract people to his cat auction. Be sure to list all the characteristics on the poster.

Be ready to present the poster to the class.

Adapted from: Engine-Uity. (1991). <u>By The Great Horn Spoon</u>. Phoenix AZ: Publishers of Educational Materials.

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Drawing and Applying

Purpose: This is another activity where students get great
success. It is not a difficult one, yet they learn a lot.
The map can go through the Authoring Cycle for correct
labeling. This activity is asking students to find their
own resources (social studies book) to create a map.

Experience:
When "sailing around the Horn," a ship's captain has two
choices: the Cape or the Strait.

Draw and label a map of the area, and show the possible
courses around Cape Horn and through the Strait of Magellan.

Adapted from: Engine-Uity. (1991). <u>By The Great Horn</u>
<u>Spoon</u>. Phoenix AZ: Publishers of
Educational Materials.

<u>By The Great Horn Spoon</u>

by Sid Fleischman

Cereal Box Project

Purpose: I feel that this activity is one that brings students a successful feeling and great feeling of ownership. They are always proud and willing to share their cereal box projects. I think they have fun with them. This activity is asking students for an overall retention of the story. They must be able to use their books to help them create their box.

Experience:
Materials Needed:
     1 Empty Cereal Box
     Paper to cover the box
     Markers, crayons, or colored pencils

DIRECTIONS: Cover the cereal box with paper and decorate the four sides as follows:

FRONT OF BOX: Draw an exciting cover for the book. Make sure you have the title and author.

BACK OF BOX: Draw an advertisement that would make people want to buy the book. Make it colorful and eye-catching.

1 SIDE OF THE BOX: Write a summary of what the book was about. Give details!

OTHER SIDE OF BOX: Write a review of the book. Did you like it? Why or why not? Should other people read it? Why or why not?

Projects will be graded on :

     -Spelling
     -Complete sentences
     -Grammar
     -Content--The more you tell, the better.
     -Effort

     Adapted from: Michelle D. Potter

Appendix B

Evaluation Tips

The following is meant to help teachers in deciding how to use the evaluations that follow:

--I use the observation guides to make sure I am on track with my student's needs in the classroom. It is a good refresher on what I am supposed to be focused on!

--The parent interview is to be used at your discretion. I use it at the beginning, middle, and end of the year. You can also use it at grading periods, when trying to assess how the Authoring Cycle is working, and when you feel parental support is needed.

--The six-week assessment, Authors' Circle assessment, and writing workshop assessment are for teachers to use when observing students. They are a great reference at grading periods.

--I use "What I do well in Reading and Writing" once a week so that I have a record of the changes students are assessing in themselves. I will collect them once a month or every other month, and write a comment about how I think students are doing!

--The portfolio selection is just for reference whenever
needed.

--The Denver Reading Attitude Survey, Writing Survey, and
Denver Writing Attitude Survey are used at the beginning,
middle, and end of the year. I also use them individually
to assess change. These are a good indication of self-
esteem changes. The teacher should see a change in
student's attitudes about curriculum.

--The Writing Buddies' Checklist, Six-Week Student
Assessment, Authors' Circle, and Writing Workshop Assessment
are all used at individual teacher's discretion. I use them
whenever I need a form of assessment, or whenever timing is
right with what we are doing in the classroom.

Observation Guide

Observation Guide Used to Develop an Integrated
Reading/Language Arts Program

READING

In this classroom, is the teacher:
-modeling and sharing his/her own joy of reading?
-recommending books of interest to students?
-providing a variety of literature genres (e.g., short
stories, novels, poetry, biographies, essays, informational
books, magazines, etc.)?
-reading aloud to students on a daily basis?
-requiring a minimum of oral practice by the students (and
providing silent practice before any oral reading)?
-incorporating thematic units in language arts instruction?
-providing skills (e.g.,phonics) instruction for those
needing it, not in isolation but within meaningful contexts?
-utilizing a variety of grouping strategies for instruction
(e.g., whole class, flexible small groups, partners,
cooperative learning groups)?
-providing opportunities for students to read independently
and work individually on some tasks?
-utilizing strategies that promote discussion, divergent
thinking and multiple responses?
-assigning reading tasks that promote collaboration and
cooperation among students?
-planning reading tasks and strategies that activate and
utilize students' prior knowledge before, during, and after
reading?
-asking questions that encourage and promote dialogue,
inquiry and critique?
-encouraging a variety of responses to literature and to
questions that are asked about the literature?
-collecting portfolio assessment data that is authentic in
nature (e.g., transcribed,taped, or analyzed retelling) and
selected for inclusion by the student and teacher so that
the student, parents, and teacher all are involved in
assessing progress?
-using portfolio data to guide instructional decisions and
individual instruction?

Used by permission:
Rhodes, L. (1993). Literacy assessment: A handbook of
    instruments. Portsmouth, NH: Heinemann.

LISTENING

In this classroom, is the teacher:
-promoting listening as a means of learning?
-providing opportunities for students to hear other
students' responses to the literature they have read?
-providing a variety of listening experiences for differing
purposes (e.g., "sharing" time, reports, Readers Theatre,
students' rehearsed oral reading, etc.)?
-reading aloud to students from narrative and expository
texts and from poetry selections?
-providing discussion opportunities for students to
collaborate, cooperate and compromise?
-promoting social skills through listening (e.g., providing
and maintaining eye contact, paraphrasing to demonstrate
understanding, and summarizing what was heard)?

WRITING

In this classroom is the teacher:
-modeling and sharing his/her joy in writing?
-modeling and teaching the stages of the writing process
(prewriting, drafting, sharing, revising, editing,
publishing)?
-assigning daily writing for a variety of purposes to a
variety of audiences?
-encouraging students to use their writing as a natural
response to literature?
-encouraging divergent, creative thinking through writing
assignments?
-incorporating invented ("temporary") spelling strategies
for beginning readers/writers?
-encouraging more mature writers to attempt invented
spellings when composing, then assisting
them with checking for correct spellings during editing?
-regularly conferring with each student about his/her
writing?
-responding to student writing with helpful suggestions,
thoughtful comments, and very little "red-marking'?
-promoting student self-assessment and peer conferences for
the revision and editing stages
-displaying and publishing student writing?

-collecting portfolio assessment that is authentic in nature
(e.g., samples of writing in various
stages and journal entries) and selected for inclusion by
the student and teacher so that the students,parents, and
teacher all are involved in assessing progress?
-using portfolio data to guide instructional decisions and
individual instruction?

SPEAKING

In this classroom is the teacher:
-providing daily opportunities for structured oral language
development (e.g., choral reading, speeches, drama,
"sharing" time, oral reports, debates, discussion)?
-modeling and teaching correct language usage?
-teaching students to facilitate group discussion?
-modeling and teaching language for a variety of purposes
(e.g., information, persuading, sharing feeling, evaluation,
imaging, predicting)?
-using literature and student writing a source for oral
language development?

GENERAL

In this classroom is the teacher:
-actively observing and noting or recording students'
responses and participation during reading/language arts
instruction?
-enabling all children to make choices about what they read
and write?
-resisting labeling students in terms of ability or
achievement?
-communicating to parents the tenets of integrated
reading/language arts instruction?
-encouraging parents to read to their children, discuss
literature with them, and support and encourage their
children's reading and writing progress?
-providing a structured reading environment where opinion,
creative thought, and sharing of ideas are valued?
-celebrating literacy and learning on a daily basis?
-participating in staff development and then attempting to
implement newly learned ideas?

Used by permission:
Rhodes, L. (1993). Literacy assessment: A handbook of
      instruments. Portsmouth, NH: Heinemann.

Evaluations

Name_____   Date_____
Child's name_____   Grade_____

PARENT INTERVIEW

1.   How do you think your child is doing as a reader/writer? Why?

2.   What would you like your child to do as a reader/wrier that he or she isn't doing now?

3.   Do you ever notice your child reading/writing at home? Tell me about it.

4.   What do you think your child's attitude is toward reading/writing? What do you think has helped to create this attitude?

5.   What sorts of questions about your role in helping your child become a better reader/writer might you like jot ask me?

6.   Since I like to help the children read and write about things they are interested in, it helps me to know each individual child's interests. What kinds of things does your child like to do in his or her free time?

7.   Is there anything about the child's medical history that might affect his or her reading/writing? Is there anything else that might affect his or her reading/writing?

8.   Is there anything that you think would be helpful to know in teaching your child?

Name_____   Date_____

SIX-WEEK ASSESSMENT

Comments about this six weeks' writing:

_____

_____

_____

WRITING WORKSHOP PERFORMANCE
Circle the appropriate letter for each item below. (G
equals GOOD EFFORT and N equals NEEDS TO WORK HARDER ON
THIS.)

1.   Writing folder upkeep (Upkeep, organized G   N
     collection of all drafts).

2.   Use of writing process (Evidence of   G   N
     revision, conferring, editing).

3.   Amount of writing done.   G   N

4.   Amount of writing finalized.   G   N

5.   Good writing ideas or trying new   G   N
     types of writing.

6.   On-task behavior during   G   N
     writing workshop.

7.   Six week goal(s) accomplished.   G   N

Based on the above assessment as well as on your self-
assessment, your overall writing grade for this six weeks
will be:

A suggested writing goal for the coming six weeks is:

_____

_____

_____

Date_____

AUTHORS' CIRCLE

1. What part of the Authors' Circle went well? (When possible, note specific things done/said by students.)

_____

_____

_____

2.   What needs to be brought to the group's attention that would make Authors' Circle more effective?

_____

_____

_____

Cut here- -

Date_____

AUTHORS' CIRCLE

List who made important contributions during Authors' Circle and what the contributions were:

Name   Contribution

_____   _____

_____   _____

_____   _____

_____   _____

_____   _____

_____   _____

Name_____ Date_____ No. Minutes_____

WRITING WORKSHOP

1. How much time did the student spend writing during
Writing Workshop today?

     all the time   most of the time   some of the time
            not at all

2. If not all of the time, what appeared to be the source
of difficulty?

_____

_____

_____

_____

3. Source of difficulty determined through: observation
                       interview

Cut here- -
   Name_____ Date_____
       Title or topic_____

WRITING CONFERENCE

1. Was the student ready for his or her writing conference
today? (If not, how was he or she not ready?)

_____

2. What did the student want help with during the
conference?

_____

3. What suggestions were made about the student's writing?

_____

4. What did the student intend to do next as a result of
the conference?

Used by permission:
Rhodes, L. (1993). Literacy assessment: A handbook of
     instruments. Portsmouth, NH: Heinemann.

Name _____

WHAT I DO WELL IN WRITING

Date

_____

_____

_____

_____

_____

_____

_____

WHAT I'M WORKING ON IN WRITING

Date

_____

_____

_____

_____

_____

_____

_____

Used by permission:
Rhodes, L. (1993). <u>Literacy assessment: A handbook of instruments</u>. Portsmouth, NH: Heinemann.

Name_____

WHAT I DO WELL IN READING

Date
_____

_____

_____

_____

_____

_____

_____

_____

WHAT I'M WORKING ON IN READING

Date
_____

_____

_____

_____

_____

_____

_____

Name_____ Date_____

Portfolio Selection

1. I picked this for my portfolio because_____

_____

_____

2. What I like best about this selection is_____

_____

_____

3. One thing I could improve about this writing is_____

_____

_____

4. I am changing as a writer by_____

_____

_____

5.   Comments_____

_____

_____

_____

Developed by: Michelle D. Potter

Name_____Date_____Grade_____

DENVER READING ATTITUDE SURVEY

How often do you do each of the following things?

Use the following to answer the question:
    A=Almost every day
    B=Once or twice a week
    C=Once or twice a month
    D=A few times a year
    E=Never or hardly ever

1.   Get so interested in something you're reading that you don't want to stop._____

2.   Read the newspaper._____

3.   Tell a friend about a good book._____

4.   Read on your own outside of school._____

5.   Read about something because you are curious about it._____

6.   Read more than one book by an author you like._____

7.   What kind of reader do you think you are?

    A.   A very good reader.
    B.   A good reader.
    C.   An average reader.
    D.   A poor reader.
    E.   A very poor reader.

Used by permission:
Rhodes, L. (1993). Literacy assessment: A handbook of
    instruments. Portsmouth, NH: Heinemann.

The following statements are true for some people. They may or may not be true for you, or they may be true for you but only part of the time. How often is each of the following sentences true for you?

Use the following to answer the questions:
    A=Almost always
    B=More than half of the time
    C=About half the time
    D=Less than half the time
    E=Never or hardly ever

8.   Reading helps me learn about myself._____

9.   I feel good about how fast I can read._____

10. Reading helps me understand why people feel or act the way they do._____

11. I believe that reading will help me get ahead when I am no longer in school._____

12. I feel proud about what I can read._____

13. Reading helps me see what it might be like in a different place or in a different way._____

14. Being able to read well is important to me._____

15. I can understand what I read in school._____

16. Other people think I read well._____

17. I learn worthwhile things from reading books._____

Name_____Date_____Grade_____

WRITING SURVEY

1.   Are you a writer?_____
     (if your answer is YES, answer question 2a. If your
     answer is NO, answer 2b.)
2a. How did you learn to write?

_____

_____

2b. How do people learn to write?

_____

_____

3.   Why do people write?

_____

_____

4.   What do you think a good writer needs to do in order to

write well?

_____

_____

5.   How does your teacher decide which pieces of writing

are the good ones?

_____

_____

6.   What kinds of writing do you like?

_____

_____

                                        (continued)

7.   How do you decide what to write?

_____

_____

8.   Do you ever revise or edit a piece of writing?   If so,
describe what you do.

_____

_____

9.   Do you ever write at home just because you want
to?_____
        If so, how often do you write at home (just because you
want to)?

_____

_____

_____

_____

10.   Who or what has influenced your writing?   How?

_____

_____

_____

_____

11.   Do you like to have others read your writing?_____

Why or why not?

_____

_____

12.   In general, how do you feel about writing?

_____

_____

Used by permission:
Rhodes, L. (1993). Literacy assessment: A handbook of
        instruments. Portsmouth, NH: Heinemann.

Name_____Date_____Grade_____

How often do you do each of the following things?
Use the following to answer the question:
    A=Almost every day
    B=Once or twice a week
    C=Once or twice a month
    D=A few times a year
    E=Never or hardly ever

1.   Write letters at home to friends or relatives._____

2.   Write notes and personal messages at school or
     home._____

3.   Write stories, poems, or diaries that are NOT
     schoolwork._____

4.   What kind of writer do you think you are?

     A.   A very good writer.

     B.   A good writer.

     C.   An average wrier.

     D.   A poor writer.

     E.   A very poor writer.

The following statements are true for some people. They may
or may not be true for you, or they may be true for you but
only part of the time. How often is each of the following
sentences true for you?

A=Almost Always   B=More than half the time C=Never

5.   Other people like what I write._____

6.   Writing helps me think more clearly._____

7.   I feel proud of the things I write in school._____

8.   Writing helps me tell others how I feel about
      things._____

9.   Writing helps me tell others what I've learned._____

10.   Writing helps me understand my own feelings about
      things._____

11.   Writing helps me think about what I've learned._____

WRITING BUDDIES' CHECKLIST

Read your writing aloud to your partner. As you and your
partner revise and edit your writing, be sure you can answer
"yes" to all these questions. If you had to check "no," do
some more thinking.

                                                          YES

1.   Do I have a beginning?   _____

2.   Do you understand everything I've tried to say?   _____

3.   Are all the sentences and paragraphs in the right

order?   _____

4.   Is each sentence complete?   _____

5.   Does each sentence sound right and make sense to you?

                                                          _____

6.   Are some sentences too short? Too long?   _____

7.   Are all the words spelled correctly?   _____

8.   Did I use enough descriptive words or phrases?   _____

9.   Did I follow punctuation rules
      (commas,periods,question marks)?   _____

10.   Do I have an ending?   _____

Name_____ Date_____

SIX-WEEK STUDENT ASSESSMENT

1. In my writing during the last six weeks, I have worked
the hardest on:

_____

_____

_____

WRITING WORKSHOP PERFORMANCE

Circle the appropriate letter for each item below. (G
equals GOOD EFFORT and N equals NEEDS TO WORK HARDER ON
THIS.)

1. Writing folder upkeep (Upkeep, organized
    collection of all drafts).   G   N

2. Use of writing process (Evidence of   G   N
    revision, conferring, editing).

3. Amount of writing done.   G   N

4. Amount of writing finalized.   G   N

5. Good writing ideas or trying new   G   N
    types of writing.

6. On-task behavior during   G   N
    writing workshop.

7. Six week goal(s) accomplished.   G   N

Based on the above assessment, I believe that my overall
writing grade for this six weeks should be:

My writing goal for the coming six weeks is:

_____

_____

_____

Used by permission:
Rhodes, L. (1993). Literacy assessment: A handbook of
    instruments. Portsmouth, NH: Heinemann.

Name_____ Date_____
       Title or topic_____

AUTHORS' CIRCLE

1.   Did you use all the steps for Authors' Circle? Write
yes or no   in each blank.
          - Read my piece to the group._____
          - Asked someone to tell what they heard._____
          - Asked several people to tell what they
            liked._____
          - Asked if there were suggestions. _____
          - Thanked the group for their help._____
          - Thought about the suggestions back at my
            desk._____

2.   What do you think you did specially well during
Authors' Circle?

_____

_____

Cut here- -

  Name_____ Date_____

AUTHORS' CIRCLE

1.   How much did you participate in Authors' Circle today?

about the right amount   too much   too little
                   not at all

2.   What was an important contribution you made during
Authors' Circle?

_____

_____

3.   What was an important contribution made by someone else
in the group? (Identify the person and tell what he or she
said.)

_____

_____

Name_____ Date_____

WRITING WORKSHOP

1. How much time did you spend writing during Writing
Workshop today?

        all the time   most of the time   some of the time
                not at all

2. If you didn't spend all your time writing, why didn't
you?

_____

_____

_____

3. What will help you so that you'll spend all your time
writing during the next Writing Workshop?

_____

_____

Cut here- -

Name _____ Date_____
    Title or topic_____

CHALLENGING MYSELF AS A WRITER

1. Is the piece I am writing challenging me to be a better
writer?
        Yes   Sort of   No

2. Why?

_____

_____

_____

References

Adler, R. (1993). <u>Looking out/looking in</u>. New York, NY: Harcourt Brace Jovanovich Publishers.

Blaydes, J. (1995). Five steps to building staff self-esteem. <u>Thrust for Educational Leadership</u>, 32-35.

Burk, J. (1989). Pen pals: A beneficial partnership. Paper presented at the Annual Meeting of the National Reading Conference, Austin, TX.

Bush B. J., McCall, C. J. & Thompson, P. L. (1992). Stimulating children to write through jack tales. <u>The Reading Teacher</u>, <u>45</u>(7), 554-555.

Butler, A., & Turbill, J. (1984). <u>Towards a reading-writing classroom</u>. Rozelle, Australia: Primary English Teaching Association.

Cummings, A. (1991). Skills and strategy. <u>Learning</u>. <u>23</u>(3), 53-54.

Eeds, M. & Peterson, R. (1991). Teacher as curator: learning to talk about literature. <u>The Reading Teacher</u>, <u>45</u>(2), 118-126.

Eeds, M. & Wells, D. (1989). Grand conversations: an exploration of meaning construction in literature study groups. <u>Research in the Teaching of English</u>, <u>23</u>, 4-29.

Fredricks, A. (1993). Helping your child grow in becoming independent. <u>Teaching K-8</u>, <u>23</u>(6), 26.

Frieland, S. (1992). Building student self-esteem for school improvement. <u>NASSP Bulletin</u>, <u>76</u>, 96-102.

Goldys, P. (1990). The write stuff workshop. <u>Learning</u>, <u>19</u>(1) 52-61.

Goodman, K.S. (1986). <u>What's whole in whole language?</u> Portsmouth, NH: Heinemann.

Graham, S. & Harris, K. (1989). Improving learning disabled students' skills at composing essays: self-instructional strategy training. <u>Exceptional Children</u>, <u>56</u>, 201-214.

Harste, J. C., Short, K. G., & Burke, C. (1988). Creating classrooms for authors. Portsmouth NH: Heinemann.

Humphrey, J. W. (1990). Do we provide children enough to read? The Reading Teacher, 44(2), 94-95.

Kean, J. M. (1983). The teaching of writing in our schools (fastback no. 193). Bloomington, IN: Phi Delta Kappa Educational Foundation.

Kostelnik, M. J., Stein, L. C., Whiren, A. P. (1988). Children's self-esteem: the verbal environment. Childhood Education, 65(1), 29-32.

Peters, R. (1985). Developing students sensitivity about interlocking dependency in natural/social global environments. Eco/Social Studies in Rural Schools. Plasow, NH: Global Horizons.

Rankin, J. L. (1992). Connecting literacy learners: a pen pal project. The Reading Teacher, 46(3), 204-214.

Roop, P. (1990). The magic of writing: how a writer teaches writing. Childhood Education, 66(5), 281-284.

Slavin, R. (1983). Cooperative learning. New York: Longman.

Smith, C. B. (1989). Shared learning promotes critical thinking. The Reading Teacher, 45(2), 76-77.

Sturdivant, C. (1992). Ownership, risk-taking, and collaboration in an elementary language arts classroom. The Volta Review, 94, 371-375.

Valencia, S. W. (1990). Assessment of students' ownership of literacy. The Reading Teacher, 44(2), 154-156.

Wilson, L. (1992). Children as evaluators. Teaching Pre K-8, 23(1), 64-74.

Young, T. A. (1990). The dialogue journal:empowering esl students. Writing Notebook: Creative Word Processing in the Classroom, 8, 16-17.