Introduction
PPS Writing Units of Study
Fifth Grade

NOTE
This is the second edition of the Portland Public Schools (PPS) Writing Units of Study. The original units have been updated to better align with Common Core State Standards. In the process of revising, the original lessons were sometimes deleted or moved. The lesson numbers were not changed, but the pages were renumbered to be sequential in each unit.

Introduction to PPS Writing Units of Study CCSS Revisions

PURPOSE FOR REVISION

The PPS Writing Units of Study binders have been revised to align with the Common Core State Standards. The revisions reflect the increased rigor and changes to the required text types (genres) of writing. The focus of the work addressed the CCSS Writing Standards and Language Standard 2 (conventions). Some, but not all, of the other language standards may be taught within these units.

In the CCSS the term 'text types' is used to refer what was formerly know as 'genres' or 'modes.' The three types of text are Opinion, Informative/ Explanatory, and Narrative. Within the text types, it is expected that students have opportunities to research. Research, as defined in CCSS, is the gathering and organization of relevant information from experience, print, and digital sources.

In many unit overviews, you will notice a menu of options for incorporating the use of technology in the research and production of writing. This flexibility acknowledges that each building has access to a different level of support and resources. Therefore, the ability to meet Writing Standard 6 related to digital publishing will differ as well.

It is important that the content of all units that are listed on the year-long plan be covered in order to meet the required CCSS. Many of the units that were optional in K-2 are now incorporated into one of the 3 text types. Optional units and lessons are clearly indicated on the revised table of contents. The K-2 units are designed to be taught in sequence, as lessons

clearly build upon each other. In grades 3-5, the year-long plan is a recommended sequence, however lessons are not as dependent upon each other. It is acknowledged that content you teach in your classroom, such as science and social studies units, may influence when you might wish to teach individual writing units.

BINDER ORGANIZATION

The revisions include a new binder table of contents listing the CCSS for each lesson, updated year-long plans, information about characteristics of text, and a new equity section to add to the introduction. Each unit also has an updated table of contents with CCSS listed, unit overview, and student goals, as well as an end-of-unit checklist. The unit overviews include changes to the unit, changes to specific lessons, and information relevant to the shifts from the former units to the current units.

The continuity of some of the lessons within a unit may be disrupted due to adding or deleting lessons and/or changing the order of the lessons. Teachers should check the section labeled 'Connections' to make sure the references to other lessons make sense within the revised sequence of lessons.

We would like to thank the teachers and administrators on the Revision Team.

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Jennifer Buchanan	Beth Raisman
Gail Burak	Stephanie Schiada
Lisa Kane	Maryanne Stalnaker
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Writing Year-Long Plan
Grade 5

The year-long plan has been updated to reflect alignment with Common Core State Standards. It provides a suggested order of instruction because lessons build sequentially. The goal of these units is to provide teachers with resources to ensure that all K-5 students receive the instruction and writing opportunities needed to reach grade level expectations in writing, not to mandate a lock-step order for teachers to follow.

Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
Launching/ Personal Narrative	**Narrative: Imagined**	**Informative/ Explanatory** Informational Article		**Informative/ Explanatory** Research	**Opinion** Persuasive Essay		**Opinion** Literary Analysis	Work Samples, Review, End of Year Reflection	
Units of Study									

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Introduction to Grade 5 Writing Units of Study

This notebook came about as a result of Portland Public Schools recognizing the need to support the teaching of writing throughout the district. A committee composed of intermediate teachers from throughout the district was formed to look at the unique needs of third, fourth and fifth grade writers. The group was asked to create year-long plans for writing instruction, along with units, lessons and teacher resources to accompany them. After identifying our underlying beliefs about the teaching of writing, the committee members agreed upon the following points to guide our work.

The Units of Study for Grades 3, 4 and 5 will:
- Be used as a guide or menu at each grade level
- Be aligned with district/state standards
- Provide articulation and alignment in writing instruction K-5
- Support both the novice and experienced intermediate teacher
- Be based on a writing workshop model and research-based practice

Teachers are encouraged to adapt, add, extend, or delete lessons, depending on their students' needs. The three-ring binder allows teachers to easily add, repeat or rearrange lessons. Every lesson contains space for notes. We hope teachers will record their practice and ideas for revising, and for remembering adaptations, adjustments, read-aloud titles, etc., for the next time they teach the lessons. There are a wide variety of mentor texts recommended throughout the lessons and we hope you will use those that are familiar and easily available to you.

The lessons come from the collective knowledge and years of experience of all committee members. Some of the major resources/authors teachers rely on include:

Columbia Teachers Summer Writing Institute
Portland Writing Project/Oregon Writing Project
Portland Public Schools – Common Assignment Units
Lucy Calkins—Units of Study for Teaching Writing, Grades 3-5 Ralph
Fletcher and JoAnne Portalupi—Craft Lessons
Lynne Dorfman and Rose Cappelli—Mentor Texts Denver
Public Schools—Year-At-A-Glance (online)
Linda Hoyt and Teresa Therriault – Mastering the Mechanics

Please forgive us if we borrowed an idea unintentionally without giving credit where credit is due.

We would like to thank the teachers on the PPS Kindergarten Writing Committee who began this process and those who will continue to revise and develop this document.

Grade 3, 4 & 5 Writing Committee:

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NOTE: The units in this notebook are available online at the Inside PPS website.

> Go to http://inside.pp.k12.or.us
> Click on *"Office of Teaching and Learning"* at the righthand side of the screen
> Click on *"Curriculum and Instruction"* at the lefthand side of the screen
> Click on *"Language Arts"* at the lefthand side of the screen
> Click on *"K-5 Language"* in the center of the screen
> Click on *"PPS K-5 Language Arts Resources"* in the center of the screen

The Writing Cycle

Prewriting: Also referred to as rehearsal or brainstorming, this involves writing, talking, or thinking that is generative, open-ended, and meant to help a writer plan for the writing to come. Like all aspects of the writing cycle, this is a highly personalized process varying according to the writer and the specific task at hand.

Drafting: The writing produced early in the process when the focus is on content and meaning. It includes composing, revision, and editing. (You will teach the three steps in isolation initially, and then teach the students to use them simultaneously as they work through their piece. For example, if you stop and reread to make sure you got your point across, you may notice a misspelled word and correct it at that moment even though editing was not your intent.)

Revising is about <u>making meaning</u>. In this part of the writing cycle students reread and make meaning-based changes in an earlier draft in order to clarify, develop, or sharpen their writing.
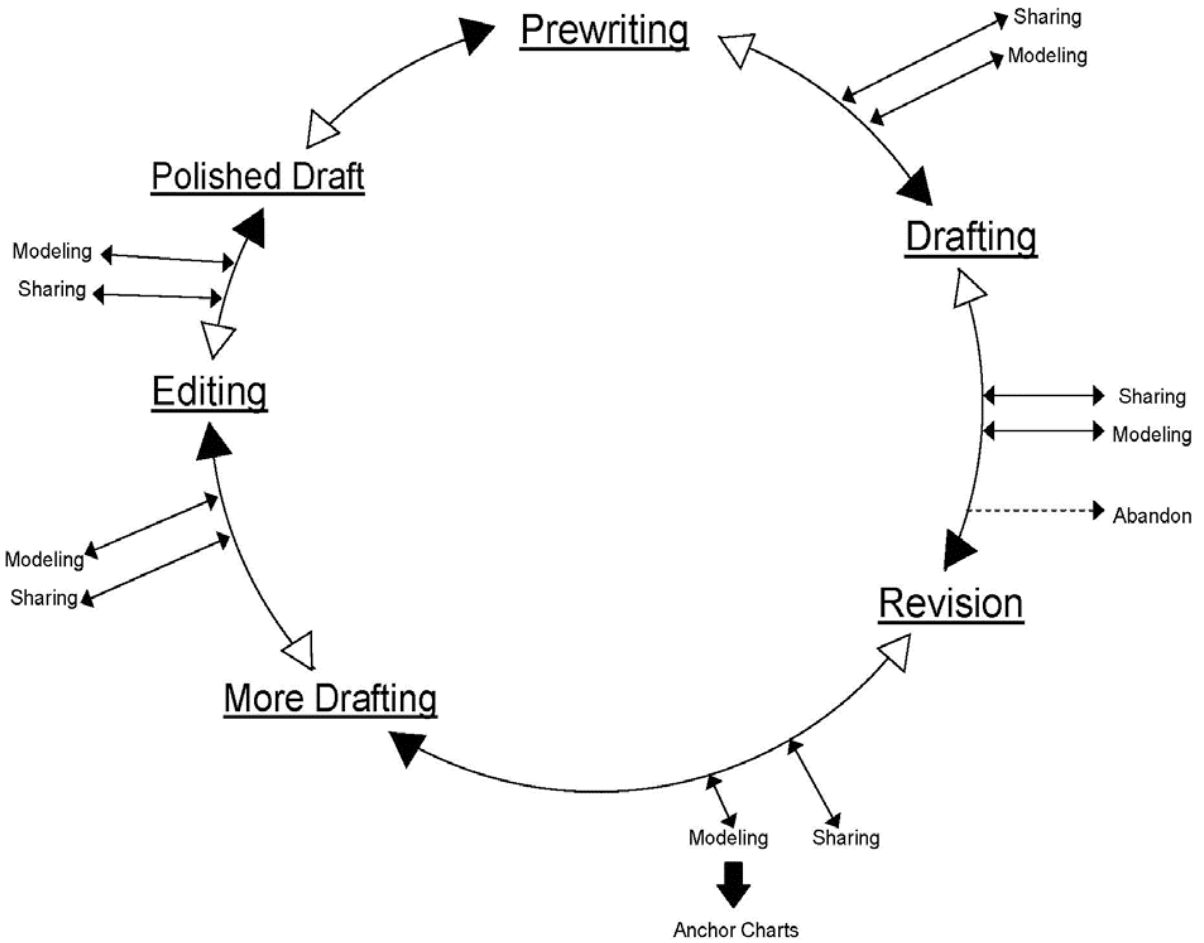
Editing: the process of rereading to correct spelling, punctuation and grammar

Publishing: The point where a piece of writing gets presented to an audience other than the writer. Most things do not get published and things that do get published are published in a variety of ways. The important part is that all students get a chance to publish.

Adapted from <u>Writing Workshop: The Essential Guide</u> by Ralph Fletcher and JoAnn Portalupi. glossary.

It is important for all students to know <u>how to access</u> each part of the writing cycle as a tool, but it is <u>unrealistic that all writers will progress through the cycle in the same order</u> and at the same time.

The Writing Process

Prewriting

Sharing
Modeling

Drafting

Sharing
Modeling

Abandon

Revision

Modeling   Sharing

Anchor Charts

More Drafting

Modeling
Sharing

Editing

Modeling
Sharing

Polished Draft

Here are a few of the ways the writing process is utilized in the lessons here.

The Writing Process

Prewriting
- Listing
- Brainstorming
- Talk
- Sketch/drawing
- Experience/field trip
- Collecting evidence
- Graphic organizer

Sharing
Modeling

Drafting
- Rough draft
- Short writes
- Collaborative paragraphs

Sharing
Modeling

Abandon

Revision
- Color highlighting
- Numbering
- Adding
- Deleting
- Rearranging
- Group revision

Modeling   Sharing

Anchor Charts

More Drafting
- Connecting short writes
- Applying feedback/advice
- Writing through to the end
- Adding more evidence or detail

Editing
- Counting words in each sentence
- Reading backwards for spelling
- Highlighting first four words in a sentence
- Making paragraph breaks
- Colored pencil = evidence changes

Modeling
Sharing

Polished Draft
- Class book
- Bulletin board
- Word process
- Recopy
- Author celebrations
- Online: voicethread

Modeling
Sharing

Writing Workshop

DESCRIPTION:

Writing Workshop supports the PPS Literacy Framework utilizing modeling, guided practice, and independent practice. Teachers use writing lessons with whole and small groups to explicitly demonstrate and teach the organization, strategies, skills and craft of writing. Teachers provide blocks of time for students to practice the concepts during independent writing.

OUTCOME:

Students will apply the strategies, skills and craft lessons learned from writing lessons to their own writing.

ASSESSMENT:

In order to assess student writing, a variety of tools need to be used:

- *Lesson specific rubrics* serve to focus classroom instruction and inform students of writing expectations for specific assignments.
- *State Writing Scoring Guide* is used to monitor students progress toward meeting grade level expectations in writing and to provide end- of-year outcome data
- *End of Unit and End of Year Reflections* provide students with the opportunity to self-assess and set future goals.
- *Baseline writing sample* allows teachers to assess student writing strengths and weaknesses and plan instruction accordingly.

LOOK FORS:

Teachers:

- Teacher uses *Mentor Texts* and *Student and Teacher Model Texts* to demonstrate effective writing craft.
- Teacher uses *"Think Alouds"* when modeling all aspects of writing instruction.
- Teacher *models,* or writes in front of students, demonstrating the specific instructional focus (e.g., use of transitional phrases, descriptive words, introductions, leads and topic sentences, use of dialogue, etc.).
- Teacher provides opportunities for *guided practice/active engagement* and *independent practice.*
- Teacher provides many opportunities for *short writes.*
- Teacher has *individual* and *small group writing conferences* with students.
- Teacher provides additional *small group writing instruction* when needed.
- Teacher provides a variety of strategies for students to *share* work.

- Teacher provides instruction in the use of *Revision and Editing Checklists* and they are used regularly during Writing Workshop.
- Teacher uses a wide variety of *Anchor Charts* to reinforce the skills and craft of writing.
- Teacher posts published student work and related instructional anchor charts

Students:
- Students apply content from writing lessons to independent writing (e.g., use *editing checklists*, reference classroom *anchor charts*, etc.)
- Students refer to dictionaries, thesauruses and other resources to check spelling
- Students write on self-selected topics as well as teacher directed topics
- Students are writing productively for sustained periods of time
- Students are in various stages of the writing process
- Students help one another with their writing
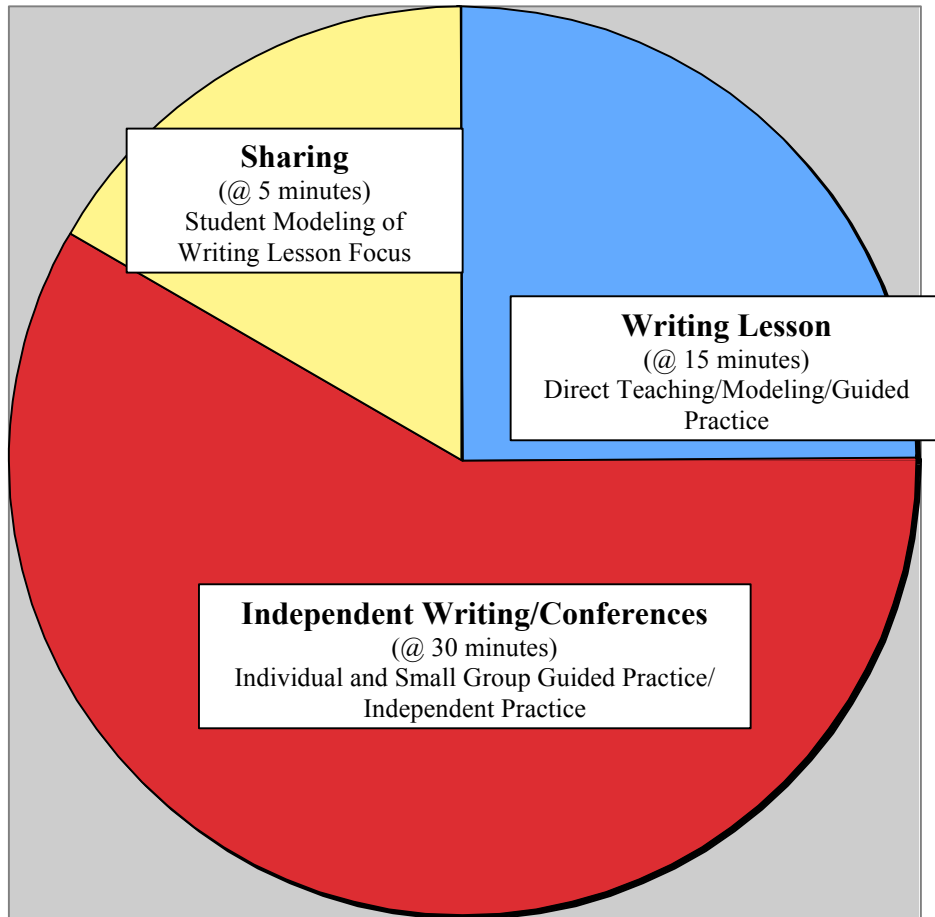- Students share various aspects of their writing

Adapted from documents on the Office of Teaching and Learning website

Deliberate and Explicit Literacy Instruction
A Comprehensive Research-Based Approach

Instructional Opportunity *Integrated Elements*	Modeling **Writing Lesson - Teach** *(Procedures, Process, Editing Skills, Author's Craft)*	Guided **Writing Lesson -Active Engagement** *(Procedures, Process, Editing Skills, Author's Craft)*	Practice **Differentiated Small Group/ Individual Conferences** *(Procedures, Process, Editing Skills, Author's Craft)*	Independent Practice **Applying Integrated Elements— Independent Writing** *(Procedures, Process, Editing*
Purpose	• motivate all students to be writers • model the "thinking about" process of writing (ie. story topic, story content, the how-tos of organizing one's ideas, the words to use, etc.) • develop fluency • develop reading/writing connections • introduce/develop writing mechanics • introduce/develop a variety of writing purposes • introduce/develop use of writers' craft skills • develop/apply encoding skills • develop/apply new vocabulary	• create a common writing experience • allow all students to participate as writers • build and support students' confidence and positive attitudes about writing • provide guided practice applying writing strategies introduced during writing lessons	• provide deliberate writing instruction and guided practice • provide guided practice applying writing strategies introduced during writing lessons • provide instruction based on each students' writing level • develop independent writing behaviors and habits • provide practice applying self monitoring and correcting	• develop independent writing behaviors and habits • apply writing strategies introduced • practice applying self monitoring and correcting strategies • develop interest in a variety of genres • develop love of writing

COMPONENTS OF WRITING WORKSHOP

Sharing
(@ 5 minutes)
Student Modeling of
Writing Lesson Focus

Writing Lesson
(@ 15 minutes)
Direct Teaching/Modeling/Guided
Practice

Independent Writing/Conferences
(@ 30 minutes)
Individual and Small Group Guided Practice/
Independent Practice

Teaching kids how to write is hard. That's because writing is not so much one skill as a bundle of skills that includes sequencing, spelling, rereading, and supporting big ideas with examples. But these skills are teachable. And we believe that a writing workshop creates an environment where students can acquire these skills, along with the fluency, confidence, and desire to see themselves as writers.
Quote from Writing Workshop: The Essential Guide by Ralph Fletcher and JoAnn Portalupi, p. 1

The most essential features of good writing – such as "word choice," or "voice" and their sub-elements -can be mastered only through repeated exposure to very focused lessons and practice opportunities that include the use of modeling and exemplars. The dramatic writing-improvement stores I have learned of and written about were a result of lessons that included continuous explanation, examples, practice, and feedback.
Quote from Results Now, by Mike Schmoker, pg

Writing Lessons

Writing lessons are short, focused and explicit. The goal of daily writing lessons is to teach a specific writing skill, craft or strategy, through modeling and guided practice. This skill or strategy will then be practiced by students during independent writing, student-teacher conferences, student sharing and if needed, additional small group writing instruction.

While the pie chart above allots about 15 minutes for the writing lesson, teachers will find that this varies from lesson to lesson. In addition, this is by no means the only instructional opportunity in the writer's workshop. Instructional opportunities continue while students are writing. Teachers rove around the room supporting writers as they do the important work of writing. Teachers can point out strong writing they see from students or highlight good decisions students make as they move through the writing process. This roving time is also a chance to gently remind writers about key skills and strategies they are working on. All of the short reminders and celebrations that teachers offer to individuals are part of the intricate web of support writers receive in the workshop.

The sharing and closure are also opportunities for instruction. Strong examples of writing can be highlighted, key teaching points revisited and community built between writers as they share. The sharing time can also be used to model for students the important problem solving thinking that writers do as they figure out how to write through the hard parts.

The writing lessons included in these units of study generally fall into four categories.

Four categories of writing lessons

- Procedural: important information about how writing workshop operates. These include how to get and use materials, what to do when you're done, use of a writing notebook, peer sharing, etc.

- Writer's process: a series of steps, often overlapping, that all writers use when producing a final version of their writing
    - choose, explore or organize a topic
    - write drafts
    - revise writing
    - publish and bring their writing to a final form

- Qualities of good writing: information that deepens students' understandings of literary techniques: for example, writing engaging leads and effective endings, effectively organizing thoughts and ideas, etc.

- <u>Editing skills</u>: apply knowledge of spelling, punctuation and grammar to writing

(Adapted from <u>Writing Workshop: The Essential Guide</u> by Ralph Fletcher and JoAnn Portalupi. <u>Scaffolding Young Writers</u> by Linda Dorn and Carla Sofos

Teachers are encouraged to develop additional writing lessons to meet the needs of their students. The following section of may be helpful in designing further lessons.

Possible Topics for Writing Lessons

Procedural: important information about how writing workshop operates. These include how to get and use materials, what to do when you're done, peer sharing, and so on. Repeat procedural lessons whenever needed to remind students of expectations and routines.
- What is writing workshop?
- What are the writing materials?
- How to locate writing materials: paper, pencils, erasers, etc.
- How to self-manage writing materials
- Advantages of a quiet space
- How to self-manage your writing behaviors
- How to use classroom resources
- How to set-up writing folder/notebook
- How to help yourself when no one is available to help you
- What to do when you think you're done
- What to expect and how to prepare for a teacher conference
- How to share your writing with the class
- Asking questions of an author and giving compliments
- How to use writing checklists
- Using highlighters as editing tools

Writing Process: a series of steps, often overlapping, that all writers use when producing a final version of their writing
- Exploring different purposes for writing
- Writing for different audiences
- Choosing a topic
- What writers write about
- Brainstorming ideas by using webs, T-charts, lists, conversation, etc.

- Adding more information relevant to the topic
- Revision and editing routines
- How to revise your message for clarity of meaning
- How to stick to a topic (i.e. how to eliminate redundant and unnecessary information)
- How to organize information for writing
- How to organize paragraphs
- How to reread your writing
- Preparing work for publication

Qualities of Good Writing/Craft: information to deepen students' understandings of literary techniques: leads, endings, scene, point of view, transitions, and so on. These topics are also referred to as "author's craft."
- Choosing amazing vocabulary (Tier 2 words from interactive read alouds)
- Using rich and descriptive words
- How to attend to small details
- How to create mind pictures
- How to choose specific words for communicating the best message (expensive words)
- How to create strong lead sentences or paragraphs
  - Shocker for beginning
  - Question
  - Sound word
  - Foreboding lead (you know something bad is going to happen
  - "Jump right in" lead
- How to use figurative language (similes, metaphors, personification, exaggeration)
- How to use sound devices (alliteration, onomatopoeia, rhythm)
- How to develop rich descriptions of characters
- How to create descriptive settings
- How to use strong action verbs
- How to create catchy endings (satisfying wrap-up)
  - Summary statement
  - From That Day Forward
  - Question
- Problem/resolution
- Transitions
  - Time order (next, second, last, finally)

- Passage of time (three days later, after supper, sometimes, usually, actually)
  - Meaning (because, suddenly, soon, however, likewise, so)
  - Change of place (down the street, next door)
- Voice—how to make it sound like you (point of view, visual devices)
- Sentence Fluency
  - Varied types (declarative, interrogative, imperative)
  - Varied structure (simple, compound, complex)
  - Varied lengths
  - Varied beginnings
- Using examples of published literature to springboard ideas
- Dialogue/Blocking

Editing Skills: See Convention Tab

Writing Lesson Format

The writing lessons in these resources use the following format:
- Writing Teaching Point(s): Teaching point(s) for each lesson
- Standard(s): Writing Standard(s) are referenced for each lesson
- Connection: Connects new learning to previous learning/lessons
- Modeling: Uses 'think alouds' when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Writing/Student Conferences: Provides time for students to do independent writing while teacher confers with individual students or works with small groups
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point

Writing Lesson Template

:

Writing Teaching Point(s):
Standard(s):
Materials:
Connection:
Teach (modeling:
Active Engagement (guided practice):
Link to Independent Practice:
Closure:
Notes:
Resources & References: (adapted from, acknowledgments)

Writing Lesson Template

Writing Teaching Point(s):
Standard(s): Common Core State Standards are listed for each lesson.
Materials:
Connection: (1-3 minutes) Putting today's writing lesson into the context of the class's ongoing work. *Yesterday we worked on . . . You remember how . . .* The connection ends by telling students what will be explicitly taught today. *Today I will show/teach you how . . .*
Teach (modeling): Explicit language to teach students a new strategy or concept. Model what you expect students to do.
Active Engagement (guided practice): After teaching something, students are given the opportunity to try the new skill or strategy. Sometimes this is a "turn and talk" about what they've just seen demonstrated. <u>Guide </u>students through practice of the teaching point.
Link to Independent Practice: Help writers discover the purpose for the writing they are about to do so they are prepared to get to work. This practice, activity or strategy will not only improve the writing, but empower the writer.
Closure: Pull students back together and recognize the work they have done relating to the teaching point. The closing/share reinforces the writing lesson skill or strategy.
Notes: Teachers are encouraged to adapt, add, or extend lessons depending on their students' needs. We hope teachers will record their practice and ideas for revising, and for remembering adaptations, adjustments, read-aloud titles, etc., for the next time they teach the lesson.
Resources & References (acknowledgements): List of resources and references used to create lesson.

Conferences

When you conference with a student, focus on content and craft first (before conventions). Give two praises and then one push. Help student evaluate progress toward the goal and, if the goal has been reached, set a new goal. Recording your conferences may be helpful. (See sample record sheet in Resources.) Try to conference with three to five students per day. Ideally you will conference with every student each week. Remember, if multiple students are working on the same skill, you can pull several students for a small group conference.

The trickiest part of conferencing is the management. Lucy Calkins has a great list of tips. Details on p. 41 of The Nuts and Bolts of Teaching Writing. The main points include:

- Keep moving so conferences can be short and frequent.
- Teach students never to interrupt when you are conferring.
- Occasionally, share with the whole class the teaching in one conference.
- Create systems of dealing with daily occurrences that don't require your intervention.
- Teach students how to solve predictable problems on their own.
- Create a place where students who need a conference can go for your help.
- Concentrate on teaching the target goals of the lesson/unit, not on making every student's piece the best it can be.
- Create the expectation of a lot of writing work getting done each workshop time.
- Use small groups when many students need the same conference.

Here are some questions to ask about conferences:
Where should I conduct my conferences?
- Teacher goes to the student(s)
- Should be enough room for teacher/students to move around
- Encourage students to eavesdrop

What tools do I need to help me confer?
- Conference records
- mentor text
- post-its (sometimes you can leave a written message for students)

What do students need?
- their work-in-progress
- supply basket
- maybe a mentor text

Sharing

There is a wide variety of ways to share, and it doesn't always have to be at the end.

- **Pair share**: Students are directed to share a certain part of their writing i.e., only the part that reflects the writing lesson focus; a favorite sentence; or read their entire piece, with a partner.
- **Think-Pair-Share:** Think-pair-share allows students to share and reflect on their ideas or answers with a partner before sharing with the large group. A question is posed and students are given a few minutes to think independently about their responses. Students then partner with a peer and discuss responses or ideas to the question or problem posed.
- **Turn and Talk:** During a lesson, there may be opportunities to have the students do a turn and talk activity for a few minutes. This allows students to talk about the information presented or shared and to clarify thoughts or questions. This is an effective alternate strategy to asking questions to the whole group and having only a few students respond. All students have a chance to talk in a non-threatening situation for a short period of time.
- **Small groups** (e.g., table groups): students take turns sharing at table groups.
- **Pop-up share**: students pop-up from their seats and quickly share the way they used the writing lesson, i.e., "pop-up share today will be your interesting lead." Everyone who wants a turn gets to share.
- **Zip Around:** Each student briefly shares a small, targeted piece of their writing that reinforces the writing lesson. For example, after revising for verb, have each student share a verb they changed.
- **Teacher-selected share** (you may share one or more samples you noticed during conferences that are solid examples of the teaching point. Or you may want to ask a few students who have done work that illustrates your point to stand up and share (or show work on the ELMO).
- **Author's chair:** a designated place in the classroom where the writer sits when sharing with the class. Sharing from the Author's Chair usually signified a particular form of response (e.g., help for work in progress, celebrator comments for finished work). <u>Writing Workshop: The Essential Guide </u>by Ralph Fletcher and JoAnn Portalupi.
- **Other methods** you discover as you experiment and share Regardless of format, **sharing** has certain characteristics:
- Predictable structure
- Provides another time to teach
- Provides opportunity to use Anchor Charts and reinforce skill or concept
- Demonstrates what was taught in the writing lesson
- Many voices should be heard (sharing is NOT about one student))
- Sharing can be an opportunity to share what is working as well as to get advice about where they are 'stuck'
- Great time to make someone "famous"(Andrea Schmidt)

Classroom Tools and Strategies for Effective Writing Instruction

The 3-5 Writing Committee identified key instructional writing tools and strategies to include throughout lessons in all units of study.   These tools and strategies have proven effective in helping students learn the complex set of skills needed to reach grade level standards in writing.

These tools and strategies include:
> Anchor Charts
> Characteristics of Genre
> Mentor Texts
> Teacher and Student Model Texts
> Short Writes
> Small Group Conferences
> Writing Notebooks
> Unit Reflections

A description of each of these follows:

Anchor Charts

One of the most important components of a good writing workshop is sharing. Writers need an audience for their ideas and words. Writers also need to know how different writers approach different assignments, craft elements and genre. Sharing need not be limited to author's chair nor should it be limited to the sharing of completed whole pieces of writing. One way to bring sharing into your writing workshop is with the use of anchor charts.

Anchor charts are posters or chart paper dedicated to a specific writing craft or skill that students are learning about. For example, when doing a narrative unit you might make an anchor chart for setting description. When doing an expository unit you might start an anchor chart for strong thesis statements. As students successfully attempt the craft element or skill being taught, they add an example from their writing to the anchor chart. Teachers continually refer to these charts to reinforce the learning of new skills and techniques.

Anchor charts allow many applications of the same lesson to be highlighted in the classroom. They also make it easier for more reluctant sharers to have their writing included in the community of ideas. Students do not need to verbally read their excerpt; they can simply write it on the chart. Students do not need to volunteer to share; the teacher can invite them to add to the chart while

circulating as students write. Students do not need to succeed with an entire finished piece in order to join the public conversation around writing; they need only do well with one piece of the elaborate puzzle in order to be included.

Here is a list of ways teachers have used anchor charts with success in various writing workshops.

Focus on a Craft Lesson

When teaching a lesson on a specific craft of writing like setting description for narratives or strong introductions for expository, an anchor chart can act to reinforce the skill that has been taught. Include making an anchor chart in your plan for the day's lesson. As you lead students through the writing lesson, start a chart with the craft element listed as the title of the chart. If the lesson includes a model, write the relevant excerpt on the chart as well. You should prep this before the lesson begins so you don't waste valuable writing time by transcribing in front of the class.

Let students know that as they write today you will be looking for examples of how they are applying the craft element to their writing. As you circulate, invite students who are using the craft element with some success to add their example to the chart. It is helpful to carry a highlighter or packet of small post-it notes to identify the section you want a student to add.

Close the lesson by reading the chart and asking if anyone you missed wants to add an example.

Reading Like Writers

Craft lessons are an important part of the writing workshop. "Reading Like A Writer' provides students with an opportunity to recognize a craft strategy used in a model or mentor text. Students then decide if this strategy could be used to enhance their own writing.

Display and read a model of writing. Invite students to share what they have noticed and what they liked in the writing. Name the strategy. If you know the appropriate literary term, use it. If not, name the strategy as something that makes sense to you. Studnets then reread their own writing, looking for places to use the strategy from the model.

You may choose to begin an anchor chart, i.e., 'Craft Strategies Authors Use'. The chart might include three sections: Name of Craft, Mentor Sample, and Our Classroom Examples. Add student examples to the chart. Read and discuss the examples sharing how the strategy strengthened the writing.

Powerful Language Leads to Powerful Writing

When writers are first drafting a new piece of writing, they need to devote their attention to the message, the story or the point of their piece. Once they have a sense of the piece, writers are ready to start tinkering with the small pieces making up the big picture. Looking at the words they are using is a great way to do this.

Anchor charts can be used to highlight powerful language in student's writing. If you are presenting a craft lesson on using powerful verbs, start an anchor chart for powerful verbs. If you are leading a lesson on topic specific vocabulary for an expository piece, start an anchor chart for this vocabulary. You can even create an anchor chart for great words the writers in your class are learning and applying.

These anchor charts can be added to over several days or the entire unit of study.

Punctuation Prowess

Punctuation is about more than accuracy. The ways writers punctuate writing determines how their pieces are read, experienced and understood. When a new punctuation mark is introduced, create an anchor chart for it. As writers begin applying this punctuation, they add their examples to the chart.

See A Fresh Approach to Teaching Punctuation by Janet Angelillo and Mechanically Inclined by Jeff Anderson for more ideas on how to use anchor charts to reinforce conventions.

Unit Reflection

Anchor charts offer a collective reflection opportunity to close a unit of writing. As you finish a unit, pose this question to your class: What makes good _____writing? Have students work in small groups or as a whole class to generate a list of what they know about the type of writing you have been working with. For each of the significant elements of the genre you have been working with, start an anchor chart.

Next have students review their drafts from that unit. They should look for examples in their own work of the elements of that genre. Once students find a few examples, they add them to the corresponding anchor chart.

This also offers good unit assessment to the teacher. Notice which charts fill up first and which have only a few or no examples. This will help you know what needs re-teaching and what has been understood.
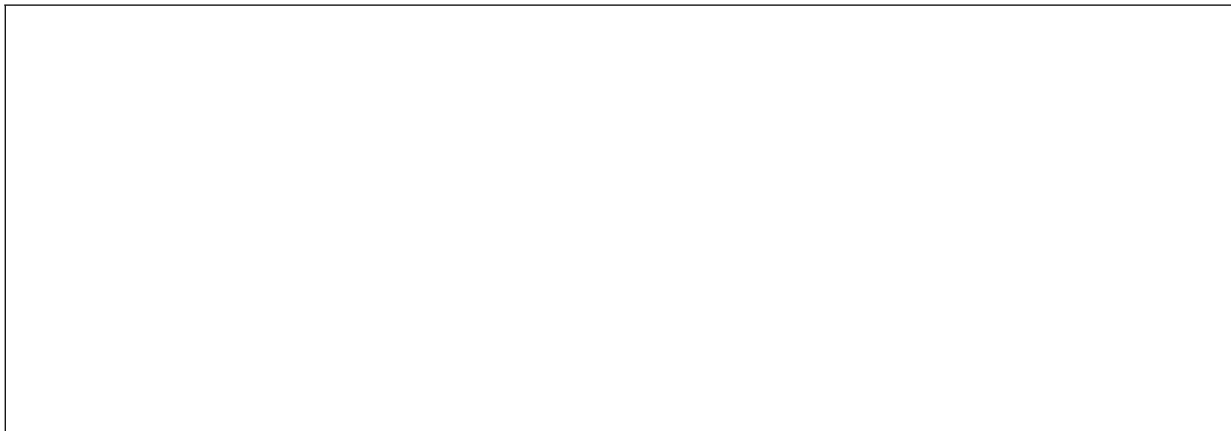
Now that you have all this great environmental print around your room, what will you do with all that paper? Wall space is prime real estate in most classrooms. There is no way you can display all the anchor charts. It might not even be possible for you to display all the charts from a single unit. It is most important to find a spot to have at least one chart up for several days. Have it be the same spot in your classroom so your writers know to look there for help if they get stuck or if they were absent.

Retiring the charts from a given unit offers another opportunity for meta-cognition and reflection. Have students review all the anchor charts from the unit you are finishing. Dedicate a day of writing workshop to reviewing the posters. Students transfer the information they think is most relevant to their own writing notebook/tool-box for that genre. Then the charts are retired, making room for new ones dedicated to the next unit.

Other Anchor Chart Ideas

Notes

Characteristics of Text Type and Purposes

The lessons in this writing resource binder are organized by units of study. These units of study correspond to text types found in the Common Core State Standards. They include: Opinion, Informative/Explanatory, and Narrative.

The opinion lessons focus on supporting a point of view with reasons and information. The Informative/Explanatory lessons focus on examining a topic and conveying ideas and information clearly. The Narrative writing lessons focus on ways to recount an event or tell a story.

Although there are commonalities among all types of writing, each text type has unique characteristics. Teaching students to recognize and use these unique characteristics helps them write with greater clarity and purpose.

Below are tables listing characteristics or elements of each text type. Familiarizing yourself with this table may assist you in the planning and teaching of the lessons in each unit. *Please note, not all of these characteristics are taught at each grade level.*

CCSS Writing Standard 1: Opinion Writing

Characteristics or Elements	Notes
Organizational Structure: **Introduction** • States a clear position, view or opinion, or topic **Body** • Supporting paragraphs are linked to the topic • Evidence is provided/cited as appropriate **Conclusion** • Summarize, ask a question, circle back, etc. **Word Choice** • Vocabulary specific to the subject and domain, and appropriately reflective of the text source • Linking words to tie ideas and categories of information together	

CCSS Writing Standard 2: Informative/Explanatory Writing

Characteristics or Elements	Notes
Organizational Structure: **Introduction** • States a clear position, focus statement or topic **Body** • Paragraphs are linked to the topic **Conclusion** • Summarize, ask a question, circle back, etc. Uses transitional words to categorize ideas and information Develops paragraphs with a main idea/topic sentence and supporting details/evidence Follows a logical sequence to explain a subject Uses factual information based on prior knowledge/research **Word Choice** • Words that describe, explain or provide additional details • Vivid verbs • Precise nouns	

CCSS Writing Standard 3: Narrative Writing

Characteristics or Elements	Notes
Organizational Structure: **Beginning** • Strong Lead or Opening **Middle** • Recounting of events, and/or character development **End** • Satisfying Ending and/or Reflection **Word Choice** • Transitional words and phrases • Figurative language • Dialogue, Blocking, and Internal Monologue • Sensory details • Precise nouns • Vivid verbs	

Mentor Texts

Mentor texts are inspiring pieces of literature that are reread with the eyes of a writer. Mentor texts show students how to write well. Using a mentor text, teachers guide students to study and imitate the skills and strategies of an author's work.

Many lessons in the resource binder use a mentor text. Please note, these titles are suggestions only. There is a wealth of great narrative and realistic fiction models available to use in your classroom. If you choose to use your own models, keep the following guidelines in mind.

- Models should be short or identify an excerpt that teaches the writing elements you are focused on. While reading and writing are reciprocal processes, these are not reading lessons. The point is to use other writers as mentors for students' own writing.

- Use familiar texts. Students can imitate writing strategies better when they already know the story.

- Offer students multicultural examples of narratives.

Teacher and Student Model Texts

Model texts are pieces of writing, done by either teachers or students, that demonstrate the targeted skills or strategies of the writing lesson. Many teacher model texts are included as part of the lessons in the resource binder. Teachers are encouraged to write their own and to use student models as well.

Short Writes

A Short Write is a brief piece of writing that is one strategy of the prewriting process. It is a result of responding to a pront or something that sparks an idea. The purpose of the Short Write is to begin expressing ideas and words on paper.

Small Group Conferences

The Small Group Conference is one instructional approach during the conferring portion of the writing workshop. At times, conferring may include partners or small groups of three or four students who have similar instructional needs. Some examples of group conferences are:

- Table conferences – heterogeneous group; a review or reminder conference
  - Skill conferences – all members have a specific skill strength or need
- Progress conferences – checking with a specific group to promote accountability
  - Expectation conferences – teaching group s to manage materials and self-monitor

Writing Notebooks

There are many ways to organize a writing notebook. The specific type of notebook you use matters less than *that* you have a type of notebook that makes sense for you and your students. The number of sections or tabs you use matters less than *that* you show students how to use a consistent and manageable organizational routine. Where you put handouts and resources matters less than *that* students have a place to save the resources and ideas they get during the writer's workshop.

Some teachers swear by composition books and have developed fantastic and elaborate systems for using them. Others can't imagine teaching without three-ring binders. Some want to keep things simple and use good ol' spirals. This section of the introduction was developed to give you some guidance and suggestions as you decide what type of notebook you will use and how you plan to organize the notebook to best support your students.

Deciding What Type of Notebook To Use
As you decide the type of notebook you will use in your writing workshop, ask yourself these questions:

What types of notebooks have worked well for me and my students in the past?
What have been some problems with the notebooks I have tried before? What kind of notebook can I easily transport from my classroom to staff and team meetings or between home and school?
How do I want students to keep track of handouts and reference charts? How will students personalize the notebooks?
Do I want students to be able to add or remove pages?
Where will I store the notebooks in my room?
What other notebooks are students using in other content areas? How can I help them keep each one separate?
How does the grade ahead of mine and the grade below organize writing notebooks? What routines might we share?

Notebooks are an Important Writer's Tool
When you read *"writing notebook"* anywhere in this writing resource binder it is referring to an organized, dedicated spot for writers to keep ideas, resources and drafts. Each unit in this binder refers to the writing notebook and includes aspects of writing lessons that rely on an organized notebook. It is not necessary to use an identical organizational system to the ones mentioned in the lessons. It is important to have a system.

Dividing the Notebook to Support Writing

There are various sections of the notebook that have been helpful to teachers in supporting their writers. The most important three are:
- Ideas Section
- Resources/Toolbox Section
- Drafting

These sections are described in detail below.

Ideas Section:

Writers collect ideas. The lessons in this writing resource binder invite students to continuously gather lists, sketches, graphic organizers, webs and many other brainstorming techniques for generating possible writing topics. Students won't develop all of these ideas into final drafts or even rough ones. The thinking work that goes into generating these possible writing topics is an important aspect of the writing workshop. Assigning a discreet section of the notebook for this important work hints at its significance. In addition, the collection of ideas serve to combat writer's block throughout the year. The more writing possibilities students have, the more likely they are to connect to an idea that they can develop into a full piece of writing.

Resources/Toolbox Section:

Writing is about much more than a good seed idea. Writing well is about using the tools of writing: engaging and unique language, a clear organizational structure, the conventions of print, developing ideas through detail, figurative language and evidence to name a few. These are the types of lessons you will find in this writing resource binder. The resources/toolbox section is devoted to preserving these important lessons so students can refer to them over and over again. This list represents some of the things that might be added to the resources/toolbox section.

High-Frequency word lists Personal spelling list

Notes on the rules for punctuating dialogue

Notes on the routine for developing sentence fluency

Handout with examples of strong narrative leads Lists of ways to make paragraphing decisions Examples of various uses of the comma
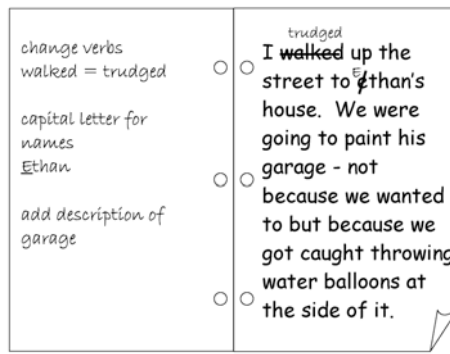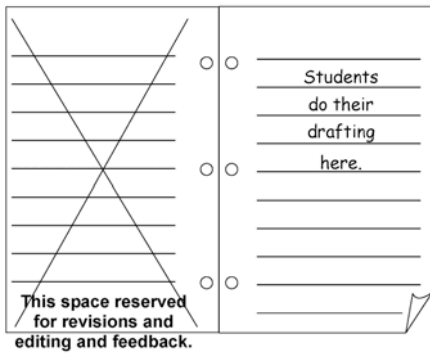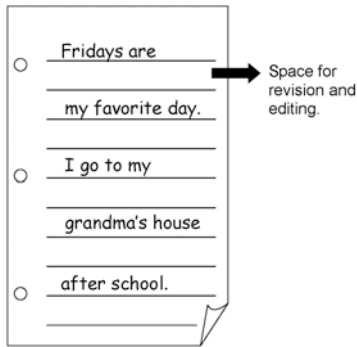
Revision and editing checklists

Drafting:
The drafting section is reserved for just that. Students start all of their writing in this section. Many of the units in this writing resource binder have students start a series of pieces of writing, often referred to as short writes, but only finish one or two. These short writes are started here. Longer drafts are developed here as well.

Within the drafting section, people have developed a variety of ways to structure the writing so students can do revision and editing.

1. Have students write drafts only on the right hand side or front of each page in the notebook. The left hand side is reserved for revisions, spelling word lists, feedback from peers and teachers, and notes on specific conventions or craft lessons.

2. Have students write on every other line of their notebook. The blank line is reserved for revisions and edits.

3. Have students skip a few pages after each short write. If they choose to return to that short write and develop it into a finished piece, they have enough space to do so.

Other Sections That Teachers Like To Include

Table of Contents and Page Numbers: Students list each assignment and various drafts. Students also go through and number each page of the notebook.

Conventions Practice Section: Students only remember the conventions lessons they actually practice and use. This section is the first step in having students apply a lesson on the conventions of print.

Handouts Section: Students put handouts into binders or glue them into notebooks.   If using composition books, format your handouts with smaller margins. Then students can cut and paste the actual handout right into their notebooks.

Writer's Daybook Section: Some teachers encourage students to live the writerly life- gathering ideas and language wherever they find it. This section is devoted to jotting down ideas, quotes from books, lines from songs, found objects and anything else that adds to the writer's universe of knowledge about writing.

Final Draft Section: Since students are taking only some of their drafts through the writing process to final draft, some teachers prefer to have a final draft section of the notebook.

Reflection/Goal Setting Section: Each unit ends with a reflection lesson. Keeping these inside the notebooks is helpful to some teachers.

Logistics

Teachers use a variety of ways to separate sections of the notebooks. Some teachers use tabs in a three-ring binder, others use attachable flags in a composition book or spiral, and still others work from the front of the notebook on drafts and from the back of the notebook for recording resources and conventions ideas. (See Aimee Buckner's Notebook Know-How for more detail on this strategy.)

Remember not to get bogged down with tabs, sections and notebooks design. The purpose of the notebook is to support writers. Design it to be useful and efficient. Don't plan for more systems than you can reasonably manage. As long as students have a consistent place they are writing and storing their writing, they can engage with writing workshop.

The following professional books were used in developing this resource: Notebook Know-How by Aimee Buckner
Scaffolding Young Writers By Linda Dorn and Carla Soffos Study Driven by Katie Wood Ray
After the End by Barry Lane
Guiding Readers and Writers in Grades 3-6 by Fountas and Pinnell

Unit Reflection Options

This notebook of writing lessons is organized into genre specific units of study. One of the benefits of this type of yearlong plan is that is allows students to be immersed in a genre long enough to develop understanding. It allows students to make decisions about which pieces they will take through to final drafts and which they will leave as rough drafts. Students' reflection on their own learning is the capstone of each unit. The units are designed to include one or two days of student reflection in the final lessons. Below is a list of ways you might teach students to reflect:

Unit Reflection Anchor Charts

Anchor charts offer a collective reflection opportunity to close a unit of writing. As you finish a unit, pose this question to your class: What makes good _____ writing? Have students work in small groups or as a whole class to generate a list of what they know about the type of writing studied. For each of the significant elements of the genre start an anchor chart.

Next, have students review all their drafts from that unit. They should look for examples in their own work of the elements of that genre. Once students find a few examples, they add them to the corresponding anchor chart. Examples do not have to come from the final draft pieces. Sometimes wonderful gems of writing are found in rough drafts.

This routine also offers good unit assessment to the teacher. Notice which charts fill up first and which have only a few or no examples. This will help you know what needs re-teaching and what has been understood.

Portfolio Selection Notes

Students will be selecting one or two drafts from each unit to take through the entire writing process. This final draft will be stored in a portfolio of student writing. Before students place a piece of writing in their portfolio, have them reflect on the decisions they made in choosing the piece(s). These portfolio selection notes are added along with the piece(s) of writing to the portfolio.

Pick three or four relevant questions for students to explore in their notes.

Why did you choose this piece?
What does it show about you as a writer?
What does it show you know about_____writing?
What is your favorite part of this piece?
What revisions did you make? How did they make the writing better?
What was difficult for you in writing this piece? How did you write through the hard parts:

Criteria Posters

These are similar to the anchor charts. Students work in small groups to make posters of the criteria for the genre they have just studied. A criteria poster for a persuasive unit might include:

                  -A strong introduction
                  -Belief statement
                   -Strong evidence
-Transition words
-Conclusion and counterpoint

Once the group is confident they have all the criteria, they work to find examples in their **own** and **each other's writing.** Students do a gallery walk or some type of sharing of the posters.

Note: To ensure all students ideas are included on each poster, give each member of the group a different color of pen to use. You should see each color on the finished poster

Reflection Letters

Reflection letters are an extension of the Criteria Posters. Students list two or three elements they have successfully used in their own writing. For each, students should give one example from their writing. i.e., lead using a question, "How would I ever get myself out of this mess?"

Once students have listed the examples, they write a letter to the teacher explaining what they have learned in this unit of study.

Reflection letters are a great way to wrap up the year's writing. An example follows this section.

Advice Column

Students may use the same format as the Reflection Letter to write an advice column or letter to next year's class.

Other Reflection Ideas

Offer some variety in the ways you invite students to reflect on their writing. Reflection is hard work and having fresh ways of doing it helps students engage in this important work. Do one of the group activities, like anchor charts or criteria posters, early in the year. Move towards reflection letters by the end of the year.

Ideas modified from Linda Christensen's work. See her books, <u>Reading, Writing and Rising Up</u> and <u>Teaching for Joy and Justice</u> for more ideas.

Notes

Name

Reflection Letter Planning Page

What type of writing have we been working on?

Element of this genre that you are using	Example from your writing

What did you enjoy about this writing unit?

What did you not like?

May 28, 2004

Dear Ms. J,

The subject I really enjoy is writing. I love to write. Your lessons make me want to be a writer when I grow up.

Let me tell you about the things I learned. First, figurative language. I told my sister that when you move into a higher grade you have to use figurative language. Let me give you an example. In my scar story I wrote, " It felt like burning lava on my cheek."   That made the pain seem real.

Now I will move on to main ideas. It was so hard when I started my child labor essay. But I figured it out. Here is one main idea from my essay, "Child labor should be abolished because kids have to do dangerous jobs." The rest of that paragraph told about dangerous jobs.

Last year I already knew how to persuade but I learned even more this year. This one is my best, "I hope this will persuade you to have child labor abolished."

Now, let me tell you about my favorite writing subject: poems. My favorite poem I wrote was My Hair is Long. I like that one because I got started right away. That is because this poem uses figurative language. If you don't understand what I am talking about, here is an example. " My arms are like the branches of a sycamore."   I got my ideas right away when we started writing this poem.

Another quality of writing that I use is Show, Don't Tell. When I shared my boat story with the class, I wondered what was good. Then you told me it was Show, Don't Tell. I didn't just tell you my family was getting ready, I showed all the things we were doing.

All these qualities of writing are in my writing from this year.
Thanks!

From the person who wrote this,
Christy.

Launching Your Writing Workshop

Setting routines and providing tools students are able to access and use independently are vital to orchestrating a successful writing workshop. Students must know what to expect and what is expected of them.

> *Teachers make the writing workshop look so easy. In some ways, it is. Every day, the same routines. Every day, the same materials in the same place. Every day, the teachers set aside big blocks of time. Every day, the students are eager to participate. Every day, the teacher coaches, nudges, supports, smiles, celebrates, and extends the students's work. Every day, the students groan when it is time to stop.*
> (Shelley Harwayne, p. 159)

It is extremely important for you to decide what you want in your own classroom.

- What do <u>you</u> value?

- What level of talk do you want in your classroom?

- Where are students allowed to work?

- What does a partner share look like?

- Where are supplies kept and which ones are students allowed to access?

- What do students do when teacher is busy?

- What writing resources will you have available in classroom?

- What will writing notebooks or folders look like and how will student work be stored?

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Portfolios

When portfolios are referred to in this writing resource binder they are seen as part of each individual students' writing process.

At the end of each unit you will find a lesson inviting students to reflect on what they learned about writing and about themselves as writers. These reflection pieces along with the final drafts are great portfolio submissions. They act as a capstone to the unit and the learning students have done.

Portfolios need not be a museum of polished drafts. They can also serve to preserve student growth as writers throughout their process.
- Short writes can be included if the student learned something important about writing from that short write.
- Notes from conventions lessons can be added to the portfolio if a student decides that convention is an important one to remember and use.
- Students can browse through all the drafts, lists, notes etc. that they made as part of a writing unit and select two or three pieces that show what they learned or even what remains a mystery to them.

The important thing to remember is that students need time to reflect on their learning and they need time to select a few artifacts of their learning. Portfolios are a great way to do this.

Simple portfolio design:
- A file crate or drawer
- Place a file with each students name in the crate.
- Near the end of each unit devote one session of Writing Workshop to giving students time to identify two or three pieces they want to add to their portfolio.
- Once each term or grading period have students go back to their portfolios, to review their submissions/work.
- Students can even write a letter about what they have learned.

For more on portfolio ideas see the Unit Reflection section of the Introduction.

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Culturally Relevant Teaching

(prepared by Jody Rutherford and Kehaulani Haupu)

"Culturally relevant teachers utilize students' culture as a vehicle for learning."
(Ladson-Billings, 1995)

Introduction

This section on culturally relevant teaching begins with a brief overview of the changing demographics of public education. It next interweaves a definition of culturally relevant teaching with an opportunity for educators to consider the following questions:

- What do I need to know about myself?
- What do I need to know about my students?
- What do I need to know about my practice?

Finally, it provides two frameworks that are useful in developing culturally relevant learning environments, as well as two sets of questions for educators to consider when selecting curriculum, strategies, and assessments for writing workshop.

What the Statistics Tell Us

"The growing presence of diversity in our public school population is the face of our future. While experiencing the largest influx of immigrant children since the turn of the last century (Banks, 2006), public schools are also dealing with more language and religious diversity than most teachers are trained to embrace effectively in their classrooms"(Eck, 2001; Garcia, 2005 as cited in Howard, 2006).

For those of us who choose to teach in racially and culturally diverse schools, we extend an invitation to embark on a journey toward new ways of knowing oneself, one's students, and one's practice, with the aim of creating culturally relevant environments for learning.

Knowing Ourselves: The Role of Culture in the Classroom

- *What do I need to know about myself?*

Gloria Ladson-Billings (1995) coined the term "culturally relevant teaching" more than twenty years ago. In a chapter she wrote more recently for the book *White Teachers/Diverse Classrooms*, she suggests that culturally relevant teaching is less about "what to do" and more about "how we think—about the social contexts, about students of color, about the curriculum, and about instruction" (Landsman and Lewis, 2006).

She offers that culturally relevant teachers hold the belief that systemic racism exists, and therefore, "their vision of their work is one of preparing students to combat inequity by being highly competent and critically conscious" (p. 30 of Landsman and Lewis).

Our district-led *Beyond Diversity* training emphasizes a similar point about systemic racism: that it is the most devastating factor contributing to the diminished capacity of all children, especially children of color. Additionally, *Beyond Diversity* offers the following research-based assumptions:

- "You cannot address racial achievement disparities without talking about race." Therefore, as a teacher, I need to become racially conscious and consider the impact of race in my own life.

- "A teacher teaches his/her culture primarily, the grade-level and/or subject matter standards secondarily." Therefore, I need to be aware of who I am culturally since it impacts what I do in my classroom.

In other words, who I am racially and culturally will impact such decisions as how I set up my classroom, what routines I establish in my writing workshop, what mentor texts I choose and what examples I use to illustrate a point. This may sound like an undue amount of self-reflection, yet "When we clarify our own cultural values and biases, we are better able to consider how they might subtly but profoundly influence the degree to which learners in our classrooms feel included, respected, at ease, and generally motivated to learn" (Ginsberg & Wlodkowski, 2000).

Knowing Our Students: How We See Our Students Matters

- *What do I need to know about my students?*

"Culturally relevant teaching utilizes the backgrounds, knowledge, and experiences of the students to inform the teacher's lessons and methodology" according to Professor Heather Coffey at the University of North Carolina's School of Education. However, it's not only what I know about my students that's important—it's what I believe about them and their right to educational excellence: To paraphrase Dr. Ladson-Billings, all students are capable, resilient, and full of possibility. School should be the vehicle for social advancement and equity for students of color. (Landsman and Lewis, 2006).

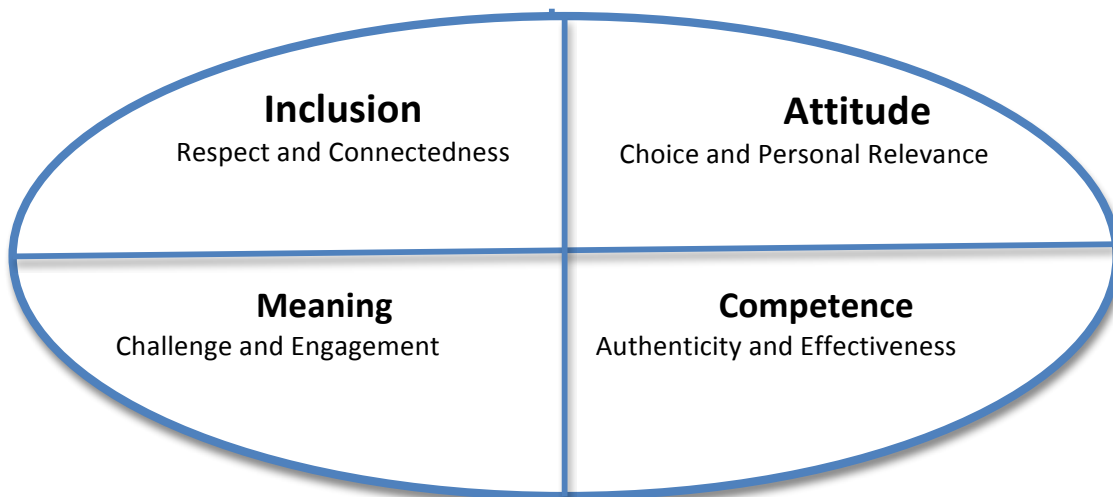**Knowing Our Practice: Culturally Relevant Teaching and How We Do It**

- *What do I need to know about my practice?*

Back to Dr. Ladson-Billings and culturally relevant teaching being less about "what to do" and more about "how we think." So how do culturally relevant teachers think about the "what" and the "how" of their practice? Curriculum, the "what," is a "cultural artifact and as such is not an ideologically neutral document;" therefore, it needs to be deconstructed and then reconstructed by reflective practitioners. Instruction, the "how," consists of "a wide repertoire of strategies and techniques to ensure that all students can access the curriculum" (Landsman and Lewis, 2006).

What follows are two frameworks that are useful in developing culturally relevant learning environments, and which PPS teachers are beginning to use as they engage in the Collaborative Action Research for Equity (CARE) process through our district-wide equity work. This section ends with questions for educators to consider when selecting curriculum, strategies, and assessments for their Writing Workshop.

Ginsberg & Wlodkowski's Motivational Framework

In the book *Creating Highly Motivating Classrooms for All Students*, Ginsberg and Wlodkowski offer four motivational conditions that culturally responsive teachers create in their classrooms:
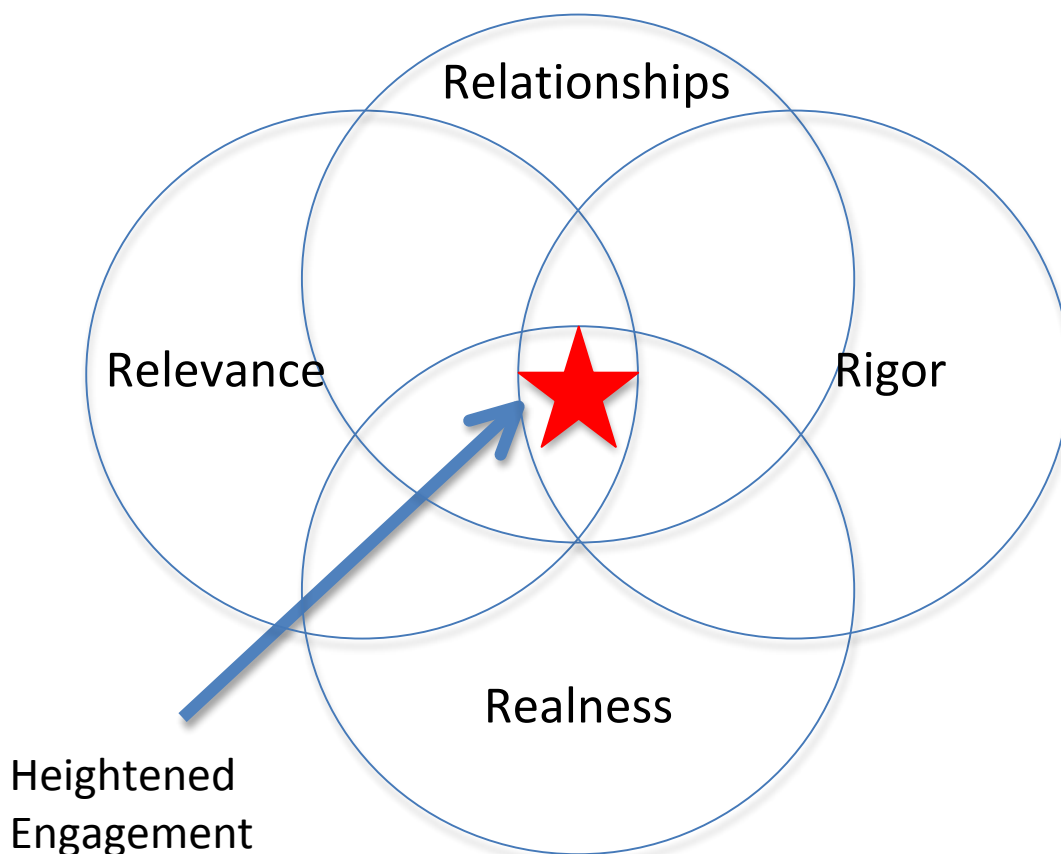
Inclusion
Respect and Connectedness

Attitude
Choice and Personal Relevance

Meaning
Challenge and Engagement

Competence
Authenticity and Effectiveness

"Theories of intrinsic motivation respect the influence of race and culture on learning. According to this set of motivational theories, it is part of human nature to be curious, to be active, to initiate thought and behavior to make meaning from experience, and to be effective at what one values. These primary sources of motivation reside in all of us, across all ethnic and cultural groups. When people can see that what they are learning makes sense and is important according to their values and perspectives, their motivation to learn emerges. Like a cork rising through water, intrinsic motivation surfaces because the environment elicits it. What is culturally and emotionally significant to a person evokes intrinsic motivation."
Creating Highly Motivating Classrooms for All Students (p. 3)

The Four R's of Culturally Relevant Teaching

Pacific Educational Group offers Four R's that comprise Culturally Relevant Teaching:

What Does Culturally Relevant Teaching Look Like?

To flesh it out a bit more, here are the four motivational conditions from the first framework matched up with the four domains from the second framework, this time with the evidence you would see in a classroom where those conditions/domains are present:

- Establishing Inclusion (Relationship)
    - Routines and systems are visible and understood by all students
    - All students are equitably and actively participating and interacting
- Developing a Positive Attitude (Relevance)
    - Students' experiences, concerns and interests are used to develop course content and are addressed in response to questions
    - Students are encouraged to express their point of view, to clarify their interests and set goals

    Students are given real choices about how, what, and with whom to learn, as well as choices about how to solve emerging problems

- Enhancing Meaning (Rigor)
  - Students are encouraged to learn, apply, create, and communicate knowledge in challenging ways
  - Students have access to a number of safety nets that ensure their success.
- Engendering Competence (Realness)
  - Teacher clearly communicates purpose of lesson and criteria for excellent final products.
  - Teacher continually assesses progress and uses multiple forms of assessment, as well as asking students to self-assess.
  - Teacher creates opportunities for students to make explicit connections between prior learning and new learning, and between new learning and the "real world."

Questions to ask related to each of the above motivational conditions/ domains as it applies to Writing Workshop:

Establishing Inclusion (Relationship): How does Writing Workshop contribute to developing as a community of learners who feel respected and connected to one another?

Developing a Positive Attitude (Relevance): How does Writing Workshop offer meaningful choices and promote personal relevance to contribute to a positive attitude?

Enhancing Meaning (Rigor): How does Writing Workshop engage students in challenging learning?

Engendering Competence (Realness): How does Writing Workshop create an understanding that students are becoming more effective in learning that they value and perceive as authentic to real world experiences?

PPS Equity Lens Questions:

1) Who are the racial/ethnic/language groups impacted by these lessons/this curriculum? What are the potential impacts, both positive and negative, to these groups?
2) Do these lessons/Does this curriculum ignore or worsen existing disparities or produce other unintended consequences?
3) What are the barriers to equitable outcomes for all student groups related to the work you're doing?
4) How will you (a) mitigate the negative impacts and (b) address the barriers identified above?

References:

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Singleton, Glenn E., and Linton, Curtis. (2005). *Courageous Conversations About Race: A Field Guide for Achieving Equity in Schools.* Corwin Press.

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Meeting the Needs of All Students

Writing Workshop supports best practices for all students because it utilizes a gradual release model. In a gradual release model the teacher models (I do), then provides guided practice (we do) and finally provides opportunity for independent practice (you do). In order to best meet the needs of our diverse learners, the lessons include the following best practices:

- **Turn and Talk** allows process time for all students and gives peer support in articulating ideas in English.
- **ELD Sentence Frames** for turn and talks support language development.
- **Active Engagement** gives students an opportunity to participate and practice the skill being presented.
- **Mentor Texts** include visuals and examples students can refer to during independent practice.
- **End-of-Unit Project:** Whole-group pre-writing is embedded in the end-of-unit project. All students have access to the ideas generated collectively. This is the teacher's chance to informally assess who is working independently and who needs help. There are opportunities for reteaching through the final project as well as to gather information to help you plan appropriate minilessons for the next unit.
- **Conferencing** includes opportunities for individual and small group assistance.
- **Sharing** provides opportunities for students to speak and listen to each other and practice language skills. Through sharing they get ideas from peers and build community.

Sentence Frames
To increase the level of support for ELD sentence frames, sentences can be written on sentence strips and posted when you call for sharing. Sentences can be explicitly read, following along with your finger and filling in the blanks with a few examples. All students can echo with you so that ELL students get a few practices before trying on their own. Make sure you do a gradual release of responsibility. You can scaffold the blanks within the framed ELD sentences depending on the level of your English learners. Don't overload the students by teaching them another mini lesson on prepositional phrases at this particular time, but give them a few of the basic options to pick from. For example:

"The story took place_____."

                 in Portland / in the classroom at
                 school / at the park / at home
                 by the lake / by the pool / by the monkey bars

As teachers, we want to remember students have not had many opportunities to hear and practice correct English structure. Imagine yourself learning a foreign language—think of basic framed sentences that would allow you to offer your opinion and be part of a conversation. (Not all ELL students will be ready to read. It is important that they hear the pattern several times. Remember they need to speak, speak, speak and use full grammatically correct sentences. Students using the contrived frames will naturally move on to creating varied sentences as they become more fluent in English.) If you have ESL support in your building, use them as a resource. They have access to vocabulary posters, picture dictionaries, and/or could help you build them.

Word Lists and Other Supports
To further support ELL learners and other students with special needs, you may want to help them make many lists of words associated with their writing topic: lists of nouns, verbs, adjectives, and prepositional phrases when applicable. Add quick sketches with the words when possible. This can be done in a small group conference or a writing lesson depending on the number of students needing the support. You can use these lists for all of your students and challenge the higher level English speakers to use synonyms, more vigorous verbs, or just be more specific. You can also track student growth by checking personal word lists before you help them add to them. These lists can become mini topic dictionaries for them to refer back to when writing. As teachers, we need to remember that the learners might already understand or have heard a lot of the vocabulary but are not accessing and/or using it spontaneously yet.

Any students needing support in transcription (phonics) can be gathered in a small and supported in getting started. This is also a time to offer additional supports such as alphabet strips, word banks, labeled pictures, graphic organizers. Check back with this group frequently as you move around conferencing with other students.

Graphic organizers can support students in being independent. A graphic organizer or scaffolded paper for a specific project can assist students in getting started. It is important to determine which type of graphic organizer will support specific students depending on whether they need a web to brainstorm, or something linear to help them organize their thoughts, or something showing specific steps in order.

Because Writing Workshop is not silent, you may need to help students choose a workspace that provides less distraction. Sometimes headphones will cut the sound level enough to help a student focus. Study carrels can help students who are distracted by motion.

Practice
Students need the freedom to try out the strategies presented in writing lessons and to start and stop and move between projects. There is not an expectation that everything started will be finished. All students will take the end-of-unit project to publication. In the meantime, it is important for students to realize that writers sometimes start a piece of writing that they decide not to finish or to set aside for a period of time. When writers feel passionate about something, it's appropriate to take the time to write about it now rather than going back to something from a previous day. By the same token, writers may spend several days on a longer project. Allow students to express their creativity by taking on large projects, but also guide them in narrowing the project or letting it go when they lose interest.

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Writing Workshop Teacher Resource Booklist

(This list is by no means all-inclusive. It represents a broad range of Writing Workshop resources.)

Alley, Marybeth and Barbara Orehovec. <u>Revisiting the Writing Workshop: Management, Assessment, and Mini-Lessons</u>.

> Basic, easy to adapt and follow. Has information on getting started including 20 minilessons to build a strong writing workshop. Heavy focus on mentor texts and studying author craft.

Calkins, Lucy. <u>Units of Study for Primary Writing: A Yearlong Curriculum</u>.

> A complete set of units written in 9 books including <u>The Nuts and Bolts of Teaching Writing</u> and <u>The Conferring Handbook</u> as well seven units of study. (Many PPS schools have a least one set at school.)

Dorfman, Lynne R. and Rose Capelli. <u>Mentor Texts: Teaching Writing Through Students's Literature, K-6</u>.

> Detailed information on using mentor texts to teach author's craft. Extensive list of suggested mentor texts for craft and conventions.

Dorn, Linda J. and Carla Soffos. <u>Scaffolding Young Writers: A Writers' Workshop Approach.</u>

> Excellent examples of student work and expectations for kindergarten through third grade. Information on setting up your workshop and photographs of classroom and bulletin boards.

Fletcher, Ralph and JoAnn Portalupi. <u>Writing Workshop: The Essential Guide</u>. Easy to read and follow. Great comprehensive first book about writing workshop.

Johnson, Kathryn L. and Pamela V. Westkott. <u>Writing Like Writers: Guiding Elementary Students Through a Writer's Workshop</u>.

> Thorough chapter on the writing process (cycle). Many examples of craft lessons and full-size forms you can photocopy.

Harwayne, Shelley. <u>Writing Through Studenthood: Rethinking Process and Product</u>.

> Extremely thorough and complete resource. Could be overwhelming to teachers new to writing workshop, but makes an excellent second reference book. Includes ideas for publishing. lists of trade books for different purposes, student work samples.

Houston, Gloria. <u>How Writing Works: Imposing Organizational Structure Within the Writing Process</u>.

> Lengthy and detailed with many examples of student work. Great for those who want to add depth to what they are doing. May be a bit overwhelming for the beginner.

Lester L. Laminack, Lester L. <u>Cracking Open the Author's Craft: Teaching the Art of Writing</u>.

> Includes a DVD of the author reading his book <u>Saturdays and Teacakes</u> and giving 14 specific lessons where the author explains why and how he used an element of author's craft in <u>Saturdays and Teacakes</u>.

Mermelstein, Leah. <u>Don't Forget to Share: The Crucial Last Step in the Writing Workshop</u>.

> A wealth of ideas about the importance of sharing and ways to share and keep track of who has shared.

Parsons, Stephanie. <u>First Grade Writers: Units of Study to Help Students Plan, Organize, and Structure Their Ideas</u>.

> Clear and concise directions for establishing writing workshop. Focuses on building a community of writers, pattern books, nonfiction question- and-answer books, personal narrative, and fiction. Includes many student examples, list of mentor texts and samples of paper types.

Parsons, Stephanie. <u>Second Grade Writers: Units of Study to Help Students Focus on Audience and Purpose</u>.

> Clear and concise directions for establishing writing workshop. Focuses on becoming a community of writers, writing for change, writing a book review, exploring humor, and writing about research. Includes many student examples and a wide variety of paper samples.

Pinnell, Gay and Irene C. Fountas. <u>Word Matters: Teaching Phonics and Spelling in the Reading/Writing Classroom</u>.

> This book focuses on phonics and spelling but Chapter 16 focuses on establishing a writing workshop.

Portalupi, JoAnn and Ralph Fletcher. <u>Craft Lessons: Teaching Writing K-8</u>.

> Includes a wide variety of minilessons so you can choose just what you need for your group of students.

Portalupi, JoAnn and Ralph Fletcher. <u>Nonfiction Craft Lessons: Teaching Information Writing K-8</u>.

Includes a wide variety of minilessons focusing on nonfiction writing so you can choose just what you need for your group of students.

Ray, Katie Wood. <u>What You Know by Heart: How to Develop Curriculum for Your Writing Workshop</u>.

Marvelously inspiring book about the importance of writing yourself to experience what you are attempting to teach.

Routman, Regie. <u>Writing Essentials: Raising Expectations and Results While Simplifying Teaching</u>.

Extremely thorough text about teaching writing. Covers raising expectations, assessment rubrics, student samples, and a wealth of information on all areas of writing instruction. Includes a DVD of eight writing conferences.

Schaefer, Lola M. <u>Writing Lessons For the Overhead: Grade 1</u>.

Twenty minilessons that show models of strong writing (includes transparencies).

Schaefer, Lola M. <u>Writing Lessons For the Overhead: Grades 2-3</u>.
Twenty minilessons that show models of strong writing (includes transparencies).

Schrecengost, Maity. <u>Writing Whizardry: 60 Mini-lessons to Teach Elaboration and Writer's Craft</u>.

Minilessons on a variety of craft elements. Easy-to-follow with many samples.

Sigmon, Cheryl M. and Sylvia M. Ford. <u>Just Right Writing Mini-lessons—Grade 1: 75 Mini-Lessons to Teach Your First Graders the Essential Skills and Strategies Beginning Writers Need</u>.

Clear, concise mini-lessons for a variety of purposes. Useful resource when you need a lesson for a specific concept or want to get some ideas for what to teach next based on your groups' work.

Sigmon, Cheryl M. and Sylvia M. Ford. <u>Just Right Writing Mini-lessons—Grade 2-3: Mini-Lessons to Teach Your Students the Essential Skills and Strategies They Need to Write Fiction and Nonfiction</u>.

Clear, concise mini-lessons for a variety of purposes. Useful resource when you need a lesson for a specific concept or want to get some ideas for what to teach next based on your groups' work.

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