

# **WRITING WORKSHOP: FROM SELF-EXPRESSION TO WRITTEN ARGUMENTS**

PREPARED FOR THE  
READING & WRITING FOR CRITICAL THINKING PROJECT

## **GUIDEBOOK VII**

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This guidebook is intended as supplement to an interactive course. It is not intended for general distribution without an accompanying course presentation. It is intended as a guide for educators participating in the RWCT project who are being prepared to deliver workshops/courses to fellow educators.

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# INTRODUCTION



**I**n this workshop our task is to teach the basics of the writing process approach, for both elementary and high school levels, and as it applies to personal writing and academic writing, and (briefly) creative writing. The next few pages of this guide book set out a brief discussion of the topic, to ensure we all agree on what is meant by a writing-process approach. This background discussion is for the benefit of the presenters more than for the participants, because in this workshop—as in the others—we begin with activities before we discuss ways to teach writing.

Writing plays an essential part in schooling for an open society. First, writing is an aid to critical thinking, because it enables students to record an inchoate thought or image and hold it, while they scrutinize it, think of alternatives to it, sharpen it, and give it more precise expression. In short, writing is like a having a conversation with one's self. Second, writing about and sharing meaningful experiences in receptive and supportive settings establishes mutual understanding and a sense of community. Writing serves those ends in classrooms where students have opportunities to share and talk about what they write.

These sessions require that the workshop leaders lead by example: that you write in front of the group, so that your own writing processes may serve as a guide to others.

## **What Is the Writing-Process Approach?**

There is a great deal of agreement among English-speaking educators as to what the writing process is and how to go about teaching it. The writing-process approach shows students how to produce satisfying writing, and gives students regular opportunities to write meaningfully for their own purposes and for real audiences.

Until recent decades, when writing was mentioned, it was assumed that you meant handwriting. The idea had not yet dawned that young people had important things to say, and that teachers could pass on to them the advice of prize-winning authors to get their ideas on to paper, and share those ideas with a wide and interested audience.

Since then, an outpouring of research—much of it based on studies of what competent writers do when they write, and what happens when we show students how to do those same things—has revealed the pow-



er of young people's writing, and has developed a framework for teaching young people to write using a process approach.

Traditionally, the situations in schools for students to practice writing have been few compared to the situations in the real world that require writing. In schools, students write about topics, which are removed from their interests or experiences, and for an audience that consists almost exclusively of a teacher, who often knows more about the topic than the students do. The purpose of writing usually is to demonstrate to the teacher what the student knows about the topic. The standards by which the writing is judged have little to do with either its message or with its practical result and focus instead on its correctness. If students are to practice the full range of the power of written communication, they must be allowed to write about topics they know and care about, for real audiences, for a range of purposes, and in circumstances in which the writing matters. They must be encouraged and shown how to rewrite in order to make their writing more effective.

## **Advantages of a Writing-Process Approach**

What difference does a writing-process approach make to students? Some are significant changes in intellectual habits such as ways of living in the world. Others are more limited but still important such as improvements in their vocabulary and language use. Some important advantages of the writing-process approach are as follows:

1. Writing helps young people to find their own voices and to develop a respect for their own thoughts and experiences.
2. Writing leads young people to deeper insights: the writer records an idea, examines that idea in print, and responds with a more interesting idea. Writing aids critical thinking.
3. Writing increases young people's curiosity and makes them more active observers.
4. Writing expands young people's awareness of their classmates' experiences and challenges. Shared writing builds a spirit of community in the classroom.
5. Writing improves young people's reading ability by enabling them to "read like writers," with a better understanding of how texts are put together to do their work. (Conversely, wide reading enables students to "write like readers," using a fuller range of literate language.)

6. Writing responses and other kinds of written inquiries serve as powerful tools for deepening students' insights.

7. Writing gives students a chance to have their ideas and experiences valued by others.

Those who developed the process approach to teaching writing had two main sources: professional writers and young people. From the professional writers we learned what they do when they write and what conditions they need. As these lessons were learned from professional writers, the circumstances were re-created for young people to carry out the same processes under similar conditions.

## What Writers Need

What do professional writers do when they write? And, what conditions do they need?

**1. Regular chances to write.** We need to know that there will be many opportunities for us to write. When we know this, we begin to think of ideas even when we are not writing. However, because many of our best ideas come to us while we are writing, writing regularly gives us more time in which to form new ideas.

**2. Interesting topics.** We cannot always choose to write about things we already know about and topics of interest to us. Writing is an excellent way of investigating new ideas and topics. Reading is also a source of an occasional new idea.

**3. Models.** All writers are acutely aware of others' writing and what forms were used by the writers to convey their ideas. This writing serves other writers as models for what they might write. Models in another sense is having someone who writes in front of you, talks about writing, and shows that even in professional writing there are false starts, rewrites, and corrections before some small part becomes the flow of print on a published page. It has been said that writing is a "studio craft": it is best taught by example. The challenge for teachers is to provide that example. You must go first.

**4. Audiences and outlets.** Some people write for themselves, diary entries or poems that no one ever sees. While it is true that we are our own first readers, most of us need to say something in our writing to

someone else. It is not for praise that we write, but rather to be truly and deeply connected to other people. We share thoughts, experiences, and ideas in writing that we may not communicate in other ways.

**5. The habit of revising.** A first draft is like a ball of unworked clay, to be worked and reworked until it becomes something fine. “Writing is rewriting,” say many seasoned authors. This may be the most difficult habit for beginning writers to form, but it is motivated by commitment and caring to get something right.

**6. A respite from conventions.** Confident writers write with full knowledge that they will come back later to focus on neatness, grammar, and correct spelling. Although, these conventions are important, the first concern should be writing what we want to say.

**7. Peer support.** Most professional writers network with other writers and many belong to writers’ groups, where they can share what they have written, including the problems and triumphs.

**8. Opportunities to write in a range of subjects and genres.** In school, students can write about social studies, about mathematics, about science, about literature; they can write works of fiction, exploratory essays, expressions of feelings, of ideas, speculations, and records of what they have thought about and learned.

## The Writing Process

Is there one process that all writers go through to produce a finished piece? No, but there is a description of the writing process that seems to come closest to what most writers do when they write, which is the writing-process model offered by Murray (1985) and Graves (1982). This model has been useful for organizing writing instruction, too.

The writing process provides a means by which a student begins with an idea, gradually shapes that idea on the page to the point that it is successfully communicated to the readers, and builds connections between the readers and the writer around the theme developed by the author from the original idea. It is a step-by-step process through which students become credible authors, and writing becomes a vehicle for clarifying and expressing ideas.

According to the model of the writing process we will use here, most thoughtful pieces of writing go through three steps: rehearsing, drafting, and revising. Those that are to be published go through two more: editing and publishing. Does every piece of writing go through these steps, in this order? Again, of course not. It's very likely that young people will move back and forth through these steps, though they will use that order most often. In the pages that follow, we will explain each of these steps and pause to show activities that help students learn at each one. Again, it should be said that the writing process described here may be used in all subject areas, although special applications to the disciplines will be shared later in this guide.

**Rehearsing:** This is the act of gathering information and collecting our thoughts. We survey the ideas available to us on a topic and begin to plan a way to write about it.

**Drafting:** This is the act of setting ideas out on paper. Drafting is tentative and experimental. We write down our ideas so we can see what we have to say about our topic. Once written, we can make them clearer, even elegant. Drafting is no time to be critical about our ideas, their form, or spelling and handwriting. The time for that will come later. Most young writers (indeed, most writers) do not have the habit of writing more than one version of a paper. Proficient writers do. "Writing is rewriting." Encourage students to think of writing as drafting.

**Revising:** This is making the draft form better. This is done in two stages. We want to see what we had to say and decide how it can be said better. We are concerned that our ideas are clear and are presented in the right form.

**Editing:** This is the final stage before a paper is published. Editing is done last, because paragraphs or pages may have to be cut or added. After the piece is in final form, but before it is widely shared, is the time for editing. The editing habit must be taught and consists of three points:

- caring that the paper be correct;
- being aware of errors;
- knowing how to correct them.

**Publishing:** This is the final stage of the writing process. The prospect of sharing with an audience makes many students write, rewrite, smooth,

and refine—especially if they have seen other students’ work received with appreciation. Publishing enables students to see what others are doing.

## Overview of the Course

This workshop, will demonstrate ways of introducing the writing process to students. It will demonstrate strategies to use at each phase of the writing process and will share techniques geared toward encouraging personal writing, academic writing, and creative writing.

## Expected Outcomes

At the conclusion of the workshop, it is expected that the participants will

- have a repertoire of strategies for encouraging students’ writing at each phase of the writing process, including rehearsing, drafting, revising, editing, and publishing;
- have strategies available to encourage students to write for different purposes and for different audiences, including personal writing and academic writing; and
- take pleasure in their own writing, and begin to think of themselves as models of the craft of writing for their students.

## Plan of Activities

The session should begin with any introductions or team-building activities the presenters deem necessary. Then review the implementations of strategies from the last workshop. Present an overview of the present workshop.

The first demonstration lesson presents an overview of the writing process. Following this lesson comes a “debriefing” time, in which participants explore their reactions to the activities and come to understand the steps in more detail.

Four more possible demonstrations follow in which different kinds of writing are practiced. You may have to choose among them, as time

may not permit you to practice them all. As the title of this guidebook implies, those demonstrations follow a continuum from writing that is concerned with personal issues, from writing that is done in order to visualize and imagine different perspectives on a topic to writing that is intended to persuade. The phases or stages of the writing process are explored next with strategies laid out that are appropriate to each phase. Then comes a focus on managing the writing process, with discussions of scheduling and holding conferences. Appendices to this guidebook contain checklists that can be used to guide students through the phases of the writing process.

This workshop is scheduled to run 12 to 18 hours.

Day 1 (a.m.) Preview of the workshop.

First demonstration writing workshop.

(p.m.) Elaboration and analysis of aspects of the writing process.

Second demonstration writing workshop.

Day 2 (a.m.) Third demonstration writing workshop.

Attention to writing conferences.

(p.m.) Scheduling and managing the writing process.

Discussion of the application of the writing workshop approach to the participants' classes and planning for implementation.

## Materials Required

Overhead projector

Marking pens

Newsprint

Markers and tape

Participants will need at least ten sheets of paper, and pens.

In advance of the first session you should prepare four or five topics for a short paper, by way of a demonstration.

## **Key Terms for Careful Translation**

Many sessions will be translated from English into the local language, and back. If so, it is likely that more than one translator will be employed. Careful translation is important throughout, but accurate translation of key terms is essential. Often translation of terms is made difficult when no matching terms exist between two languages. Thus, it is essential that you calibrate the translations by showing the translators the list of terms contained in the glossary in advance of each workshop, and discuss the terms until the translator is satisfied she or he has a closely matching term for it. The translator should write down the local equivalents for these terms, not only to aid memory, but also so they can be shared with any other translators who may have a role in the project. Moreover, in time you will come to use these terms yourself, both to save time and to build bridges of understanding with your in-country counterparts. Please be sure to refer the participants to the glossary in the back of this guidebook.

## **Evaluation of the Workshop**

At the conclusion of the workshop we ask the participants to evaluate the session. The form on the following page has been prepared for that purpose.





# **PART I A MODEL WRITING WORKSHOP**

## Introduction to the Session

The writing workshop should begin with a brief preview of what is to follow: a workshop based on personal topics. The workshop is meant to serve as a model of strategies that may be used in the classrooms with some adaptation. Following the demonstration writing workshop, there will be ample opportunities to discuss the activities and to carefully consider the teaching procedures that were used. As they participate in this workshop, participants should attend on two levels: (1) they should engage the lesson just as a student would, and (2) they should be mindful of what their teachers are doing and be aware of the instructional outcomes of the teaching methods.

## The Workshop

**Prepare five topics.** You will have prepared in advance four or five topics about subjects that are of interest and importance to you. Be sure these are topics from the human condition, describing events and feelings that participants are likely to have in common with others.

**Display the topics.** Share the topics on a sheet of newsprint or overhead transparency. Explain that the participants (and you) will write short papers about things that are important to them, and that you have thought of several topics as possibilities and would like their help in choosing one to write about.

**Others interview you.** Request that participants interview you about each topic, asking questions such as What interests you most about this topic? Tell us more about \_\_\_\_\_. Why did you choose this topic? Answer their questions and, as you do, make it clear why one particular topic stands out to you from the others—perhaps for its freshness, vividness, or poignancy, or for its manageable scope. (Take time to point out that topics that are too abstract, too ambitious, or that have insufficient information are better left for another time.)

**Others list topics.** Now ask participants to make a list of four or five possible topics that matter to them or that they might like to write about.

**Others interview each other about their topics.** After everyone has had 4

or 5 minutes to make a list, ask participants to pair up and share their lists. Partners should then interview each other about their topics, just as they interviewed you, so that each person can identify one topic that seems most interesting to everyone.

**Make a cluster.** Make a cluster of details about your topic (clusters were introduced in *Guidebook II* and are described again later in this guide). Write your topic in a circle in the center of the page, then write subtopics as satellites around your main topic, and add subtopics to each of those.

**Others interview you about your cluster.** Invite participants to ask you about the details you listed and the ways they connect. In short, have them help you find your story. Mark clearly on your cluster which part you will write about.

**Others make clusters and interview each other.** Invite participants to think about the topics they chose in the previous step and make a cluster for the ideas they associate with it. After they have had 7 or 8 minutes, ask them to stop and interview each other about their clusters in order to find their stories. They may have listed more details than they can work into a short paper; after discussing the details with a partner, they should now mark the most interesting and relevant parts of their clusters.

**Everyone write for an interval.** The important thing is for participants to get their ideas on paper. Explain that drafts will be changed before they are shared. They should write without stopping or going back for the allotted period of time (allow about 20 minutes). Be sure to tell them to write on every other line. You write, too, either on an overhead or on chart paper.

**Show a paper that communicates, but that can be improved in some respect.** You may need to prepare this ahead of time, but you should have a paper that conveys real ideas, but that also has something that requires revision such as flat, colorless language that tells rather than shows. Display the paper (either on newsprint or on an overhead) and ask the participants to identify what they find pleasing about it and then to help you improve it. Presumably, they will call attention to the flat language, and you can then ask volunteers for suggestions for more vivid wording for each dull spot.

Take a moment to talk about the difference between positive, constructive comments that help us make our writing better, and negative comments that discourage us. Positive comments include naming spe-

cific parts we liked—those that are most aptly described, most vivid, most surprising, and most enjoyable—and saying what we liked about them. They also include asking about parts that are confusing or ambiguous or where we would like more information.

Also, make a point about ownership: the idea that the ultimate responsibility for the paper rests with the writer. Others can tell us their reactions, which are valuable to writers, but the decision of whether to change something always rests with the writer.

**Others read papers to partners for comments and critiques.** Participants should take turns sharing their papers and commenting first on the meaning of the paper and naming what they liked about the paper. Later, they can see whether parts could be made clearer or more vivid—just as they helped you do with your own. Writers should make any additions or clarifications on their papers in the lines they left for that purpose. (Alternatively, writers can form groups of four at this point, with the task of telling each other what they liked about the papers and helping each other find ways to improve them.)

**Write refined drafts of your papers.** Everyone writes again for 15 minutes, creating a new draft that improves on the previous one—with the benefits of the conferring that just occurred.

**Read to the wall.** Before participants take the last step of sharing their papers with the group, ask each person to read his or her paper aloud to the wall and listen for words that can be changed, unclear parts that can be improved, and unnecessary words or phrases that can be omitted.

**Ask volunteers to read from the author's chair.** Designate a chair in the room from which a volunteer will read his or her paper to the whole group. Remind the others ahead of time that after the reading they will be asked to find one thing that they liked about the paper and to ask the writer one question. Share four or five papers with the whole group in this way.

## Debriefing the First Workshop Session

The sample writing workshop that was set out in Part I demonstrated many of the important dynamics of a writing process approach—except for one important thing: it was missing the ownership of the process on the part of the participants. That part only comes with time. But much

of the rest of the process was there, and you should call attention to many aspects of it such as those that follow.

## How Aspects of the Writing Process Are Taught

As you invite participants to reflect on the workshop, call their attention to these general points:

- The teacher served as a model, treating writing as a studio craft, analogous to the ways he or she might teach a class in pottery making or painting.
- The topics came from everyone's own interests and experiences rather than from assignments.
- The thrust of the exercise was to communicate to a real audience something that interested the writer.
- Peers helped each other communicate their messages more elegantly, instead of teachers receiving the papers for purposes of grading.

First, call attention to the essential needs of a writing classroom: time, ownership, and demonstration.

**Time:** Writing workshops should be scheduled at regular intervals so that students know when they will have opportunities to write, get assistance, and share their ideas.

**Ownership:** Students should have opportunities to choose their own topics or their own approach to topics. When conferences are conducted to help students improve writing, their ownership of the work must still be respected, allowing them the freedom to choose which advice to follow.

**Demonstration:** Teaching writing is a studio craft, with attention paid to the process of creating well-written works. The teacher should demonstrate every phase of the process, so students will know how effective writing is done.

Next, invite participants to reflect on the phases of the writing process. The workshop demonstrated most of the phases: rehearsal, drafting, conferences, revision (but not editing or proofreading), and publishing. Make sure the participants have noted these phases in their reconstruction of the events.

Finally, demonstrate a set of techniques to help writers at each phase of the process. The following points will be made better if you demonstrate them in the context of a piece of writing that you are planning, drafting, conferring on, and revising. Please note that there is far more material in the following pages than you will have time to introduce in the few hours allotted. You should go through the following pages and choose one or two activities for each phase.

## Rehearsing

This is the act of gathering information and collecting our thoughts. We survey the ideas we have available to us on a topic and begin to plan a way to write about it. There are several strategies available that can teach students to rehearse their ideas before writing.

**Interviewing** is a rehearsal technique that involves a partner. Whether or not a writer has already prepared a cluster, it often helps if another student asks that writer questions about her topic, just as a newspaper reporter would, in order to help the writer find her story. The student asks questions such as Why did you choose this topic? What most interests you about the topic? The student also asks questions about details, things that the writer might not realize readers will want to know.

**Alternative leads.** If we are writing about a camping trip, it matters a great deal where we begin our account. Packing for the trip? Arriving at the campsite? When the raccoons came and ate the hot dogs? Young readers may have trouble deciding where to begin a story, so many teachers ask them to write three different opening sentences or alternative leads that begin in different ways. Then the student considers each one—even discussing each one with a partner—before deciding how to begin writing.

**Collaborations.** When we are introducing a new kind of writing such as a poem or a fairy tale, it may be best to ask the students to compose one work together before writing on their own. This is especially true of younger students. Teacher may contribute, too (which may guide the work in positive directions). If the students have difficulty beginning, the teacher may offer them a series of choices: Where does our story take place? In a big city or a small village? Who should the main character be? A young girl or an old magician? A young girl? OK. Then who can describe her? And what's her dilemma?

**Freewriting.** Just start writing—usually for a fixed period of time, with-

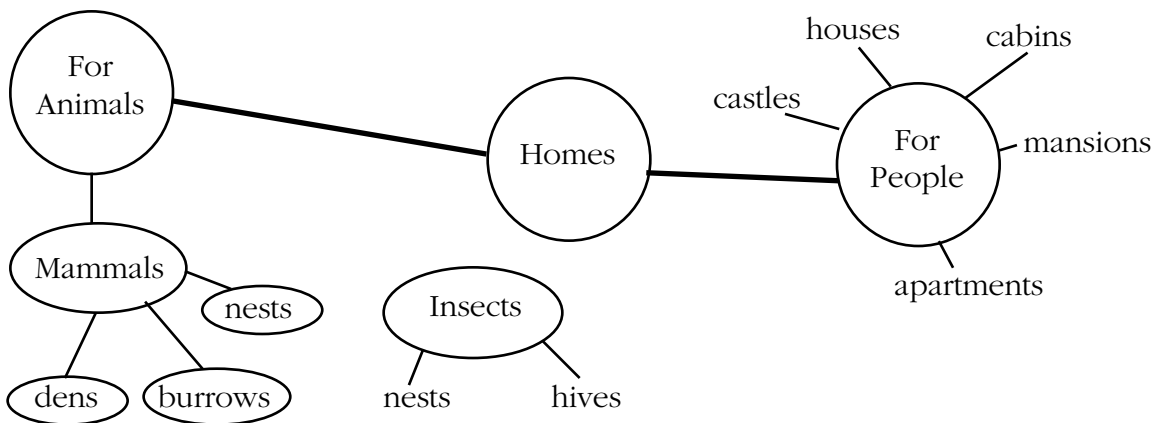
out reading over what we have written or worrying about changes of ideas or problems of convention. The idea (Elbow, 1982) is that thoughts occur to us while we are writing. In fact, often while we are writing, unexpected ideas emerge on the page. If freewriting is used as an approach to rehearsal, we can use it as a way to get an inventory of our thoughts on a subject—then write a new draft that uses the best ideas that emerged from the freewriting.

**Researching the topic.** Students can write stories or papers about personal experiences off the tops of their heads, perhaps. But, when they are writing about other topics, they may need to collect information, read about it, interview others, or observe carefully and collect details about it. Calkins and her colleagues (1992) in the New York City Writing Project have asked their students to keep notebooks for gathering observations.

## Graphic Organizers: Tools for the Rehearsal Stage

In the rehearsal stage of writing, teachers often want students to display their ideas to themselves, so they will know what they have to say before they begin to write. Graphic organizers such as Clustering, T-Charts, Venn diagrams, and concept charts offer students a way to display and organize their ideas.

**Clustering.** This technique was first discussed in an earlier guidebook and is one of the most reliable techniques for evoking and displaying ideas during the rehearsal stage. In a circle in the middle of a sheet of paper, write a one- or two-word topic. Then satellites of that topic are written in smaller circles off to the side and connected by lines to the main topic. These satellite topics may have smaller satellite topics of their own. A topic may have several subtopics; each of those may have several subtopics, too.



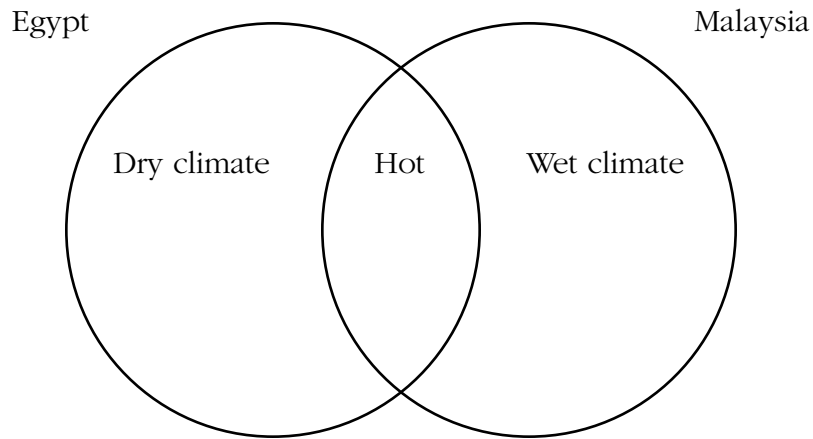
**T-Chart.** This device is used to compare two aspects of a concept. A student in a high school class preparing to write an essay for or against multicultural education might first list the positive and negative associations that come to mind, as seen in the example.

**T-Chart**

Positive Connotations	Negative Connotations
Ethnic pride	Disloyalty to the majority

**Venn diagram.** This is used to compare two items that have distinct features and features in common. For example, if students are preparing to write about Egypt and Malaysia, they can construct a Venn Diagram (two large intersecting circles) that compares and contrasts different features of the two countries. The area that is bordered only by the circle on the right should be used to list features that only Egypt has, and the area on the left is for features of Malaysia, while the intersecting circles should be used to list features the two countries have in common.

**Venn Diagram**



**Drafting**

Drafting is the act of setting out ideas on paper. Encourage students to think of writing as drafting.

1. Stamp the papers “DRAFT,” or use recycled office paper. Both make it clear to everyone that these versions are not final.
2. Have students write on every other line. This leaves room for them to add material later on.



3. Show students how to use arrows, carats, and stapled-on sections to indicate changes and rewrites. This shows how to mark and modify a draft to plan the next version of the paper.
4. Remind students not to be concerned about spelling, handwriting, and mechanics at the drafting stage. An advantage to writing more than one draft of a paper is that it enables students to concentrate on ideas first and form and correctness later. Our treatment of their early and later drafts should be consistent with this idea.

## Revising

After a paper is written in draft form, students begin to improve it. After students share their paper with the teacher and others who point out what they like about it and perhaps ask questions, they can focus on their achievements and on the areas where they can make their writing stronger. Ask young writers the following questions. With practice, they soon ask them of each other and, eventually, of themselves.

What is the paper mostly about?

Is everything in the paper about the main topic?

Is there any place where you need to put more information?

Can you leave out some words to make the main points stand out more clearly?

Do your words show (with vivid detail) and not tell (with vague generalities)?

Have you organized the paper so that you lead the reader from point to point in a way that makes sense?

Is your introduction clear?

Is your conclusion strong and to the point?

Of course, young writers do not always know what these questions mean and will not ask them about their own papers. So the teacher has two jobs here. First, conduct a series of brief lessons—minilessons—to make young writers aware of each of these points about good writing (see p. 33 of this guidebook). Second, set up a series of conferences in which someone else asks the young writer these questions and, in turn, asks some other young writer about them, so eventually everyone will begin to ask these questions about their own work.

## Editing or Proofreading

Once a paper has been drafted and revised, it is ready for proofreading. Proofreading is done last, because paragraphs or even pages may be cut or added in the revision stage. The habit of proofreading must be taught and consists of three things:

caring that the paper be correct;

being aware of errors;

knowing how to correct them.

A caring attitude is best developed by publishing what students write. Students are more likely to care about correctness when they realize that writing is not simply done for a grade but will be scrutinized by others who may be distracted from the content by flaws in spelling, grammar, and handwriting.

After the teacher has made students thoroughly aware of the different kinds of errors and how to correct them, have students proofread their own work. Give them a checklist to guide their proofreading (see Appendix A). Carefully introduce, explain, and practice each point on the checklist with students before they use it on their own. Several versions of the checklist might be introduced during the year, as new points for correction are added to the students' repertoires.

Once the checklist is introduced, students should practice often, using it with a partner to proof each other's papers before they use the checklists by themselves. Students also can be appointed to individual proofreading committees to examine other students' papers: one committee for grammatical errors, one for spelling, and another for capitalization.

The point is to get students to practice proofreading publicly and consciously, so that they eventually internalize the habits and techniques of proofreading and carry them out routinely and automatically on their own.

## Publishing

This is the final stage of the writing process and, in important ways, drives the entire enterprise. Following are some techniques for publishing:

**1. Reading from the author's chair.** This is the centerpiece of the publishing effort. Have a student sit in the author's chair in front of her

classmates in a large special chair that is reserved for this purpose. The chair could be placed in a reading corner, where the other students may sit around comfortably, away from distractions, and focus on the author's reading. Observing a few guidelines will make the sharing especially successful. Students should practice reading their piece aloud before sharing it with the whole group. (Have them "read to the wall" before reading to the class.)

**2. Publishing books.** Not everything a student writes will be published, nor should it be. Many pieces are not effective, and there is not time to take every piece through the steps to publication. But, for those occasional good papers students write, publication in book form is a wonderful culmination of the writing process.

Published books should be displayed proudly, read, and discussed by the class, and then placed in the classroom library, in the school library, or exchanged among classrooms. Older students love to write picture books for younger students, and going into those classrooms and reading their own books can be a source of pride.

Books may be published from individual students' manuscripts, or a classroom book may be assembled from students' writings on the same theme: jokes, Halloween stories, pet stories, or poems.

**3. Classroom newspapers.** This is a way for students to practice writing in many different veins: news stories, sports stories, book and movie reviews, opinions, advice columns, and how-to-do-it columns.

**4. Classroom literary magazines.** These can include stories, poems, and puzzles. Newspapers and literary magazines can be distributed around the school or sold in the community.



# **PART II DEMONSTRATIONS**

## Demonstration One: The R/A/F/T Procedure

Earlier in this guidebook we mentioned the need to have students practice writing across the whole range of rhetorical relationships: about different topics, for different audiences, and for different purposes. The R/A/F/T procedure (Santa, 1988) offers this practice and adds one more dimension: writing in different forms, which works as follows:

### Writing In Forms

The teacher assigns a topic to the whole class and then has the class brainstorm (i.e., think freely about) the different roles of people who might be writing about that topic. Then each participant is asked to specify the audience to whom the person in that role would be writing. Finally, the participants are asked to think of the form the writing should take. For example, RWCT Volunteer Alan Crawford led a workshop in Latin America in which he chose the topic of General Augusto Pinochet, the former dictator of Chile, who found himself under house arrest in England and fighting extradition to Spain where he would face charges of human rights abuses. Crawford asked the participants the following:

Who might the various writers about this topic be? What roles might they play?

Who might the audience for their writing be?

What form might their writing take?

The roles and audiences the participants thought of were as follows:

General Pinochet writing to the British authorities demanding his release, explaining why they should comply. The form would be a formal letter, using legalistic language.

Families of Pinochet's victims writing to Pinochet, setting out the charges he must face. These would be informal letters, ungrammatical but poignant.

The foreign minister of Spain writing to the prime minister of England, setting out the reasons why Pinochet should be extradited. This letter would be polite, but firm.

The foreign minister of Chile writing to the prime minister of England, setting out reasons why Pinochet has immunity from extradition. This letter would be formal and legalistic.

The prime minister of England writing to himself in his journal as the controversy rages.

A playwright scripting the scene of Pinochet pacing his hotel room and loudly proclaiming his thoughts to his attendants. The scene will be part of a play that will be shown to audiences in Chile.

## Steps for Conducting the Activity

- 1. Set out the topic.** Think of a lively topic of local interest—controversial, perhaps, but not bitterly so. Write the topic on the chalkboard.
- 2. Brainstorm roles.** Have participants think first of all the people who might be writing about that topic. Each person will now choose one role so that within the group people will be writing from several different roles. (An alternative is to have the whole class brainstorm a set of four to six roles and then have students within groups of four to six write from different roles.)
- 3. Brainstorm audiences.** Have each participant imagine the audience to whom their person might be writing.
- 4. Brainstorm the form.** Have each person think about the form such writing should take. Discuss these out loud so that the participants may stimulate each other to think imaginatively.
- 5. Allow the participants time to write.** Fifteen to twenty minutes should suffice.
- 6. Arrange for sharing.** This may be done in different ways. The students may read their papers within small groups, post them on the wall for others to read, or submit them for publication in a classroom magazine on that topic.

## Demonstration Two: Guided Imagery

Many writing ideas come from deep inside the imagination. A challenge to growing writers is to learn to activate their imaginations and illuminate experiences of their own choosing, exploring those experiences, savoring the details, and remembering the images and impressions long enough and clearly enough to put them into words. Students must learn to slow down, put other thoughts aside, and let their imaginations work. Gregory (1990) suggests that we introduce students to the process of guided imagery in the following way:

Dim the lights. Put a sign outside the door that says “Do Not Disturb.” Ask the students to put their heads down on their desks and close their eyes. Tell them to take three long, slow breaths—not too fast; tell them to just relax. Then, slowly, gently guide their imaginings—giving vague suggestions to help each student evoke images, which will lead the students from image to image or from one part of a remembered or imagined experience to another, just as a guide does in an art gallery. Leave long pauses between suggestions—time for them to explore their images. Remind them not to speak their answers to the questions; they are to answer by imagining, in their minds:

There is a person you see every day, but you don’t know this person’s name. Can you picture him or her? Where do you see this person? (Don’t answer by speaking; answer with pictures in your mind.) Find a picture of him or her inside your mind. It is there, and you are the only one who can see it. Look at this person carefully. Exactly where are they? Remember three things about the place where you see the person. What sounds do you hear? What can you smell? What is this person doing?

After the students (participants) have finished this exercise, give them time to write down the images they saw in their minds. As a variation, have students write words or phrases on a piece of paper during the initial imagery-generating session. Those phrases can help them remember the images later when they write them out.

Guided imagery can be used in content subjects. For an example, you may ask the participants to imagine that they are peasants on a farm on the steppes in 19th-century Russia. You may guide the participants through this experience as follows: Read the following passage slowly, with pauses; ask them to visualize what they see; and give them intervals in which to write notes to themselves.

You and your family are digging potatoes. Feel the smooth wood of the handle. How do your hands feel? Listen to the sound the hoe makes as it chops into the dirt. Feel for the potato with your fingers. Feel the dirt dry out the skin of your hands. Stand up. How does your back feel? Look around you. Feel the biting wind of the early winter. How does it feel on your skin? Look all around you. What do you see? There is your little shack huddled together with others. How do they look? What is that feeling in the pit of your stomach? What is in your mind right now? Name those fears that are lurking behind your thoughts. Name the hopes that keep you going.

Give the participants 10 minutes to write about what they are thinking. Share some of these writings or have them share in groups. Later, you may ask individuals, pairs, or groups to make up guided-imagery exercises that have to do with their subjects such as life in a certain place



or period, an eye-witness account of a famous event, a mathematical breakthrough, or a scientific process.

## Demonstration Three: Writing Reports From Several Sources

The following activity guides students in writing reports in a way in which the research flows from their own questions and leads them to consider material from several sources. You may explain the procedure to the participants first and then have them practice the first part of the activity.

Students are assigned or asked to identify a topic on which they wish to write a report; for instance, glaciers. Each student makes a simple chart by drawing lines on a paper with five columns and five rows. The tops of the five columns are labeled with the various sources of information: textbooks, magazine articles, someone else's paper on the topic, lectures, or interviews with local experts.

On the left rows, the student places in the first box in each row a statement about the topic or a question to be answered:

QUESTIONS	TEXTBOOK I	TEXTBOOK II	CLASS NOTES	INTERVIEW
Where are glaciers located?				
How are glaciers formed?				
How do glaciers flow?				
How much fresh water is trapped in the world's glaciers?				
What were the effects of glacial movement during the ice age?				
Why do glaciers have a blue tint when the sun shines on them?				
How old are glaciers?				

The student must first generate these research questions and then find the answers from multiple sources. Of course, the questions can be generated individually or in small groups. They may be the outcome of class conversation about a related topic, and the questions surface as questions of interest for further research, or they may be assigned. A combination of both class-generated questions and individual questions will give students greater ownership in their research, and the teacher can still direct students toward curricular content.

Once the student has answered all the questions in the chart from multiple sources, report writing can begin. When multiple sources are used, there are sometimes disagreements or controversies that surface, and the author will have to manage these, taking a stand or presenting the conflicting information to their readers. In any event, the chart becomes the stimulus for writing and offers available organization for writing.

The student can begin the writing process with the chart much like working from a cluster. The rest of the writing process should unfold as described, with drafting, sharing, responding, and redrafting—all moving toward a final draft.

## **Demonstration Four: Argumentative Essays**

Writing an argumentative essay is an ideal reflection activity as follow-up to a classroom debate—or to put it another way, a classroom debate makes a fine evocation or rehearsal activity for writing an argumentative essay. Argumentative essays are those in which the writer stakes out a position and defends that position by listing arguments in its favor. Such essays are like arguments or debates in the real world in that they are intended to persuade others to the same view the writer holds. Writing effective argumentative essays is easier if the writer can envision the readers and imaginatively interact with them, as the writer shapes the essay. The writer is more able to do this if he or she has the experience of interacting with a real audience about the ideas that are argued in the paper. Affording such interaction, as the writer crafts the essay, is the purpose of the following exercise.

### **Steps for Setting Up an Interactive Process for Writing Argumentative Essays**

1. Ask the group to come up with a controversial issue. Discuss sev-

eral alternatives until you find one on which opinions differ, one that most participants have ideas about, but not one on which feelings run too strongly for a polite discussion. You may choose to read a story to introduce such an issue.

2. Arrange a brief verbal debate of the issue. One way to evoke a debate is by means of the value line, which was introduced in *Guidebook V*. To set up a value line, two people demonstrate or role play arguments that represent strongly polarized positions on an issue. If, for example, the issue is the proper response to a homeless person, one person might say that such a person would be welcomed into the home as a member of the household, while another person might say he would walk around the block just to avoid having any contact with that person. These two participants would stand at opposite ends of the room, and the other participants are invited to take places along an imaginary line between the two. Everyone should compare their own views with those around them to make sure they are standing in the right place in the line. After a few minutes, one person from each cluster may be asked to state that cluster's position on the issue.

Other ways to generate debates are the discussion web (*Guidebook IV*) and the academic controversy (*Guidebook V*).

3. Invite each participant to write a statement about his or her own position on the issue. This statement, and any sentences clarifying the statement, should constitute the first paragraph of the argumentative essay. Allow 5 minutes of quiet time for participants to write these paragraphs. Remind the participants to write on every other line to leave room for later revisions.

4. The participants now are asked to pair up and read their paragraphs to each other. The listening partner is asked first to restate the writers's position, and next, to say what kinds of arguments he or she would expect to hear to be convinced of that position.

5. Now give the writers 10 minutes to write their arguments, but not their conclusions. Remind them to write on every other line.

6. The partners now read their papers to each other. The listening partners comment on the evidence or the arguments offered in support of the position. Is it persuasive? Finally, the listener predicts what the concluding paragraph of the paper will say.

7. The participants now have 5 minutes to write their conclusions.

8. Now they read their whole paper to their partners. The partner restates the writer's position, restates the writer's reasons for the position, and restates the conclusion.

9. Writers now have 10 minutes in which to revise their papers. They may want to clarify their position statements, strengthen their reasons in support of their positions, and make their conclusions more memorable.

10. The writers may share their papers within groups of four to five. The sharing procedure is the same as above. During his or her turn, each writer reads the first paragraph and stops; the listeners restate the writer's position, and then they discuss the kind of evidence it would take to persuade them to that position. The reader reads the next paragraphs up to the conclusion. The listeners comment on the adequacy of the support for the writer's stated position, and then they predict what the conclusion to the piece will be. The reader then reads the final paragraph.

# **PART III HOW TO ORGANIZE AND MANAGE A WRITING WORKSHOP**

Earlier in this workshop it was noted that students need regular opportunities to write. In order to organize the array of activities just described for 30 or more students, a teacher needs a thoughtful plan. Let us look at one way a writing workshop can be organized.

## Organizing the Time

Here is one plan for managing time in a writing workshop.

### Daily Schedule of a Writing Workshop

0	2	10	30	50	60
<hr/>					
minutes					
“sense of the class” meeting		writing time		conferences	
minilesson			sharing		

This writing workshop lasts a whole-class meeting, perhaps 3 days a week. The class is divided so that time is set aside for the following activities:

**“Sense-of-the-class” meeting.** Assuming that students are already engaged in writing tasks, the period begins with a meeting to find out who is working on what writing topic and where they are in the process. Note that after the first day in a studio-like writing workshop, students will be at different points of progress. Some will be working a piece through revisions to completion and publishing; some will have started papers on different topics; and others will be brainstorming ideas for a new project.

Students keep a list of writing topics in their writing folders (Appendix B), so if they do not have a work in progress, they should have a topic in mind to be written about. (Nonetheless, the teacher has gone to special pains to find out and record several interesting things about each child at the beginning of the year, so he will have a lively suggestion ready if the student seems to come up empty.)

**Minilesson.** This is a short group lesson on some aspect of writing that can be applied immediately to students' writing. The teacher may introduce a brief lesson about a way of writing strong descriptions, interesting beginnings, or structured arguments. Most minilessons have the following format:

1. The teacher identifies a problem or issue common to most students' writing. The problem should be one that the students are capable of understanding. For instance, first graders are ready to learn that the first word of a sentence should be capitalized, but usually are not ready to hear that related sentences should go together in a paragraph.

2. The teacher finds or creates writing samples that demonstrate a point in context. The example may be a negative one (as we demonstrated in the model writing workshop), or it may be a positive one such as a piece of good professional writing, which students can emulate.

3. The teacher has the students apply the lesson immediately to their own writing. To continue the example of introductions: As a next step, we ask the students to pair up, locate papers they are working on, and examine their introductions. Are they as strong as they can be? If not, they should rewrite them to make them stronger. (Note: Show students they can write new introductions on a small piece of paper and staple it to the top of the old introduction.)

4. Add points or features to a list of things students should look for during revision or proofreading conferences. Guidelines for Students' Conferences (Appendix F) and the Proofreading Checklist (Appendix A) contain many points that will make little sense to students unless they have been carefully taught first using minilessons. Once these points are taught they can be added to a checklist of editing points to be discussed during conferences.

**Writing time.** Take 15 minutes for all students to write. This will be quiet time. The teacher will write for the first 5 minutes, too, which will establish an atmosphere for quiet independent work. For another 10 minutes, the teacher will move around to individual students, encouraging them as they write. The teacher first should go to those who appear to be having trouble writing (Nathan, 1988).

**Conferences.** Conduct a conference with the whole class, one student, or a small group. Students may confer with a partner or within a small group. Conferences will be discussed in detail later. Students who wish to continue writing during this time may do so.

**Sharing.** The last 10 minutes are reserved for sharing. Choose students to share who are far along in a draft or whose work displays an interesting issue. Different students should share each time, since only one or two can normally share in a 10-minute period. Extend sharing time to include three students a day, so that every student gets to share every other week.

## Conducting Conferences

There are two main kinds of conferences in a writing workshop: teacher-led conferences and peer-led conferences.

### Teacher-Led Conferences

If writing is rewriting, then teaching is modeling, questioning, and celebrating. When teachers confer with students, they not only help students to clarify their purposes and find ways to succeed with their writing, but also models for students ways to ask helpful questions, which will help encourage other struggling writers—their peers.

Teachers should ask questions that teach. The questions should generate solutions from the students themselves. Always respect the students' ownership of their writing. (See Appendix E for lists of questions to use in conferences.)

### Peer Conferences

Once the teacher has modeled the process of asking questions in a conference, students are ready to hold conferences with each other. Since many conferences will be going on at one time, students should know exactly what their tasks are. In the Writing Folder (Appendix B) are two kinds of management sheets to use in keeping young people on task. The Appendices also contain lists of clear procedures for carrying out peer conferences.



# **PART IV PLANNING FOR IMPLEMENTATION AND FOLLOW UP**

## Planning for Implementation

The next step in the process is to have the participants plan at a very practical level for the implementation. To make the content of the workshop real and transferable to classrooms, very specific plans need to be made for implementation, using actual content materials. Allowing for this step is critical. Participants just starting out with these methods will need encouragement and support. This phase of the workshop can be a very creative and rewarding experience for all.

Planning for implementation is always difficult to begin. Some initial questions can serve as prompts for thinking:

- Imagine that tomorrow you are going to do what we have just done in your own classroom. In what class and subject might you employ the writing workshop activities?
- Which of these methods would make the most positive contribution to your class?
- How would you go about working in these methods? How would you start? What would you do?
- How much time would you need?
- What questions do you have about what we did today? What needs to be clarified before you proceed?
- What would you want students to learn or be able to do? Exactly what would you do to help them?
- What impediments would you face? How would you overcome them?
- How will you make this hypothetical plan a reality? What activity will you actually try out? When? How often?

Plans, once developed, should be shared with the group as a whole. The group should look for good, creative ways of implementing as well as potential pitfalls or gaps in the plans.

## Planning For Follow Up

In the design of the RWCT Project is the expectation that participants will meet during the intervals between workshops for the purpose of sharing their experiences in putting to use in their classrooms the

techniques introduced in the workshops. These sessions form an important part of the RWCT project, and they must be approached planfully. Specific dates for the sessions should be identified, and responsibilities for reporting should be agreed on: Who should have tried what, by the time the session convenes? Who has responsibility for securing the space? For chairing the proceedings? Participants should be planning ahead to be prepared to discuss the following:

How did the implementation go?

What were the successes or the most successful parts?

What failures or difficulties were encountered?

How did students respond?

What might they do differently next time?

How high was their interest level?

How much did they learn?

How did the lesson feel to the teacher? Did it feel right, or were there parts that seemed difficult or cumbersome?

How many times was the implementation attempted?

Participants should be encouraged to work in small groups again to share their experiences, and then share with the whole group. Discussion should be encouraged regarding successes and failures, and how the procedures might be modified to fit the local culture, circumstances, and teacher preferences.

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# APPENDIX A

## Proofreading Checklist

- \_\_\_ 1. Did I spell all words correctly?  
(Underline words you are unsure of. Try looking some of them up.)
- \_\_\_ 2. Did I write each sentence as a complete thought?  
(Incomplete thought: On the street. Complete thought: The little puppy stood all alone on the street. Note: Sometimes writers use an incomplete sentence on purpose to create a certain effect. For example: Not me!)
- \_\_\_ 3. Do I have any run-on sentences?  
(Run-on sentence: The little puppy stood all alone on the street and he couldn't find his mother and he was so, so frightened that he thought he would die and so he looked around to find a friend and he didn't find one so he walked on and on. Another run-on sentence: I don't have a pet at home do you?)
- \_\_\_ 4. Did I end each sentence with the correct punctuation?  
(Wrong punctuation: Could the puppy find his mother. This sentence needs a question mark, not a period.)
- \_\_\_ 5. Did I begin each sentence with a capital letter?
- \_\_\_ 6. Did I use capital letters correctly in other places?  
(Names, days of the week, months, titles, etc.)
- \_\_\_ 7. Did I use commas, apostrophes, and other punctuation correctly?  
(Commas are used between words in lists, before a conjunction introducing an independent clause, after salutations, etc. Apostrophes are used with possessive forms: Jimmy's shoes, the boys' lockers; and in contractions: can't, or it's for it is.)
- \_\_\_ 8. Did I indent each paragraph?  
[Whenever you start a new idea, you need a new paragraph. Dialogue (talk between two or more people) also requires a new paragraph each time a different speaker talks.]

[Source: Nathan, R., Temple, F., Juntunen, K., & Temple, C. (1988). Used with permission.]

## APPENDIX B

### The Writing Folder

A central part of the organization of writing workshop is the writing folder provided for each student, which helps young people organize their own works and progress during the writing workshop.

The cardboard folder has tabs in the middle to hold some papers permanently: namely, the various lists of guidelines students will need. One set of guidelines gives students options for what they can do during writing time. The middle part of the folder also contains lists of questions to ask fellow students during conferences (see Appendixes D and E) and any other helpful information the teacher or the student decides to include. The writing folder has a large pocket in front for students to store their lists of topics and their cluster sheets. The pocket at the back is for students' drafts. Another set of guidelines has suggestions for what students can do during conference time. Guidelines for younger students are included in Appendix C.

# APPENDIX C

## Things I Can Do During Writing Time

- I can add to my topic list.
- I can brainstorm a new topic.
- I can begin a new draft.
- I can improve or add to a draft I have started.
- I can draw some pictures for one of my drafts.
- I can underline misspelled words. (This is proofreading.)
- I can look for words that should be capitalized. (This is also proofreading.)
- I can read my drafts to myself and decide which one I want to publish.

## Things I Can Do During Conference Time

- I can do anything from my Writing Time list.
- I can hold a conference with a friend. (One friend or two friends.)
- I can write with a friend.
- I can draw some pictures for one of my friend's drafts.
- I can hold a conference with my teacher.

(Source: Nathan, Temple, Juntunen, & Temple, 1988. Used with permission.)

# APPENDIX D

## Questions for Teacher-Led Conferences

### Introductory Questions

- Tell me about your piece of writing.
- Why did you choose this subject to write about?
- What surprises you most about this draft?
- What kinds of changes have you made since your last draft?
- What questions did your conference partner have of you?
- What problems did you have, or are you having?
- Where is this piece of writing taking you?
- What questions do you have for me?

### Questions That Deal With Meaning

- Do you have more than one story here?
- Underline the part that tells what this story is about.
- What is the most important thing you are trying to say here?
- Explain how your title fits your draft.

### Questions That Deal With Authority

- Can you tell me more about this?
- This part isn't clear to me. Can you tell me what you mean?
- Can you describe this for me?



## Questions That Deal With Voice

- How does this draft sound when you read it aloud?
- Circle the part that is most exciting.
- Show me a place where I can tell you have written this piece.

## Questions That Deal With Development

- Can you tell me more about it?
- Do you have enough information?
- Can you tell me where you are going in your draft?
- How did you get to this place in your draft?

## Questions That Deal With Design

- Are you happy with your beginning and ending?
- How does the beginning of your piece grab your reader's attention?
- How have you tied your ending to your beginning?

## Questions That Deal With Clarity

- Can you be more specific here? (e.g., How did you go into the house?)
- What are your action words? Can you add others?
- Can you think of a different way to say this?
- Is this the best word here?

## Questions (when a draft is not finished) That Help a Writer Move On

- What do you intend to do now?

- What do you think you can do to make this draft better?
- What works so well you would like to develop it further?

## Questions That Help Young People See Their Growth as Writers

- What did you learn from this piece of writing?
- How does this piece compare to others you have written? Why?
- Can you think of something new you tried in this draft that you have never tried before?
- How are you a better writer now than you were in the beginning of the year?

[Source: Temple, Nathan, Temple, & Burris. (1993). *The beginnings of writing* (3rd ed.). Needham Heights, MA: Allyn & Bacon. Used with permission.]

# APPENDIX E

## Guidelines for Peer Conferences

This first set of conference guidelines calls for the peer to listen carefully, make a comment, and then a question and a suggestion. (Feel free to start at step 3 if you would like.)

1. Read your draft to your partner.
2. Let your partner tell you what she or he remembers most about your piece (i.e., what was interesting or what sounded good).
3. Read your draft again, but this time ask your partner to listen for Conference Questions # \_\_\_\_\_ and/or \_\_\_\_\_.
4. Let your partner talk about what you asked him or her to listen for. Your partner may give you other worthwhile suggestions. Listen carefully.
5. Remember, you are the author. Suggestions from others may or may not be helpful. Change only those parts of your draft that you feel need changing.

## Conference Questions: A Few Possibilities

1. Listen to my opening line(s). What does my lead make you expect? Did it interest you? How might I improve it?
2. Do I need more information anywhere? That is, are there places in my draft where you would like me to be more specific? Where?
3. Do you get lost while reading or listening to my draft? When?
4. Is my draft too wordy? Are there places where the point would be clearer with fewer words? Where?
5. Have I mentioned things, people, places, or events in my draft that are hard for you to picture? What are they?
6. Are the sentences and paragraphs in my draft in logical order? If not, which ones should be rearranged?
7. Should I let my feelings or inner thoughts show more in some places? Where?
8. Do I stay on my topic?
9. Do I have a good ending? If not, how might I improve it?
10. Does my title fit my draft?

List your other questions here:

- 11.
- 12.
- 13.
- 14.
- 15.

[Source: Nathan, R., Temple, F., Juntunen, K., & Temple, C. (1988). Used with permission.]

# APPENDIX F

## Guidelines for Students' Conferences (Simple Version)

This set of conference guidelines invites the writer to direct the peer to add a comment that addresses a particular aspect of the writing. How will the writer and the peer know about the features of writing that need comment? The teacher will introduce those features, usually through a minilesson.

1. Listen to your partner's draft.
2. Tell your partner what you liked about the draft, what you thought was interesting or how you felt as you listened to it.
3. Listen to your partner's draft again.
4. If you have a question about your partner's topic, this is a good time to ask it. (If you have time, write your question down and give it to your partner. This will help your partner remember what you asked.)

[Source: Nathan, R., Temple, F., Juntunen, K., & Temple, C. (1988). Used with permission.]

# APPENDIX G

## Glossary

<i>Drafting</i>	This is the phase in the writing process in which writers write out their ideas in a tentative way to see what they have to say. The term implies that the work at this stage may yet be rewritten.
<i>Editing</i>	This is the review and correction of a piece of writing for “mechanical” concerns, such as spelling, punctuation, and grammar.
<i>Minilesson</i>	A short instructional session, usually focused on developing one skill or conveying one insight and not lasting more than 10 minutes. The skill that is taught is usually applied immediately by the students to a piece of their writing.
<i>Ownership</i>	The state of taking personal responsibility for, pride in, and investment of enthusiasm in a piece of writing.
<i>Publishing</i>	The sharing of a piece of writing with an audience other than the teacher.
<i>Rehearsal</i>	This is the phase in the writing process in which writers collect their ideas and decide what they want to write.
<i>Revising</i>	This is the phase in the writing process in which writers look over and rewrite their work in order to make it more complete, focused, and coherent.
<i>Writing process</i>	This term is describes a process by which both professional and student writers create compositions. The process consists of activities to plan or rehearse ideas for writing, drafting, revision, editing, and (sometimes) publishing.
<i>Writing workshop</i>	This is a classroom session that is characterized by the student activities of writing and sharing, and with supervision and occasional brief instruction by the teacher. Students in a writing workshop may be working on different phases of writing at the same time.