

The Teacher-to-Teacher initiative was created by the U.S. Department of Education to provide the latest strategies and research on educational practices that work in the classroom. This series features teachers from across the country presenting techniques that can be used with students of all ages. It's just one way the Department of Education is helping teachers get the support they need so "No Child is Left Behind." (MUSIC) Hi, my name is Karen Valdes and I'm from the Riverside County Office of Education in Southern California. What we're talking about is how to explicitly teach writing so that students have visible planning and are able to understand the process for writing as well as how you would assess student writing. I have a family, and I think this year I'm going to be in a very unique position, because I am one of my few friends who is going to be living with a K-12 curriculum. I have a 4-year-old, who'll be 5 in a few weeks and he'll start kindergarten, I have a middle-schooler – she's 12 – she'll be a 7<sup>th</sup> grader, and my eldest daughter will be a senior in high school. So, therefore, I think I'm living and breathing a K-12 curriculum. And when I think about that, I've learned many lessons from my own children, besides being in the classroom for over 20 years. And one of the things that I wanted to share with you is my eldest daughter is starting her senior year, and I talked to her and told her that I speak to a lot of teachers on the topic of writing and what was something I could share with them from a student perspective as opposed from a staff developer perspective. And she said "You know what, Mom, think about where I've been." And as I thought about it, I thought about her own educational career. From K5, she was in a elementary school – the same school where I taught – and she had wonderful teachers every year. She had a stellar teacher – it's one of the options you get when you actually are a teacher on staff – you get to kind of hand-pick. And every year she had those great teachers, but it was different every year. We didn't have state standards at the time in California, so every teacher was going on the theoretical belief of what they felt about writing. So when she got to junior high school, she was put into a position where, for 6, 7, 8, they were in a formula-driven program. And what I mean by that is she learned how to write paragraphs by certain, you know, quantities or certain kind of structure, so she had to write 5 paragraphs for certain kinds of writing. You have a certain amount of sentences in some of her, you know, writing, and so forth. So Natalie is a very diligent student and she worked very hard and she was able to do that. So when she got to high school, when she finally arrived, she was very excited. First day English class the teacher said, "Oh, no, no. We don't write like that any more." Because he didn't want her to write in formula-driven writing, he wanted her to write in a different style. So, she learned for her 9<sup>th</sup> grade year, how to write for her teacher. Her sophomore year, she learned another style. She learned some chunking, and how you kind of imbed the topic sentence into your first paragraph, but it's not necessarily your introduction paragraph. So she did that. So last year she was with what we call our county teacher of the year. Riverside County has 23 different districts inside, and we have over 300,000 students – over 400 schools – and her junior high school teacher was our county teacher of the year, so I felt very good about where she was. And it was such a great place that what her teacher really did is he prepared her so that when she did a piece of writing,

he explicitly gave her models of what he wanted out of her. In fact, the last week of school this year, she was so excited because she said that she had finally found the voice of John Steinbeck. When she had done a piece of writing her teacher really complimented her. But he gave her explicit models of what she wanted to do and that was really how she grew. So, going back to my initial question, what could I share with teachers, she said – quote “Could you just tell them to get their acts together and tell us what to do and quit changing it on us.” And so, what we’re looking at right now is how writing really impacts what we do. In designing the workshop, we had certain things that we had to focus in on, and one of them was a document called The National Reading Panel Document. And this document really looks at evidence-based research. They looked at what evidence showed in these areas behind me. They looked at Phoneme Awareness, Phonics, Fluency, Vocabulary and Comprehension. These are what we call the “Big 5”, the pillars, the elements, and our county office will be doing presentations on each one of these throughout this conference. But writing really is the manifestation of this. So, if you’re interested in that document – and there’s also another document which is simplistically done, and very well done, it’s called “Put Reading First.” In terms of workshop outcomes then, based on those documents, we’re looking at becoming familiar with the stages of writing. How students progress through writing. And it may seem like it was written at the beginning writing workshop, but it really does have the breath of K-12 and we’ll address all levels. Understand the role of letters and sounds and learning to write initially and how that will play a role later on as students get older. And identify examples of purposeful writing – what we want students to do and how they’ll do it. The other outcomes are: understand the roles of organizational strategies, the mechanics, the conventions in writing, how they’re taught. And also understand that writing is a process and we’ll be looking at the writing process and the role that the writing process plays in learning how to write. And, finally, understand that writing is not just speech written down, but it’s really ideas plus words equals writing. And understand the conventional spelling is developed through focused instruction and that children will have developmental stages of spelling progressing. And become familiar with the instruments of writing assessment. We’ll talk about how to use rubrics and how to manage them, and we’ll give you some examples as well. Today’s session outcomes really mirror what I just went over. I wanted you to take a minute though and understand that in most student teaching programs, at least in California, 7 years ago, most teachers didn’t know how to teach – I shouldn’t say most teachers, but many teachers didn’t know how to teach writing, until there was the California Reading Initiative and all of a sudden the actual candidates for certification had to know about how to teach writing, and therefore the universities had to teach it. It wasn’t just love reading – I’m talking about reading actually – it wasn’t just love reading, it was also do you know how to teach reading – even if you’re a 4<sup>th</sup> or 5<sup>th</sup> grade teacher. The same thing we’re finding out now about writing, is that most programs aren’t explicitly teaching teachers how to write. They’re now teaching teachers how to read – how to teach reading – but not how to teach writing, so it’s kind of a simultaneous learning curve for teachers as well as for them to learn

how to teach it and for them to know better ways to teach their own students. So there's a wonderful professor at University San Francisco. Her name's Dr. Kate Kinsella. She's at the secondary level, and she works with students who are identified to go to the UC – University of California – system, but aren't quite ready. So she spends some time during their senior year and does ongoing work with them. And she had a student one time when she was asked to write a one-page summary of an article and the student just kind of raised her hand and she said, "Dr. Kate, do you want me to write to the 2<sup>nd</sup> hole, or the 3<sup>rd</sup> hole? Just tell me and I'll write." And you could see, even at that high level, the student didn't have the language for writing. So we're just going to take a minute and process something. If you'll pick up a piece of paper from the center of your table, and I want you think in terms of just the layout of the paper. On the left side you have the left hand margin where the 3 holes are. And we tell students we don't write on the left-hand side, so I want you to fold back where that pink margin is. And then we also tell students, "You know what, we're not going to write at the very top in this blank area." We're going to fold that down, because we don't write our paragraph or multiple paragraph essay up there. And then finally if you'll hold up your paper on the right side, you can kind of see through on the right hand margin, 'cause it's really on the back side. We don't write all the way to the edge. We do a return sweep, and some of you might return right at that pink margin, or you might go a little beyond, but we don't go all the way to the edge, so fold in as much as you feel comfortable with, your own students. Not that big of a margin. (Laughter) We've got Larry in here right now. And then, at the very bottom, we don't write on that very bottom line – we have some letters that might hang down there, but we don't write on that very, very bottom space, so you might fold that up as well. And this is just a conceptual way to work with struggling writers now for them to understand that we're not asking too much of them initially, and it's just something that you can do to help them understand that writing – we're asking them to do something, but maybe not too much. When we're looking at all of this, one of things we really have to consider is assessment. When we're looking at assessment – my brother's a physician, and he tells me "You know, Karen, the profession of teaching needs to be better PR." Sometimes when you go out with a doctor – my other brother's a lawyer – I go out with either of them, they get a lot of respect – not that I don't get respect – but the profession kind of demands more respect. So teaching doesn't quite get as much, although we are respected. So he says it's about that sign you do pour advertising in front of your school. And I said "What do you mean?" And you've seen a sign that looks that way, but he said, "You know, you might want some punctuation, or some kind of conventions underneath, because you're kind of advertising that your students are slow." So that was one thing he said to do. And then on the next part, if you look, when we bomb one state test and we're labeled for life. That's kind of how we felt within California at a local level, but at a national level, we are improving in terms of writing, but not as fast, or as rapid as we'd like to. So we know that writing is a real concern, so we'll be looking at that today as well. Over on this side of the room, I have a standard. And now that we know what to teach, if Natalie were in that K-5 configuration now, the teachers would definitely have a

road map of what they would be doing each year – it would be very thoughtful. Not that it wasn't before, but now it's very sequential through the grades. It's something we call continuity and consistency. And when I look at a standard, this is, if you'll look at the black ink, create multiple paragraph compositions, provide an introductory paragraph, establish and support a central idea with a topic sentence, include supporting paragraphs with simple facts or details and explanations, conclude with a paragraph that summarizes the points and use correct indentation. When we think about all of these items, it's a multi-layered standard. And this is a 4<sup>th</sup> grade standard for our students. It's very, very taxing. And the reason why 4<sup>th</sup> grade teachers have such a difficult time is when you look back historically at what they've been through in the previous grades, we can go all the way back to 1<sup>st</sup> grade, where they had to write a couple of related ideas together, but it wasn't a paragraph. And I'm going to suggest it to you today after we're finished that 1<sup>st</sup> graders can write a very simple paragraph, and that 2<sup>nd</sup> graders can refine that paragraph, 3<sup>rd</sup> graders finish it, and begin a multiple paragraph, so that when they get to 4<sup>th</sup> grade, all of a sudden this isn't too much. And one of the things with writing that we've found is that I can do staff development and I can train teachers for a whole day, I can do a whole staff, and I can tell them some good ways to teach writing. And that's one level of staff development. The next thing I could do is I could go to their school and I could stand in the front of a classroom – take over, let's say, all of 4<sup>th</sup> grade and I could do the lesson that I wanted them to maybe do sometime on their time with their own students. And they see it and that demo lesson can be very powerful – there's nothing like the image to be able to relate how you really want it to be. But there still is a disconnect with when the teacher goes into the classroom and actually tries it out. So in our county office we've done something, where I call it the demo-do model, or demo-practica model, but what we'll do is let's pretend this whole table right here, we are, you are the 5<sup>th</sup> grade team, or let's say 4<sup>th</sup> grade for this sake. And I'm the 4<sup>th</sup> grade demonstration teacher and I'll bring in a partner with me. And he'll sit in the back with you and I'll take over your classroom and we'll do the whole lesson. And I start with the standard. I'll talk about the standard. When we're finished, we'll debrief. And we'll talk about what went well, if you need to clarify anything, did I do something that wasn't clear, all of those things. And then, we'll go into her classroom. And we'll do the same lesson, but I will divide the students into 5 groups. You'll take 4 or 5, you'll take 4 or 5, and you will replicate the lesson that you just saw 20 minutes earlier. So, all of a sudden, I move into a coaching role. It's been very effective, because now we know that 5 percent of staff development transfers, but 80 percent can transfer if there's coaching involved. And it has to be ongoing coaching. But we feel that's been very successful. But when we're working with a lesson, we'll look at a standard like this, and I'll say to the students 4<sup>th</sup> grade, "Boys and girls, how many of you think you can do this standard?" And what we've found is that they don't really – there's 3 levels to standards connections, and I don't know about you – you're from many different states. John Nelson, who is in Casillas School in Chula Vista in San Diego County – he talks about 3 levels of standards implementation. That the 1<sup>st</sup> level is standards reference, and that's kind of when

somebody came in and said “Here are your standards.” Please have them posted on the wall. Somebody might come through and check that they’re there. That’s what you need to teach this year.” But that’s about as far as, you know, the depth of connection with the standards. The next one it would be standards-based. And that might be when I have to turn in my lesson plans to my administrator, I might put that I’m working on our one point one for this lesson, and I might even put the standard up on the board. And that’s kind of standards-based, and we are thinking about the standards, we’re working with the standards. The highest level is standards-driven. And that’s where you actually sit together as the grade level, you look at the standards, and you begin to develop performance assessments, based on the standards. It’s a very, very high level of implementation. It also requires strong leadership, and it requires time, and those can be hard to find sometimes – the element of time. But there are some creative ways and it is being done. So that’s something else to consider. So what we do suggest to teachers is look at the standard, make your kids aware of it, and deconstruct the language that’s in the standards. So just for your writing standard, there’s a suggestion I’d like to make. So as we’re looking at here, create multiple paragraph compositions, we’ll say create, and I’ll ask the students “Can you give me another word for create?” And they might give me various words, and I’ll say “Okay, good, make – make. Can you make something, have you ever made something?” and they’ll say “Yes.” And then I’ll say “Okay, multiple – what does multiple mean?” Okay, it means more than one. Have you ever made more than one of a thing, and then we’ll continue that, and then paragraph. And I’ll show them a piece of paper and we’ll highlight where the paragraph is, so they begin to see what it is we’re asking. But, I’ve maintained the academic language, the formal language of the standard. Instead of just giving them kid-friendly standards, I’m kind of cautious, ‘cause I don’t want to lose the rigor of the standard, but I’ve unlocked the vocabulary and by doing that this standard belongs to both of us. So I’ll leave this standard up this way, as opposed to just the formal one that’s been printed up and handed to me in a reference kind of way. So when I’m working on a writing standard lesson I work with the standards. And I tell them the story of my daughter Carly when she was in the 4<sup>th</sup> grade, her best friend Natasha wanted to come over to play. And I said “You can go play with Natasha, but first you have to pick up your clothes.” And she said “But Natasha doesn’t have to pick up her clothes.” And I said “Well, what’s your last name?” She didn’t like that answer. So then I said “We have a standard in our house. If you want to go outside the door to play with Natasha, you have to pick up your clothes, and if you pick up your clothes, you get to go outside.” So she picked up her clothes and she went outside. So I tell the students, “Now, if you want to go out the door next year, you have standards in your classroom too, and it’s my job to help you learn the standards, and to teach you what it is that you need to know, based on the standards, so that you’re ready to go out the door.” So they kind of have a better connection to what standards are about. So let’s go ahead and move forward now, in our presentation. And, when we think about writing, there are different levels of writing. The first level can be pretend words. Now, when I think of my four-year-

old Max, he's a young boy. I find traditionally that boys aren't as interested in writing – young boys aren't – until they have a little bit more exposure. But initially they seem to be more mechanical and want to put things together. And Max is that way, as I say, give a rip about letters right now. I'm a little worried – he's going to kindergarten – but I'm too old, so he has to get through the system K-12, we're going to push him through. So when Max writes something for me, I say "Tell me about what you wrote." Because sometimes I don't know what he wrote. And then they begin to put the real words, and it'll start – there's a transition between pretend words and real words when he's writing down just the initial sound and final sound of some of the words – and we'll show you some information about that in just a moment. And then they begin to write phrases, sentences, and it moves into the ideas and the paragraphs, so there's a progression, if you will, of writing as they start. Now, in pre-alphabetic writing, there's really not that much association between the sound and the letter. And so if you'll look at this example right here, it doesn't really look like there's too much connection there, and so as I look at that, I'm looking at what Max wrote me, and I don't know if you can see, but he did try to write Mom. He wrote the number 8 and he wrote some other things and it was when I was leaving for a trip, he wanted to write me a little note. So he told me what it was, but there's not a real strong correspondence to that. Now on the next slide it says alphabetic writing. And here's an example of a young child's first day, 1<sup>st</sup> grade. Where he wrote a sentence, and there's not definite word boundaries in there, but if you knew the child and knew what he was doing, he's talking about his best friend, so he has "Dane is my best friend." And there are some things that the child's doing there. When you look at Dane itself – that's a name and he's just copying it. But when you look at is, that's spelled correctly and it was a high-frequency word and that's good. But when you look at the word my – *M-I* – he's using that I as a vowel marker – I mean, as a vowel marker for the sound I, but really it's a y. So the child will learn that.. And then best, you can see as – *b-s-t* -, where the consonants are going to stand out more than the vowels initially. And then friend – he has a couple of those letters – *f* and *r*, friend, actually *f* and *n* right there. So you can see that as they're moving into that stage, now they're going to begin to have more words correct, more sounds in place, and they'll – this child will begin to have the word boundaries. So, the next example is little later alphabetic writing – we're looking at stages. So, the child was given the word lunch, and then they had to write about what they do at lunch. So, the child wrote "lunch, it is noisy, I sit with my friends, and I go outside, and there is monitors." So that's what the child wrote. Now when I think about what the child did, and I want to think about the child should be doing, I can ask three questions. And the three questions are back here on the poster. I can think about what is correct, what is the student using and confusing, and what is missing. These are three things that I could use. So again, what is correct? What is the child, if you look at that slide up there, what is the child doing correctly? What is the student using, but not consistently using, and therefore confusing it? And that's the period of most learning – this equilibrium. And then what's missing? What conventions, or spelling patterns – what is not in that picture? So if you'll take a moment, and not

use the word lunch, because that was given to him, and discuss those three questions at your table, we're going to share those out in just a moment.

What is he doing? He knows to capitalize in the beginning, but he doesn't know that after that, he's lacking in capitalization. (Inaudible) Now, thinking about the three questions, and these three questions, by the way, come from a source, and it is Donald Baer, and Marcia Invernizzi's book and Shane Templeton, etc. their "Words, Their Way" – and it's one way to look at spelling. We can look at it from a spelling window, but we can also look at it in terms of the writing plus idea – it's words plus ideas – viewpoint, as well. And in here they've established what are the developmental levels of spelling. Now they're one good source in terms of spelling. Louisa Moats has another book – her book – she has a couple of them, but we'll put one example up of Louisa Moats' book. And she has different stages as well, but they're all very much aligned – it's Spelling, Developmental Disability, and Instruction by Louisa Moats. Those are two good resources. And as we're looking at this, we can look at – going back to their "Words Their Way" book, they have identified certain words. This is from a previous test I'd used from some of the words they had before. And these are words I would give to a 1<sup>st</sup> grade class, and I gave it in August, we were on year-round – right away, first day, I wanted to see how they'd spell these words, and here was what you could see. And if I thought about those three questions – what are they doing correctly, what are they missing, and what are they using and confusing and what's missing – you can see some things are very obvious – beginning/ending sounds, that ship, that digraph was hard, and there's various things in here we could spend some time doing that. But then if you look at the next month, in September, you can see bed is already starting to look better, and ship is looking better, if I have taught the sounds structurally in my phonics lesson, I am gonna then expect to see some transfer of it into their own writing. And so by mid year, we can see that this child, Tiffany, has gone across and some of these things, given I've taught them, are now appearing in better form and I can understand if I know linguistically what they did in terms of, for example, in the word bump, with the pre-continental sound. If you all go mmmm and hold your noses – and what happens? Can you make that sound? It's obstructed, so we know that, you know, those are things that as teachers we want to know about, and those are some of the reasons why some of those sounds are dropped at the end for various reasons. But, anyway, that's just an example of that. But let's go back now to the slides, and looking at this, what did the student do correctly. I can use those three questions – not just for spelling – but I can use those three questions in terms of overall achievement for writing. What did the student do correctly? Anyone? The spacing. He has those word boundaries – every one of his words – and that's very consistent. You can see is there, more or less. What else is the student doing correctly? Good. The beginning and ending sound... Let's check that. It is noisy – and that's his vowel marker there for the e sound. I sat with – he added that s and t – can you see what the student's doing? If I put one of the other, she'll probably give me credit – I'm not sure, but that's probably what they did. My friends –okay, so that's generally true – beginning and ending sounds. What else? Anything else? Okay, you like his penmanship. And,

actually that's something we want. We want to be able to have it be read clearly. Okay, so what is the student now using and confusing? What is the student using and confusing? Okay, punctuation. So at the end of friends he has a period. But at the end of monitors he doesn't have a period, nor noisy. Okay, what else? Good, y is a vowel sound – where here would be e and here would be i. Okay, thank you – good. What else? Capitalization – I, knowing that it's a word that should be capitalized at all times, and that's a little bit harder because of those two, but here we see "Lunch" is capitalized because it was given to him as kind of a starter word. Alright, what else? Anything else? Okay, now, when you think about what is missing, there are some high frequency words that he might want to have – not even using and confusing, but at that point I would want him to know that high frequency word. For example – my – I don't want him to struggle with that or learn it in an incorrect way. So there's certain words that we'll come in and we'll teach right away. Now when we come in and teach those words, for example, in a primary classroom with high frequency words – I expect that if I teach the word I want them to know, so I'll only introduce a few at a time. Now as I'm doing that I will take clear stand-up Lucite frames that you might put a picture in, and I'll have them in the center of every table – and when they sit in cooperative groups of four. And on that, inside the frame, I will have the high frequency words on both sides, so that no matter which side of the table you're sitting on, you can see it. And therefore, when the students are writing, automatically, instead of looking at the word list that I might have on a poster, and for some of my young writers when they actually just look up all of a sudden they're gone, they never come back to the paper. This way they come right back down to their paper and it's right in front of them. The accountability happens as I find those high frequency words you have to have some accountability, I'll use highlighters and the students get to highlight the word if it has been on the high frequency word list. Upper grades you can still do that because they're looking at the high frequency words and that puts a little bit more accountability on them as well. I'd also – sometimes I use the stop light – and the green meant go – capital letters – and so all their capital letters they highlighted with the green crayon – and yellow meant slow down – so anytime there was a comma and generally in the date they had to highlight that with the yellow crayon – and the red meant stop – and we used to say finish your thought with a polka dot. I mean, that was a way to get them to understand the notion of a sentence. But we want them to eventually to know that it's really a period, or a question mark, or an exclamation mark, and there's different kinds of sentences. So I have a cartoon about continuity and consistency, and when I show that, what I'm really talking about is, it's "Baby Blues" and they're getting ready to cross the street. And they're standing right there and then all of a sudden Baby Blues or Zoi's on the ground and she rolling around, and the father says "No, crossing the street – stop, look and listen – being on fire is stop, drop and roll." "Oh, yeah, I always get those two mixed up." This idea of continuity and consistency of language. So if I'm saying finish a thought with a polka dot, it's my job, based on the language of my standards – that's where I get my vocabulary – to teach them the word period by the end of the year so that when they go to 2<sup>nd</sup> grade, all of a sudden – especially

for our 2<sup>nd</sup> language learners – they don't have to wait a period of time to realize that it's not a whole new concept, it was just a new label – and somebody forgot to connect that for them. So you want to make sure that as a staff you have the same vocabulary, and the vocabulary again for us comes from our standards – so that's something important as well. So it's continuity and consistency and looking for those features when you're writing. So, those are three posing questions you can use for alphabetic writing. Now, as we're thinking about spelling, I have a story about two football players, and Tiny was in the front and Bubba was in the back. And they were taking a spelling test. The big football game and they wouldn't get to play unless they passed this spelling test. And so Bubba taps Tiny on the shoulder and he goes "Tiny, Tiny, what's the answer to number 1?" Now this was a closed exam, where they had to write Old MacDonald Had A (blank). And so Tiny looks back and he says "Oh, Bubba, don't you know everybody knows Old MacDonald had a farm?" So he goes "Okay, thank you, thank you." So he goes back and pretty soon Bubba's tapping on Tiny's shoulder again and he goes "Tiny, Tiny, how do you spell farm?" So Tiny is really frustrated at this time – he doesn't want to get in trouble for cheating, so he just quietly turns around and he goes "Everybody knows you spell farm E-I-E-I-O." So, needless to say, I don't know if they played in the football game that night, but spelling is important, and what we're trying to do is make connections with our phonetic instruction, and really our phonemic awareness instruction. That we know now that phonemic awareness plays a reciprocal relationship with spelling. They are a whole generation – at least in California – of bad spellers at the sophomore, junior, senior year – and the kids will actually tell you they don't know about spelling. And part of it is because they didn't get the actual instruction of phonics in K's and 1's. In some classrooms they did, but not in all classrooms – it wasn't consistently done. They didn't really spend some time on hearing the sounds and playing with the sounds. And that reciprocal relationship plays a big part when they're at the secondary level. So we know that spelling is important. What you have on your slide says that students begin to associate sounds with letters and to use them to approximate words. So those approximations must be close to what we've already given in terms of instruction, and they must have many opportunities to do those approximations. One of the biggest ways to have approximation practice is through journal writing. My daughter has a – well when I was pregnant with Max, my middle child was in 1<sup>st</sup> grade. And I've had her in my own classroom – we team shared with my sister-in-law actually, so she had me or her aunt – and as we were doing this work, what we noticed was – I gave journals a lot. I work with a lot of low income students, and so I found that journals were a great way for students were a great way for students to be able to tell me what was going on in their life – even at a young age. The problem was is that many times, even in the new standards-based programs, journal writing is kind of one of the big pieces of writing that they're doing, but for some it's a real fear from an administrative standpoint, 'cause we're not quite sure what they're doing. There's not too much accountability in that. Journals play an important role in getting kids to have that practice that we're talking about – to be more efficient at their spelling, they must

have opportunities to try. Let me share with you a journal that my daughter wrote to my son when he was in the womb – when he was inside me. And so every day she would write a journal. This was one of her entries – this was in March, he was due in August. “Dear baby, today I went to one of Natalie’s games. I like it. You can play if you want to. Natalie and Daddy can teach you. They will lower the basketball hoop.” So you can see, she understood why she was writing and what she needed to do. So on the next one it says “Dear baby, you dad went to Sacramento.” And that’s about 800 miles north. “He had to go to a competition and it was for smart kids.” It was an odyssey of the minds competition. “Are you smart? Daddy is a principal at Thompson Middle School. He’s nice. You’ll like him.” So it’s just kind of cute, ‘cause you could hear her voice. There’s one more in there at the front of the journal, and in the very front it says “Dear baby, Today a mom will make a room for you. We don’t have a room for you. You will have to say thank you.” So, she began to talk to the baby. So journal writing is important and it plays a part in the writing experience, but it isn’t the only experience that students should have and that’s what I wanted to caution you about, so we’ll talk about the types of writing they should have in just a moment. (MUSIC)

(MUSIC) So as we look back at this slide, the middle bullet, this temporary spelling reinforces phonemic awareness and the phonics instruction, that it really is important, and as students begin to use conventional spellings as they learn the letters and the rules and the patterns and that's where you need to hold them accountable once you've started out. You also need to consider grammar and mechanics, the punctuation, and we use an acronym over here on a poster right back here. And it's the acronym of CUPS – capitalization, usage, punctuation, spelling. That comes from a program that uses this and it's Step Up To Writing - but capitalization, usage, punctuation, spelling. So we want students to look at that editing level – those are the things we want them to consider. And what are we looking at in terms of capitalization? We're looking at what the standards say so we know what to expect in terms of capitalization from that student based on the grade level. So that's another way to consider your writing. Now, on the next slide – and then we're going to spend a little bit of time here – this is really the definition that you want to make for students so that they can see that there has to be a clear definition of the two types of writing. And many times, for example, when my 6<sup>th</sup> grade daughter came home this year and had to write a summary about a biome from her history, social studies, science book, she said she had to write a story about a biome. And it really wasn't a story. It was really an expository paragraph or essay about it. So we want to be clear and we want to make sure teachers are clear about the types of writing. So what I'm going to have you do is I want you to take a blank piece of paper again – we call this the origami of writing as we're folding and folding. But I want you now to fold the paper into a tri-fold vertically – in California we call it a burrito. But three sections, and then after you've folded it that way, and it will look like this, then I want you to leave it folded and fold it in half, and there'll be one more fold after that. And then now that you've folded it in half, I want you to fold this section into three parts again – one, so it's a little tinier – tiny fold. So you have three sections then. So when you open it, you will have six rows across and three rows down. So you'll hold your paper with the holes going across the top. Six rows and then three rows down. And for some children, they won't see the fold, so I'm going to suggest that you take a pencil really quickly and draw the folds, so that you'll see the definition of space as well. Some children don't see the creases. Take a moment and do that. And we're going to use this as a graphic organizer. Robert Marzano in his book "Classroom Instruction That Works" talks about some powerful strategies that they have researched and what had great transference for students. And one of them is using graphic organizers, but it's not using many graphic organizers, it's just managing a few. And this is a simple matrix can be considered a graphic organizer. And we're going to use it to organize story form – the story element, story grammar – it has different titles. But there are parts to a story that we want students to know and in California story form goes from K through 12 – different levels and different perspectives of story form – but they must know it. So I like to use a hands-on kinesthetic approach – it comes from Josie Jacobs when she does her writing. She talks about story has a place, a time, characters, a problem and a solution. So look over at me for a second and I want to show you these things one more time –

these positions that we use. Now, if you're kindergarten, this is a place, if you're upper grades, this is a place. So the story has a place so everyone try that with me. A story has a place, you point to your watch, has a time, you point to yourself, you're a character, you break something, it's a problem, and you fix it, and it's a solution. These are the story elements – we want our students to know that. I have a poster back here and it talks about story parts – story form – that a story has three sections. It has the beginning section, it has the middle section, and it has the end section. So, when children write stories at a kindergarten level, they will learn about beginning, middle, and end – those big chunks. What happened in the beginning? What happened in the middle? What happened in the end? And we'll talk to them about this language, that a story has a place, a time, characters, problem and a solution. So, we're going to use the matrix that you just made and take it to application. So, while we're doing this, if you'll turn your paper sideways – no, not that one – if you'll turn your paper sideways to the matrix and we're going to skip the very first box, but in the next box we're going to put these pieces on there. So, I want you to draw a house – a quick house – a clock – a circle with some hands on it – a stick figure – I'd put a person and an animal, cause sometimes in the story it could be an animal as the character – I'd draw an egg that's cracked, and that's a problem – you could think of something else, but, and then finally we draw a happy face, cause that's a solution – something happened at the end to resolve the conflict. Those are just basic, basic elements. And then, after I have kinesthetically shown them with my hands, and we've looked at it and kind of learned it, now we have to take it to application. So, I'll take a story, and for example right now we're going to use this story of "Make Way For Ducklings", so I want you to write that title right there – "Make Way For Ducklings" – I have it right there on the slide. It's by Robert McCloskey. Actually, don't put "Make Way For Ducklings" – write Robert McCloskey – we're going to look at him as an author. And then underneath that column, if you'll write – we're going to look at one of his stories, and it "Make Way For Ducklings". So now we're going to use this graphic organizer to process. Now, we're not going to take time to read the story of "Make Way For Ducklings", but most of you, I'm assuming, have read that story and if you haven't it's one that you'll want to read. It's a story of a mother duck, who is looking for a safe home for her babies. So after we've done the read-aloud with my student, and I would have this in a primary classroom on a big poster just folded on the wall. In upper grade classrooms I'll use it in small matrix form like this. And I'll say "Okay, what was the setting? Where did it take place? A story has a place, where did this story take place? Anyone know?" Yes, in Boston. We're just going to put down Boston, 'cause it took place all over Boston. Alright, and when did it take place? In the spring, thank you, yes, it happened in the spring. And who are the characters? The ducklings, and we also Mrs. M, Mrs. Mallard, and the baby ducklings – Jack, Mack and all those guys. We could say Officer Michael, but those are the characters. And then we discuss what is the problem? What is the mother searching for? A home – a safe home – so she wants a safe home. Now we're just jotting down – we're not writing complete sentences right now, but we're eliciting some language from our students and putting it into the

matrix to kind of sort out those story parts. And then finally what happens at the end? She finds a safe home in the park – she finds a home in the park. And now we have processed – taken to application the story elements – and found them in real story, and now we have put it into a graphic organizer. And that's what this will do for you, is help your students begin to understand the parts of a story. If they don't understand it from a reading perspective, they're going to struggle with a writing perspective. So we're really talking about the read/write connection that students see that. So if I were to take another story from Robert McCloskey, and let's say the next story is "Blueberries For Sal" – I could do the same thing. I want to suggest to you that you stick with one author. I only do one of these a week – I don't do it a lot – but in the end of a month you've read four from that same author. Or you could do it, if you're upper grades, with chapter books. As you're doing this, what happens is kids begin to learn about the authors as well as the kind of writing and components of the stories. So, for example, in Robert McCloskey, we learned that he was a wonderful art student, and there's a picture of his ducks and the sketches that he made. And Robert McCloskey, when he used to go to art school, would walk through the park, where he actually incorporated that into his story to get to art school. He actually had ducks in his apartment and he lived with these ducks, so he began to think and walk and talk like a duck, almost, and that's why he was able to get such great charcoal drawings. In his book "Blueberries for Sal", his daughter's name is Sally. In his story "Lentil" the character plays a harmonica, and he as a child plays the instrument. So you can see how characters put a little bit of their experiences into the characters, but it's not all about me – they don't write about themselves – and children need to see that – they need to understand that that's how it works. So, that's another good reason to use some kind of matrix like this because it will help your students do that. Now, that's story form, so I've got kind of the elements down. The next thing I want to do is have some kind of a visible planner for me to organize my story, if I was going to write my own story. So I could use this as a blank. If I'm going to create a story, I could say "Where do I want my story to take place? When should it be? Who are the characters going to be?" And think aloud as a general idea. And then I want to do what we call visible planning. There was a national assessment education progress test that was done, and what they did is they had two groups. Let's say this is group A and this is group B. They both have the same amount of time, they both had the same prompts. The difference was this group was told "You have an hour. Please, write." This group was told "You have an hour. And would you take five minutes and organize it before you write." They did it in different grade levels, and over a sampling they found that students who did visible planning before writing did, at times, almost 60% better than other students. So it does pay to do some of that planning time. So, we're going to give you some structures for that. One structure is the poster that's over here. If you'll take a piece of paper one more time, and this time you're going to fold it like a burrito, but you're going to do it horizontally. So into three sections, so you have it like this, and again fold it in half, so you have your burrito, and then fold it in half, and then draw your sections again, so that they can see the creases, and we're going to use this to

do some visible planning for story form. So if I use the matrix earlier that we used for the Robert McCloskey, that's going to help me be successful at knowing the story elements. Then I can take something like this back here and at the top I'm going to write Beginning, and in the middle I'm going to write Middle, and at the bottom I'm going to write End – Beginning, Middle, End – that structure we're talking about that story has. And you can see up here I have put post-its – now yours isn't going to be quite this large. But on these post-its what I'm going to do is I'm going to quickly sketch – I'm going to visualize what do I want to happen in this story. So here I might draw a scary little house real quick and a stick figure. It's not an art class – it's about getting the ideas down quickly. And then over here I might write "scary house, boy alone, dark." I'm going to put some notes over here – I'm not going to write full sentences, I'm going to put some notes about what I want to talk about at the beginning. And then down here in the middle, I'm going to think about what's going to happen in this story in the middle. That's where we're going to find out all the conflict and all of those things. And I might even divide this middle section into quadrants so that there's four different events during the middle time that happens – that's a possibility too. I'm going to quickly sketch and I'm going to put my notes on this side. And then I'm going to draw what the resolution is – what the solution is – and I'm going to write some notes. So all of a sudden I have a planner for when I go to write. I know exactly where I'm going to go – it's not like all of a sudden I have to think of something and I have no idea how I'm going to finish at the end. So some visible planning will make a difference. And you also want to think of some key words. For example, in the beginning, all of a sudden, just then – the kind of transitions that stories have and maybe finally at the end. So those students can keep their story moving and they have a structure to tell. So that is a structure that you can use for narrative form – that children understand what narrative is – they know what narrative is – there was a study done by Nell Duke and they found that students in 1<sup>st</sup> grade spent very little time in expository text, but most of the time was spent in narratives. So they know that form, so we just must help them organization. And year to year-to year they'll hear about story form, story elements story grammar. And if we could just use consistent vocabulary it wouldn't take them so long to master those parts. So going back to our slide, that is the same on the left – narrative tells the story – beginning, middle, end – character, setting, plot – that's some language – but I use story as a place, time, characters, problem, solution. Then on the right we have expository. And expository has a different structure. If you'll look over here for a minute, instead of with narrative having a beginning, middle, end, expository has an introduction, a body, and a conclusion. Still three parts, but three different parts and three different purposes. And what we have to do is make a distinction for students – that they understand the purpose for expository and the purpose for narrative. Now, my son Max, when he was three, he loved cows. And so what he would do, is he would use this book and he would read it all day long. And that was the one nighttime story we had to read, and it's not a story actually, it's an expository text – it has all the structures of expository text – it had an introduction, it had a glossary, it had a table of contents, it had, you know, picture captions – all of

those kinds of things. And Max loved this book and he loved cows. It was so important to him that he, you know, always knew where this book was. Well, the telling moment came when one day we were playing with his Fisher-Price farm set – the old farm set with the red silo and everything – and he was holding up the cow and he looks at me and he goes “I’ll be right back, Momma,” and he runs down the hall and he comes back to me – he holds up the cow and he goes “Yep, it’s a Holstein.” And what he had done is he had gone to find that book to check if the cow from his Fisher-Price set matched with the cow that was a Holstein in that book. So he was doing a beautiful text connection right there. He was trying to reference connection to what he was holding to find out if it was true, and Max knew the value and the purpose of expository text – it wasn’t a story. I can hold up a storybook about a cow that, you know, is just cows on a farm, and it’s not a real story. So, Max, at a very, very young understood the reason and the purpose and why you would want to reference it. So we want older students, as well, to understand that expository is different than narrative. So when we talk about expository, again, we have to have an introduction with a good, if it’s just a paragraph, we have to know write good topic sentence – how to be clear about it in our writing. And we must know how to support that topic sentence with good reasons, details, or facts, and evidence and elaborations and then we have to also be able to conclude it to restate what our topic sentence said and not to take off onto another topic. So all of those must be explicitly taught and that’s what we’re talking about here with writing. That it’s not just go forth and write and love it, it’s we’re going to teach you systematically how to do all these parts – with expository, as with narrative. So when we’re thinking about writing narrative, there’s a different structure to it, so I have a picture of my daughter and I’m going to model for you how to do an organizer for expository writing. Again, visible planning, if we can get that going. Here’s a picture of my daughter riding with one of her good friends on a horse. Now we live in an area in southern California, it’s outside of San Diego – we’re inland, Riverside County is inland – and she desperately wants a horse. She’s 12 years old, she’s my theater/arts child, she’s very persuasive, and that’s all she’s talked about for probably about like the last eight months – she wants a horse. And the poor thing happens to live with a mother who does not want her to have a horse, because everyone in the neighborhood, like we’ve lived there about a year and a half now, has a horse, but it’s not why I moved to that neighborhood. We moved to be more out in the country, but we’re five minutes from the mall, so it’s kind of a good location. So I’m going to show you my thinking. I’m going to talk to you about why Carly shouldn’t have a horse in a visible planner. So I’m going to have you take a piece of paper again. And this time we’re going to fold it so that we can do an informal outline. Now I think historically back at how I did outlines. In college, when I was told to do an outline, I did my outline, but guess what? I did my outline after my paper was finished, because it was a requirement to turn in with my paper. I didn’t understand the value or the purpose of an outline, other than it was punitive and I had to turn it in. So the formal system wasn’t as connected to me as it should have been probably. This will do it for your students, and it’s very easy – even at a middle school level – to start with an

informal outline, and then move them up to a formal outline. If they can see the value and the goals, they're going to be much more ready to do it and want to do it. So, you have your three-hole side, and you have your right margin that you can see over to. And I just say pull your holes over to your right margin. And by doing this you have a little off-centered fold. Now, kindergarten, I'll show you an example in a few minutes about how you would do this. You certainly wouldn't have your students do this fold. And 1<sup>st</sup> grade, you can just fold it in half equally. But after that they can begin to do this off centered fold. And then what I want you to do is leave your paper folded like that, and you can either – there's two choices – fold it in half so it's even, or I like to only fold it to the white space because I like to have perfect boxes – that's the A-type in me. But you decide how you want your boxes to look. And once you're finished, again, you're going to make a T going across and then a line going down and then across and you're going to set up some areas to be able to start your planning. Okay. So now at the top of your paper you're going to write – and I'm thinking aloud for you – so what I'm doing – let me just explain it – is this idea of meta cognition – thinking about my thinking – that's another strong strategy that Robert Marzano found. When I think out loud, I'm empowering other students to figure out a way to do it themselves later on when they're independent. Let me give you an example – when I go into a classroom, I like to do a lot of model writing with students. So one of the powers of model writing is this – I'll take a piece of paper that was scored at a level 2, and let's say we're working with a 4 point rubric, and 2 in our state's not proficient. So it is not a proficient paper. It doesn't matter what grade level it is – at whatever grade level I'm in that's what I'll use. And, as a class – but I'll think out loud with them – will make it into a proficient paper. So I'll have two posters up. I'll have the text written large on a big poster, and next to it I'll have a blank poster. So, together, and it may be over time, we'll rewrite this paper into a proficient paper – and that stays up as a class model. By doing this, you're going to see that your students will have powerful connections later on. Then a 1<sup>st</sup> grade classroom when we were writing about Dr. Seuss during Dr. Seuss week, we were trying to describe the Cat in the Hat's hat, and we came up with, together, language, by pushing and prompting, that Dr. Seuss's The Cat in the Hat's hat was as bright and colorful as a Christmas candy cane early on the morning after Santa had arrived. You know that whole idea – you're trying to get concrete, sensory, detailed, descriptive language from students by having that experience of how we related his hat to a candy cane, now when students go out to write independently and I look at their writing I can say to them during conferencing, "You know what? Let's see if we can get some better language here. You remember how we were able to come up with the candy cane? Can you do that with what you're writing about right now?" And all of a sudden these students had a connection. Again, my Natalie, being a, you know, a 3<sup>rd</sup> year AP English student, her teacher gave her a model, and she was able to emulate it – she was able to capture Steinbeck. But it was through his modeling. So I would do that maybe at least every trimester if you're on trimesters, or every quarter. And have that up as a shared piece of writing that you can all have a conversation about and always touch back upon. So when we're talking about

meta cognition here, I'm going to show you how I would do my informal planning for my outline. So at the top of your paper, this is like two reasons why Carly shouldn't have a horse – we're going back to that idea. I have T = Horse, and that's because I don't want her to get a horse. And I'm going to write a persuasive essay, or actually a persuasive paragraph in this case, about why Carly shouldn't have a horse. So this is my visible planning. So I'm going to think about two ideas why she shouldn't have a horse. But let's do something orally first. If I want kids to generate ideas that go with a topic, I must push for what I call fluidity of thought. So an exercise you can do is play a game where you give the topic and the categories that go with it. So it might be fruit, and I'd say oranges, apples, pears. It might be people in my family, and I'd say mother, father, daughter. It might be pieces of furniture, and I'd say table, chairs, sofa. Do you see how I'm just – the student's just looking and kind of absorbing and hearing how these things are connected. The next level I do is I say the topic, and I might say months of the year, and they have to give me months of the year. I might say famous cartoons, and they have to give the names of famous cartoons. Articles of clothing and they might have to give me that. As soon as we've played it at this level with just simplistic language, I say keep it linguistically simple because eventually when we move to the standards, it's going to be cognitively demanding and linguistically demanding. But right now it's linguistically simple because it's cognitively demanding, just to hear these connections. So as we working with students we do that. First I give it all to them – the topic and the categories. And then I give them the topic and they have to give me the categories. And the third level is I give them the categories and they must give me the topic. And that's called generalization. And for most special ed students, that can be very difficult, but they don't see the connective ness of those three things that you gave them, so it can be a real challenge. If you know the game The Hundred Thousand Dollar Pyramid – I don't know if you know that game, Donnie Osmond, I think is the host now of the TV show – things associated with. It can be really challenging – I think it was most challenging for Joey when he was on the Friends episode he went on TV and he couldn't get the connection. So that's what you're pushing for is this fluidity of thought. So as I'm looking for this fluidity of thought and I have my graphic organizers, I want you to take your paper and I want you to fold it back so you just see the holed side. Because if I play that game and I do it on a consistent basis, it's part of the culture of my classroom, just constantly asking them to get connection of ideas. Then I'm going to say two reasons why Carly shouldn't have a horse – and I have to have two big reasons. And I'm going to say the first reason is because of the cost – and I'm going to write cost in that square – and the next reason down below is because of the care – so I have two big reasons. So coming on from that star – that big idea, the category, I mean the topic with the categories cost and care. Now you want to open up your paper, and you want to fold it back so you're only seeing where cost is. And I'm going to have to think about some examples, some evidence, some elaboration about the cost. I'm going to have to tell more in my writing. So I'm just going to jot down some notes about what it is. So in terms of the cost, the first one is that I initially have to buy a horse.

Purchasing a horse can be very expensive. So I have to think about, you know, you can buy a poor saddled horse for about \$500, and you can buy a really nice horse for thousands of dollars, so that's something we have to think about. Now, actually in California and I suppose in other places, you can lease a horse, which is kind of like a car, it's kind of sad that you might turn the horse back in. Mules are better, there you go. Now Carly discovered that her grandfather has a friend who lives about 150 miles north of us and if you know the LA freeway system, you would never want to take a horse through all of those freeways, but she thinks it would be really easy to go down the 405 to the 91 to the 15 and do all the interchanges and bring a horse home, although we don't have a trailer and I'm not sure what condition the horse is, but right now buying a horse is prohibitive. The next reason why supporting cost is how much food costs. Hay can be very expensive. You may have to have the hay delivered – that's another added cost. We recently bought a truck and she thinks we bought it in preparation for the horse to put the hay in. But what Carly did in her spare time is she called different feed stores and she has all of other friends – her six other friends in the neighborhood who have horses who support her in this endeavor – and she put together a powerpoint production about the different cost of hay and how you can buy regular hay and alfalfa and how much they cost down at Roses' Feed Store and at Dan's Feed Store and different places. So she is persistent about the cost, but I know actually that the cost is very large. So that's another reason why I'm worried about the cost. So I'm worried about initially buying it and feeding it. So those are my big ideas. Now I'm going to look at my other category that goes with why she shouldn't have a horse and that was care. So open up your paper now. The reason why I strategically had you fold back your paper and notice we just looked at the whole side with cost and care. Because if didn't do that when I'm first doing this with students they would have put all their reasons up with cost and they wouldn't have had anything down for care. What you're pushing for is the two big ideas before you allow them to do the elaborations and the evidence on the right side. So, now when I think about the care, the first one is I'd have to get a vet. And you know you can't take a horse to a vet – the vet must come to you and that's going to be a huge cost as well. And what Carly did is she called my best friend and she said can her son, Matt, who's a pre-vet major up at UC Davis, could he take care of her horse, so Matt said "Sure, Carly, I'll come down periodically and I'll check on your horse," but it's hundreds and hundreds of miles away, but she thinks she has vet care now. And then, the other one is responsibility. You know, you can't just get up and leave your horse. Coming here – my family is here with me, I'm from California – and, you know, it was easy because my niece is watching the dog and we do have a hundred-pound dog, which I think qualifies almost as a horse really. He's a great chocolate lab. But the responsibility of leaving Mack, the dog, was easier because my niece was coming to walk him and feed him and be with him and he's much happier at home than going into boarding care. But a horse isn't as easy to do, you know, to leave. You have to do ongoing grooming. One of her little girlfriends, Megan, gave her a bucket with real sad toys inside, I mean brushes and brooms and those kinds of things and picks that you would do

something with their feet, and told her about the Ferrier, I guess that's new language for me, but the Ferrier is the one that does the shoes and some horses have shoes in the front and some horses have shoes in the back and some horses have a whole set and all of these things. And she said two things, "Great news, Mom. Guess what Jessica's mom gets to do." And I said "What." And she goes "It's so great." I said "Well what is it Carly?" And she says "All her mom has to do is leave the check on the gate for the Ferrier, and that's all she has to do. He comes to her. They don't have to do anything." And she just thought that was so convenient. But in addition leaving the horse. So what they did this summer is they formed a co-op so that not one family – all of the families wouldn't be gone at the same time. Someone in the neighborhood will be around to take care of the horses to answer my question about responsibility. She thought that might take care of it. But when I thinking about my audience for this persuasive paragraph, I'm thinking about Carly and her friends and that's who I'm addressing here and so I know what voice and what tone to use. I also didn't put a conclusion on there because I know I'm just going to restate what I wrote for Carly – I'm not going to write a whole thing. Now this is just my pre-writing and we'll talk a minute about how I take this visible planner and get it ready for actual writing. And looking on the right side, expository gives us information. There's a topic sentence, an introduction, a body and a conclusion. And know that there are different structures inside expository, that it might be cause and effect, it might be sequence of events – there are different structures within expository writing as well. And there's a better balance, at least in California with our adoption, that the criteria for the publishers was that they had to have more expository text and not an overwhelming amount of narrative and not enough. Because we know 80 to 90% of what students do when they get out of high school is informational and functional. And it is important and we need to be able to handle it. So that is part of the structure of writing. (MUSIC)

(MUSIC) Now on this side it says two kinds of writing. I gave you the example of Max with cows – a true book about cows and a story about cows. Here's the example is about bears. We also talked about the different types of organizational structures – that narrative had a beginning, a middle, and an end, and that expository had an introduction, a body, and a conclusion. That students need to see that clearly. You know, when I'm in a classroom, we'll take all of our books, and we'll put them in the middle in the first week of school and we'll sort them – no matter what grade level. And we'll sort them first of all by expository and narrative, so we separate them out. And then we make a narrative side and we make an expository side. And the reason why is because I want the students to see the definition and then we'll sort them in a different way on each of those sides. And we'll have all of our expository writing with the expository side and our narrative form with the narrative, and it seems to make a better definition, a little bit of boundary for the two types of writing. Now you can get more complex – it's not just the story has a place, a time, characters, problem, solution – but when you move up through the grade levels, in the beginning you have the context of the situation, the characters, the setting the problem, in the middle you have more detailed descriptions and dialog going on, so this is an example here for you to see how more detailed the two might be as you move in expository from a single paragraph to a full multiple paragraph essay. So we're thinking about the writing process and I have a poster back here of the writing process. For pre-writing what I gave you was the informal outline. We also, for pre-writing, looked at a story has a place, a time, characters, problem, solution, as well as a beginning, a middle, and an end. So we had two, you know, structures that we can use. And now its time to draft – now we need to actually start our writing. One way to do it with the expository writing is to take another piece of paper at your table and this time what I want you to do is fold the paper in half like a hamburger – if you're primary you know what I mean. And then after you fold it like a hamburger, you want to do one more fold and you're going to bring the bottom up, so that you are going to have now these sections. So you have it like this and you bring the bottom up. And now you have some visible sections. Again you're going to draw your lines. So I have 1, 2, 3, 4 and on the back 5, 6, 7, 8. I have 8 sections. For convenience sake, what I modeled to you about why Carly shouldn't have a horse, ended up being eight sentences. Every one of those items that you had on that informal outline were T = horse – that's a sentence. Cost – that's a sentence. Buying the horse is a sentence. So each one of those is a sentence. And I didn't give you the conclusion at the end, but that would be my 8<sup>th</sup> sentence. Now, if you wrote 10 sentences that would be fine. If you write 7 sentences that would be fine. If you wrote 11 sentences that would be fine. It would be dependent upon the content that you have to say, and that's something that comes from Maureen Auman, the author of "Step Up To Writing", and it's called an accordion. 11, 5, 7 – doesn't matter – it's dependent on your content. Hence, this folded piece of paper is considered to be an accordion – accordion paragraph is what she uses – it's an organization. But this is to write your draft. You've already done your informal outline – now let's do our first draft. We're talking about the writing process. Not every single piece of

paper that your student does goes through the writing process. But you want to have good visible planning initially and then you want them to do the first draft and know that as they get into middle school they write smaller and tighter. And it's really hard once they're done to get them to write anymore. And if on that informal outline you had them write whole sentences, they would think they were finished. So only jot down some notes, so that they know that it's not a completed document. So, inside each of these sections you would write one sentence. So if I were to look, for example, at my – if you'll look for a second at your informal outlines – I could have then created each one of those into a paragraph. So in my first section, "Although Carly desperately wants a horse, I'm not ready to get one for her for two reasons." And then in the next section I could have written "First the cost of owning a horse can be prohibitive." So I turn that word cost into a full sentence. Then the next sentence could be "The initial purchase of a horse is between \$500 to thousands of dollars. Besides the initial purchase the price of feeding the horse is high." And so I can go on, but you see how I made each one of those. So now I have a first draft. Once I have a first draft it's really easy to go in and do some revisions. Because now I've got my draft, how am I going to revise? One way to do it is to really look, at that point, at sentence structure. So I really want to have some nice vocabulary as well. So here's an example of something that you can do. If I would have taken a sentence from Max I could have said cows moo – a very, very basic sentence. It only has a subject and a predicate. And I want to demonstrate for students how you can expand the language in the sentence to make it better. So I might say "Well, what color, or what size was the cow?" Maybe big cows moo. Or I might say "What color was the cow?" "Big, brown cows moo. Or I might give an emotion and say it's bold. And I might say "Big, brown, bold cows moo." I've gone from a bare-bones sentence of "Cows moo," to "big, brown, bold cows moo." And then I might ask to look at modifying the predicate I might say "Well, where do big, brown cows moo?" So it might say "big, brown cows moo in the pasture." And then I might say "When?" And I would say "big, brown cows moo in the pasture as the sun rises." So, all of a sudden I've shown students and demonstrated for them how to get better language. Will every sentence be as expanded? No, but I want them to have that capability and that's part of the revision stage where we've done our first draft, now we can look on sentence content and sentence quality and also know that I don't want all of my sentences to start with a subject. So I could, then, look at that basic sentence of cows moo and I might want to say brown, bold, large cows moo in the pasture as the sun rises. So the ways to modify, you could talk about color for the subject, or an emotion, or a size, something like that. And in terms of looking at the predicate, I could look a where, or a when, or a how, I could add those kinds of things. And once I've done that, then I want to have my students look at sentence variance. I don't want all of my sentences to start with a subject. So I might say "In the pasture, brown, bold, large cows moo." Or "In the pasture, as the sun rises, brown, bold, large cows moo." You see, all of a sudden, I've moved these words around and visually it's become a little bit more powerful, so that not all of my sentences will start with the subject. So you want to model that as well and

maybe have them go back and do one thing better. That's at many different levels you can use that. You also can use something like this kind of computer paper where it has color definitions so they write on every other line. So when they're doing that, here's an example from a 1<sup>st</sup> grade class, I will look at what they did correctly and I'll put a little check mark, good, you got that sound, you got that sound, you got that sound, and then I might have them go back and make the changes that I need them to make. Because in the revision stage I want to give them input, but I don't want to make the changes, because if I do then all of a sudden it looks like my paper. So I want to give them the feedback, but I want them to make the changes. So, as we're looking at the writing process now, pre-writing is important. And pre-writing, again – these are strategies and organizers that I'm giving you, but only you own them until your students do them independently. We had a student, we were scoring 7<sup>th</sup> grade writing, and the prompt for 7<sup>th</sup> graders was write about a person who invented something that was really, you know, really changed our lives. So one of the students wrote how Harrison Ford invented the first car. Did Harrison invent the first car? No, but that's what the student thought. So, instead of writing in his circle, he would have done an informal outline. And in the past an informal outline was just a circle and in the middle would go the topic. So it's that old web. So you draw a circle and in the center it might say topic. And we would show the students what this was about. Well what we wanted to see with this student was could they take the information there, put some information about what Henry Ford did actually, and come up with some ideas. This was usually how most teachers did their pre-planning for students – taught them how to plan. The problem is that the students had to generate as many ideas as they could think of. And they'd – I'd call it kind of fireworks – they just popped out. As they came out the student wrote it down. As they wrote it down, there needed to be another step. This is good for generating ideas, and we do want that to come about. But now we have to put it in some kind of a linear form. So the T graph – the two big ideas that went with the topic – you'd have to identify them and circle them and then put them into your informal outline – does that make sense? So you want to go from this step and take it the next step over. Now when I'm talking about students using them independently, the student who did the Henry – I want to say Henry Ford – but the, yes, the Henry Ford, Harrison Ford, thank you – he didn't use the graphic organizer, but he drew it. So when I looked at what his visible planning was, he drew exactly that – he never put what the topic was inside. He didn't use the graphic organizer, he just knew about it. So you want to make sure that they're taught independence and that they have multiple opportunities to get that right. So that's another piece that you want. So as we're looking at the stages of writing, the pre-writing, again, we've given you some examples. The drafting, either doing it on colored lines and/or doing it on the folded accordion paper is a good way, because then you have some room to be invasive when you want to be and it's not so tightly constructed that you don't have any room to go in. The revision – an idea might be to look at sentence structure – that's one idea for revision. Now when we get to proof-reading, we're now looking at what we talked about earlier this morning – the cups that we want to consider the

capitalization. Do they have it correctly based on their standards? Is their grammar usage correct? Punctuation, and also spelling. So we want to look at those conventions and see what's correct, what's not, what's missing, and what is the student using and confusing, and what needs to happen. So looking at those cups is another idea. And then finally publishing what you're going to use – how you're going to publish it, how they're going to release their papers, or their stories. I find that for young children, sometimes they have a hard time projecting their voice if they're reading it in the reader's theatre. So what I usually like to do is a karaoke mike, and I find that if they speak on a mike it seems to help them carry their voice and they're a little bit more successful at it. Let's look at the slides right now in terms of overall what we've covered. Pre-writing is getting organized and mapping out the ideas. It's deciding what's going to go at the beginning, middle, and end, or introduction, body, and conclusion. Talking about the subject, making connections, doing that web, and modeling what the writing will look like, so clear models for students is important. In terms of drafting – getting the ideas down on paper, determining where each piece as the planning will go, and practicing skills that support the genre. What do we need to have here? And then for revision, show how each sentence could sound better and provide more information for the reader and share writing with a partner. So here, editing and opportunities to read aloud are important. Finally, proof-reading – we talked about capitalization, usage, punctuation and spelling, and that these skills are best taught, practiced, and immediately applied to student writing. Instead of just doing daily practice with language, mistakes on a sentence, on an overhead, or on a white board you may want to use their own writing that they begin to look at those kinds of things inside. Let me give you another example. I would write a sentence on a daily basis that was incorrect. And I wanted them to find what was wrong with the sentence. And too many times we have so many things in there we almost flood them with mistakes. And they just – I might be really good at knowing that a sentence starts with a capital and that's the one thing on a daily basis I'll tell you is wrong with that sentence. And then somebody else might be good with periods and that might be what they participate in. So I kind of mapped it out so that on Monday's we looked at capitalization, and capitalization based on what our standards ask. And on Tuesday's we looked at agreement. And on Thursday's, I mean Wednesday's we might look at vocabulary choice. And on Thursday's we might look at spelling. So each day we looked at something different so all the students had a focused look and it was a strategic practice as opposed to just all over the map, let's find out what's wrong with it. So being a little bit more focused might help as well. In terms of publishing, it gives the student the writing purpose and it determines the audience for the writing. That's what you want to think about – who they will be. And it may impact how students plan and write the essay. Depending on who they think is going to be reading their paper may make a bigger impact. Now in the back of your hand-outs you have some rubrics. This is from a document called Assessing Student Achievement In Writing. And we put this together in our county office because in California every grade level has different genres. And with the different genres they had standards that matched

up to them. And so most grade levels had three genres that they had to address. And we wanted to have standards based on our own state standards – what it was that students need to know. We used a four point rubric – there are two different kinds of rubrics. This is a holistic rubric, we're just looking at all of the conventions and the spelling and all those things have been merged into each section. But it's a quick way to look at writing. If I had done it holistically I would have had a separate score for conventions, I would have had a separate score for style, I would have had a separate score for organization. But here we're pushing them quickly to just understand it. What we've found is that we need to live and breath rubrics – we just can't talk about them. There's a school in San Diego where the students really do live and breath rubrics. So much so that when it was a K-5 configuration, when they went to 6<sup>th</sup> grade they were in a whole other district and that district didn't use rubrics. Those students that went on to 6<sup>th</sup> grade in middle school new district convinced their middle school teachers to start using rubrics because they understood the value of the rubrics. So we have to learn ourselves how to value them. My own experience with rubrics was when I was scoring the RICA exam, which is the California test for teachers to show that they know reading competency. And it's done by a private company, I mean, that actually scores it, it's been contracted out. And so, as a reader, we were brought up to Sacramento in California and we spent a whole day learning about their holistic rubric, and also learning about their anchor papers, what they thought a 4 was, what they thought a 3 looked like, how a 2 should look like and so on. So after all of that training, the way that they really knew if we'd learned it, they gave us four pieces of writing and we had to score them. And we had to make sure that our score matched the score that they had predetermined. And if that was true they felt that they had calibrated us – that we understood what they were asking for and given a piece of paper we would score it consistently the way they might have scored it. And that's calibration, and we work with districts to do that. So we go into schools and we teach them and we'll use, for example, with the whole staff, we'll use a 3<sup>rd</sup> grade piece of writing, we'll use the 3<sup>rd</sup> grade standards with the rubric and we'll talk about it – why is it a 3, what makes it a 3, and it's that language and conversation that we've found has made a big difference in using rubrics. In addition we've had to create a system for schools, so if I have PE teachers and content teachers at the middle school level – 6, 7, 8 – come all together and score papers I know we've been successful and we can do it in about an hour-and-a-half, an hour and fifteen minutes. And what we do is we make sure that everyone is initially calibrated just on the actual process and then we'll come in with three pieces of paper – or four actually. We'll come in with a green, a yellow, a red, and an orange piece of paper and we'll have them on tables. So all of the departments will come together, we'll mix them up, we'll have, you know, 6<sup>th</sup> grade, 7<sup>th</sup> grade, 8<sup>th</sup> grade, at different tables. And let's say this is a 6<sup>th</sup> grade table here, and we'd have those colored papers on the table and the teachers would bring in their writings – the English Department would, if that was the department we were scoring – and they'd have a cover sheet and on the cover sheet it would have the student's name and the date and that score area – and they'd fold that back. So once the

papers were all in the stack, none of them had student names on them. So then we would sit together and we would be an inter-department team and we would score these papers, based on the rubric. We would pick them up from the green pile – they'd all be on the green pile. Once I read the first paper, then my job would be to fold back the corner and write my score. And then I would put it on the yellow, 'cause it's waiting for a second reader. So we'd score all the green, until they're on the yellow pile. Once they're all on the yellow pile, then we would start reading from the yellow pile, and it would be a second reader now. And I would put my score, after I picked up a paper and checked the first reader's score with my score, and if they matched it went on red and we stopped. But if it didn't match it went on the orange, and it needed a third reader. If you're calibrated closely, you very often begin to not need that third reader, because you're close and you understand what you're talking about. And there was, at least at that level – the middle school level – there was some integrity involved, because the third reader was the language arts person. So, all of that played a role in using rubrics. So let's look at the slides just for a moment. And when we're talking about holistic and analytic scoring, in holistic scoring, all of the features are viewed. In analytical scoring each element is viewed and assessed separately. So if either – the one you have is a holistic scoring – different example. If you're doing student feedback, it should be highly focused and limited to only important new learning. So when you're giving that kind of feedback it's not all over the map. You want to be strategic in the kind of information you're giving back to the student. And you want student feedback accompanied by specific examples from the writing, not just generically, but Natalie moved my daughter at the high school level because her teacher gave her specific feedback, and that's what we're looking for from our teachers. And students should always respond and they do the revising. And once you do that you're going to adjust your instruction, identify where students fell short, the standard that describes the proficiency, and knowing that those rubrics are matched up to our standards. That's important – you want to make sure you have an alignment of your rubric with your state standards so that you can really master what your students are supposed to know. And we're not going to do the practice today, but you have the examples in your handout. The summary is that writing equals words plus ideas, that conventional spelling must be taught, and that writing is a process. But in addition I want to share with you a story, and it's a story of a teacher who died – happily she died – and she went to heaven, and Saint Peter was at the gate, and he said "Welcome, I'm going to take you to your new neighborhood – your new home. You worked so hard, you're going to get a great reward." So they got in the electric car and they went down the hill and all of a sudden they got to a beautiful valley and there were these beautiful homes – mansions – all around. And she looked at him and she said "Is this my new neighborhood?" And he said "No, this is for the physicians." So they went to another neighborhood around the bend – again, just a beautiful – fountains, and all the amenities. And she looked at him and she said "Are we home?" And he said "No, this is for the attorneys." So by the time they got to the third neighborhood, she was a little reluctant to ask, but he looked at her and he

smiled and he said "Welcome home. You're here." And she was so excited and she looked around and suddenly she realized that no one else was home. So she looked at Saint Peter and she said "Well, where are my neighbors? Where are all the other teachers? Where are my friends?" And he said "They'll be back tomorrow. They're away for today." And, of course, being a teacher, she pressed on, and she said "Well, where are they?" And he said, "Oh, today they're in hell at a staff development, but they'll be back tomorrow." And the point of that story is that we can't just do this one-time staff development and that's one of the reasons why the teacher-to-teacher program was put together, what they're calling some on-line assistance starting in the fall, with some reflection questions and some activities that will go along with this. That it can't just be a one-time flyer. We know we've done staff development that way in the past, and we can't do it that way anymore. So I want to thank you very much...

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