Implementing and Savoring Writing Workshop with Lower Elementary Writers Grades K-2

NESA • Bangkok
March 31- April 2, 2017

Emily DeLiddo, Literacy Consultant
epdeliddo@gmail.com • www.languageisliving.com
Thoughts we will cover across our time together

Components of Balanced Literacy

~ Writing Workshop
~ Reading Workshop
~ Read Aloud with Accountable Talk

Components of a Writing Workshop

• Minilesson
  Connection
  Teaching (Demonstration)
  Active Engagement (Guided Practice)
  Link

• Independent Work (Students)/Conferring (Teacher/Students)
  (one-on-one and small group)

  ~ Traditional R-D-T
  Research
  Compliment
  Teach / Practice
  Link

  ~ Coaching
  Teaching Point (and Demo)
  Guided Practice
  Link

• Mid-Workshop Interruptions
  ~ Management/Stamina, Struggles, Celebratory

• End of Workshop Teaching Share
  ~ Progress, Process, Craft, Content

Units of Study across the year

• Understanding the writing process across genre
• Creating curriculum that supports writers across grade levels
Assessing writing and modifying curriculum
  • Supporting English language learners
  • Planning based on the writers in the room

**Essentials:**
  • Demonstration Teaching (adult models for students what they are to try)
  • Use of Mentor Texts
  • Strong sense of independence in the classroom
  • Supplies readily available for students to use independently
  • Clear classroom management expectations and routines
  • Connections made between reading and writing and social studies, naturally / often

## Writing Process

### Primary Grades (K-2):
- Immersion
- Rehearsing/ Planning/ Collecting/ Drafting
- Revising
- Editing
- Publishing
- Celebrating!

*Students write in multi-page booklets and use Writing Folders to collect all that they write, with STOP and GO sides for organizing ongoing work.*

### Upper Grades (3rd and above):
- Immersion
- Collecting/Gathering Entries/Rehearsing
- Choosing a Seed
- Developing/Nurturing
- Drafting (*outside of notebook*)
- Revising
- Editing
- Publishing
- Celebrating!

*Students use Writer’s Notebooks and keep a drafting folder for organizing ongoing work and collecting resources. Once a draft is created, work typically happens on that one draft.*
Writing Partnerships

Guiding Questions:
~Who is like me as a writer? Who is not like me as a writer?
~What can my partner help me improve upon? What can I help my partner improve upon?

Strategic Partnerships: Use as much information as possible about your writers, to find a good match for each

~Writing Abilities:
Alike in abilities enough, so that it does not turn into a one-on-one tutorial (could use Narrative Writing Continuum from TCRWP as a resource for assessing)

~ELLs:
Place a stronger, fluent English speaker with a more recent arrival, but not too far apart in abilities;
Place two students who are quite similar in language acquisition stages so that they can encourage each other and be coached in strongly by educators

~Language and Behavior
Students with strong oral language skills can work with shyer students, working to bring their voices out more;
Students with strong oral language skills (but bossy) can work with each other to “duke it out”

Consider triads when necessary

Keeping partnerships stable:
Try at least 1-2 units before switching. Students need to build a relationship and work out the kinks in their partnership. They need to get to know each other as writers and develop a bond over their ongoing writing pieces, and the writing process that they are experiencing. As students get older (by 4th/5th grade) they may stay in a stable Writing Partnership all year long.
Teaching How to Take Turns, Talk and Listen

Model these skills repeatedly in Minilessons, Conference fishbowls, Mid-Workshop
Teaching Points and Teaching Shares

*Writing Partners make sure to both share their work by taking turns

*Writing Partners put the work they are looking at in between them so that they can both see/read it at the same time

*Writing Partners often practice reading aloud their own work to each other

*Writing Partners understand that their job is to first listen, then to offer a compliment and a ‘teaching point’ or suggestion

*Writing Partners speak clearly and articulately, letting their partners know what they want help or advice with, and offering their own ideas when it makes sense to support their partner

*Writing Partners are on the lookout for mentor texts for their partner, once they get to know the writing they are working on

*Writing Partners ask each other questions, when they are confused or need clarification; they also ask questions to help each other (like, “What are you working on as a writer? Why did you include this part? Which part do you want me to understand the best?”)
SAMPLE MINILESSON TEMPLATE

Unit of Study:__________________ Teaching Point:__________________________________

Materials: ________________________________________________________________

Connection: (activate prior knowledge and focus attention on the teaching point of lesson)

I noticed that in writing... Yesterday we worked on.... In life we___ in writing...

Today I want to teach you...

Because...

Teach: (teaching/sharing the teaching point)

Watch me as I... Let me show you how I...

Did you notice how I...?

Active Engagement: (guided practice-coach and assess here as Ss turn, talk to partner)

Now you are going to give it a try. You are going to...

Pull students back together to share something that you heard them doing

Link: (review and clarify key points, pointing out how the strategy can help them in the future)

Today and every day when you are... you can...

As you go off today, make a plan for what you are going to do as a writer...
Conferences in Writing Workshop (one-on-one/research)

Research

⟳ Ask research questions (try to begin with a similar phrase which will signal the start of the conference for the writer~ *What are you working on as a writer today? What kind of writing work are you doing? How’s it going?*)
⟳ Refer back to the student’s writing
⟳ Allow time for the student to set the agenda for the conference and maximize the writer’s talk time
⟳ Look for something the student is doing well

Decide

⟳ Decide on ONE teaching point to move the writer along, with the help of the writer himself

Compliment/ Teach

⟳ Name out one thing as a writer that the student is doing well and elongate the compliment to really mean something to the child. (usually an element of the unit of study, could be behavioral~ *You’re the type of writer who...*)
⟳ Demonstrate the strategy clearly for the writer (using his own writing, another writer’s piece, a read-aloud or touchstone text, or work completed in an earlier minilesson)
⟳ Guide the student to understand the work by explaining/talking through what he is going to do next during independent work.
⟳ Pause to write down conference notes while a continued presence is felt and nudge the writer to get started right there.
⟳ Before moving on, restate the teaching point and the compliment reminding the writer to use this strategy forever and always whenever he is in the particular stage of the writing process, or finds a way to incorporate it.

Jot notes! The teacher should keep a record of all conferences to guide instruction

A sample template might include:
Student Name:_________________________

<table>
<thead>
<tr>
<th>Date</th>
<th>Research</th>
<th>Compliment</th>
<th>Teaching Point</th>
<th>Possible Future Teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Repertoire of Questions for Conferring with Students

Adapted from Kathleen Tolan, Deputy Director, TCRWP

What are you working on as a writer today?

How's it going?

What kind of writing work are you working on?

Last time we talked about... How did that go? Or, what’s happened for you since then?

Last time we talked about... Show me the work you did off of that...

What were you going to do next?

I was just watching you and I noticed you were... Can you talk to me about that?

How's writing been going for you lately? Has it been a really good time for you as a writer or a so-so time?

What new work have you been doing lately as a writer?

What do you need help with today?

Make sure that you are including yourself as a writer!

Let the child see you as a writer by offering:

Let me show you what I am doing as a writer...

One time something similar happened to me, look what I did...

Watch me as I try this strategy in my notebook

Let the child see others as writers, too:

Let’s see how Debbie Allen tried this in Dancing in the Wings...

Sam tried this in his writing yesterday and I'd like to show you...

An effective Teaching Share at the end of the workshop time could include you, as the teacher, role-playing a conference with a student in a “fishbowl” style for the whole class. Here you can model the language and communication behaviors you want to see when you confer with all writers in the future.
Let’s feel like we’re there! *Improving the Qualities of Student Writing*

A lifelong writer writes well when she:

- Communicates meaning in her writing
- Brings her knowledge of a genre into her writing
- Structures events and/or ideas in a way that enables readers to grasp her meaning
- Uses precise detail to develop each part of the structure (dialogue, thinking, characters’ movement, etc.)
- Includes voice to enhance her meaning (gives a sense of the writer behind the writing through sentence structure, etc.)
- Is careful about conventions to help the reader understand her meaning, guide the reader through the text and enhance her meaning (spelling, grammar, mechanics)

~Carl Anderson, 2003

Possible revision strategies that will help to improve the quality of students’ narrative writing include:

- Reread and add more in meaningful places
- Find places to show, not tell the reader (action, location/setting, dialogue, characteristics)
- Try writing the lead two or three different ways (action, dialogue, onomatopoeia, setting)
- Write the ending two or three different ways
- Choose an author to mentor you... borrow their style
- Zoom in! Put on binoculars and stretch out the moments clearly
- Add internal thinking or feeling
- Write six different titles!
- Think of what you want your audience to remember, feel, think, get effected by
- Sensory detail... make the reader feel like he is there
- Include figurative language (simile, metaphor, etc.)
- Is the setting clear? Writers describe what is around the action taking place
- Include emotion and feeling through showing
- Writers write so that the reader feels like he has a movie playing in his mind

The narrative units where students are writing small moments and then improving the quality of writing are meant to be moments of time that pass in shorter durations for a reason. It is difficult for children to write over longer periods of time which can be confusing and quickly become “bed to bed” stories. Instead we are scaffolding their writing experience to include focus, clarity and detail.
### Small Group Work

*Possible Areas of Focus for Strategy Lessons in WW*

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Risk-taking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic Choice</td>
<td>Self-editing</td>
</tr>
<tr>
<td>Sense of Story</td>
<td>Self-revising</td>
</tr>
<tr>
<td>Focus</td>
<td>Rereading</td>
</tr>
<tr>
<td>Details</td>
<td>Ideas from Published Texts</td>
</tr>
<tr>
<td>Elaboration</td>
<td>Conventions</td>
</tr>
<tr>
<td>Word Choice</td>
<td>Spacing</td>
</tr>
<tr>
<td>Organization</td>
<td>Letter Formation</td>
</tr>
<tr>
<td>Sequence</td>
<td>Spelling of HF Words</td>
</tr>
<tr>
<td>Habits</td>
<td>Spelling unknown words</td>
</tr>
<tr>
<td>Getting to Work</td>
<td>Using Tools for Spelling</td>
</tr>
<tr>
<td>Planning</td>
<td>Ending Punctuation</td>
</tr>
<tr>
<td>Rehearsing</td>
<td>Capitalization</td>
</tr>
<tr>
<td>Staying at Work</td>
<td></td>
</tr>
</tbody>
</table>
## Scaffolding the Minilesson for ELLs

<table>
<thead>
<tr>
<th>Architecture</th>
<th>Teacher</th>
<th>Student</th>
</tr>
</thead>
</table>
| **Connection** | • Look at visuals – refer to previous charts, pictures, etc.  
• Be consistent with language  
• Use the exact words and gestures that were used in yesterday’s teaching point for the connection  
• Relate to their own lives  
• Use gestures and appropriate intonation of words. Teacher prompts students to say and do the gesture with you. EX. “Say it with me, Stretching out the moment” along with the gesture.  
• Quickly refer to manipulatives used the day before, for ex: pulling a rubber band for stretching a moment. Have them do it with you.  
• Use prompts to help build language. | • Before beginning, make sure they know who their turn and talk partners are – “Writers, take a minutes and look for your partner and pick up their hand. Let’s practice turning to our partners, knee to knee”  
• Students look at visuals (especially previous day’s) as teacher refers to them |
| **Teach** | • Model strategy using common story from school  
• May use a double Teach  
Perhaps combining two methods of the Teach. For example, demonstrate the strategy using your current read aloud and then explain how to use the strategy using a class story.  
• Have prompts and words that you want the children to acquire up on a chart or sentence strip and refer to them throughout the Teach – as you use those prompts, point to them.  
• Be consistent with the language.  
• Be sure that all texts that are used for the Teach are familiar to the students– used 2-3 times already. Or, the day before using the text, reread, or do a quick book walk to refresh their memories. | • Make sure they are looking the chart or book and saying the prompts  
• Eyes on the teacher (focused) and are engaged (body language – looking at the teacher, following gestures)  
• Gesture with the teacher |
- Use gestures and appropriate intonation of words
- Use visuals that show the process you are demonstrating — Ex. Having a thought bubble and showing how it stretches or thinking of a place. Have a picture with different thought bubbles of places.
- Teacher briefly prompts students to use the same words and gestures he/she uses. — Ex. “Everyone say it, Stretching out the moment” (have students use their hands to show stretching)
- Use non-verbal cues to be sure they are engaged (snapping fingers, hand gestures, etc.)

Active Engagement

- Set up triads for children that are non-English speaking who can provide strong language models and preferably support them in their native language order for the student to try the strategy.
- Double Active Engagement — first try it with their class story and then their own story
- Provide them think time for trying the strategy and scaffold by referring to the book used, the class story, or the writing
- Provide them with the prompt before turn and talk — “I think…”
- Be sure they understand the structure of turn and talk before they do it — “Partner A go first, then it is Partner B’s turn”
- Listen in and gestures, or provide the prompts for students.
- Students understand partnership structures — how to help each other using prompts/language
- Listen in to three or four

- Partners should be using the prompts, and following the format of the active engagement — should know the structure of who should turn and talk.
- Ss help each other with how to start talking — help each other use the language prompts.
- Ss gesture to cue you that they are ready — “Thumbs up — show me you are thinking” to show they are accountable
partnerships to see if they are on task, gesture and give them prompts to see if they demonstrate the strategy

<table>
<thead>
<tr>
<th><strong>Link</strong></th>
</tr>
</thead>
</table>
| • Be consistent with the Connection on how you present/ed the teaching point (and repeat it)  
• Give an example of how this will help them in their lives as writers  
• Refer back to visuals, repeat gestures and language used  
• Keep Ss on the rug or turn, talk at their seats before they get started, have them try the strategy out – “Picture that moment in your mind before going to your writing spot”  
• Keep the students on the rug if they have not demonstrated knowledge of the strategy, or it is questionable | • Ss are focused and orally practice, or start what they will be writing on the rug, or in their mind.  
• Refer to the charts |
Hurricane!
Jonathan London

The day of the hurricane started a lot like any other day. After breakfast, Jeff and I checked our shoes for scorpions, then went outside to play.

El Yunque, the biggest mountain in Puerto Rico loomed over us as we scrambled down the cliff to the ocean. The breeze was soft and the sea was calm inside the coral reef. Far out, a giant stingray flapped its wings across the waves. Our fins slapped as we waded in, watching for the sharp black spines of sea urchins.

We pulled our masks down, kicked out toward the reef breathing through our snorkels and dived down. Sea fans waved. Fire corals flamed. Schools of tropical fish flashed by like flocks of birds turning in a wind, while *langostas*—tasty Puerto Rican lobsters—hid in dark cracks in the huge reef.

We came up for breath— and everything around us had changed. The sky had turned deep purple, crowded with clouds. The air was perfectly still, with not a whisper of breeze. I felt as if my breath was being sucked from my lungs.

We swam ashore and climbed up the rocks. Mom raced from the house. “A hurricane!” she panted. “It’s coming our way!” Out house could be blown right off its stilts. “Hurry up,” Mom told us. “Pack quickly!”

I ran inside and packed my baseball mitt and ball, my shooting marbles, Slinky, and yo-yo.

Then I rushed out to put my bike away.

Fists of wind pounded me, punching me sideways. The palm trees bent and thrashed in a wild dance. The wind was pushing the waves into the mountains. They broke over the coral reef, then crashed against the rocks in a burst of spray as high as our cliff.

“Batten down the hatches!” Dad shouted in his old navy talk as he slammed the storm shutters.

I tried to whistle for Triste, but no sound came.

The sky was alive. Lightning scribbled on the dark clouds that had buried El Yunque. Thunder shook the earth.

Suddenly, Triste leaped into my arms and almost knocked me down. The palms, whipping crazily, slung coconuts at us.

Everyone piled into the car. I was crammed into the backseat beside Jeff and a suitcase. Triste sat on my lap and whimpered.
The moment Dad drove off, the sky fell. Rain slammed into us like a crashing wave. All the way to the shelter, we drove through rain so solid, it was like driving underwater.

The shelter was an old navy barracks where sailors used to live. Babies cried and grown-ups bustled around and kids yelled at one another. I sat on a sagging bunk bed and hugged Triste.

Suddenly, with a loud crash, the wind ripped a shutter off. Glass shattered. The hurricane roared in as the lights went out.

Mom lit a kerosene lamp. Dad and two other men shoved some metal lockers in front of the broken window. I helped, too. The barracks shivered and creaked like an old ship at sea. Nails squeaked in the wood as if they were trying to hold the whole building together.

Somebody started to sing, so quietly at first that I thought I was just hearing things. But her voice grew stronger. Jeff joined in, then my folks and I. Soon everybody in the shelter was singing “Silent Night.” “Noche de paz…noche de amor…” Christmas was months away, but no one cared. The singing made us feel better.

Finally, halfway through the night, the wind died down. The rain stopped hammering. All was silent.

“Well, it’s over,” Dad said. Mom gave me a big hug.

When we got home, the yard was littered with coconuts and palm fronds. But the roof was still on our house, and our house was still on its stilts. We were lucky. We heard on the radio that just fifty miles away, a tin shantytown had been flattened by wind and waves.

The next morning, Jeff and I started cleaning up our yard. The sky and sea were rosy and calm. Above us, unbelievably green, stood El Yunque. It was tall and peaceful as ever, as if nothing at all had happened.

“¡Vámonos!” I shouted to Jeff. “Let’s go!”

We raced down the cliff path to the beach. The sparkle of sun on the water was brighter than ever.
Further Resources

Blogs:
~ Two Writing Teachers (all grades-teaching of writing) https://twowritingteachers.wordpress.com/
~ Chartchums (based on Smarter Charts) https://chartchums.wordpress.com/
~ Kinder Confidential https://kinderconfidential.wordpress.com/author/kristimraz/
~ Language is Living (supporting language learners) www.languageisliving.com
~ indent (upper grade/middle school based) www.kateandmaggie.com

Professional Texts:
One to One Conferring Calkins & Hartman
How’s It Going? Carl Anderson
Assessing Writers Carl Anderson
Take Joy: The Writer’s Guide to Loving the Craft Jane Yolen
A Writer Teaches Writing Donald Murray
The Craft of Revision Donald Murray
The Resourceful Writing Teacher Jenny Bender
Don’t Forget to Share: The Crucial Last Step in the Writing Workshop Leah Mermelstein
A Fresh Look at Writing Donald Graves
First Grade Writers Stephanie Parsons
About the Authors: Writing Workshop with our Youngest Writers Katie Wood Ray
What We Know By Heart Katie Wood Ray
Writing Workshop: Working Through the Hard Parts Katie Wood Ray
Wondrous Words Katie Wood Ray
Independent Writing M. Colleen Cruz
The Unstoppable Writing Teacher M. Colleen Cruz
The No-Nonsense Guide to Teaching Writing Davis & Hill
What a Writer Needs Ralph Fletcher
Writing Workshop: The Essential Guide Fletcher & Portalupi
Boy Writers Ralph Fletcher
The Revision Toolbox Georgia Heard
Writing Towards Home Georgia Heard
Mentor Texts Lynne Dorfman
Already Ready Ray & Glover
Engaging Young Writers Matt Glover
I Am Reading! Collins & Glover
Read it Again! Brenda Parkes
Interactive Writing Fountas & Pinnell
Balancing Reading and Language Learning Mary Cappellini