

LEARNING TO WRITE... WRITING TO LEARN

"Reading and writing are sufficiently overlapping activities that they support a symbiosis in which the impact of the two together becomes greater than the sum of their separate impacts."

- Robert Tierney

"If students are to make knowledge their own, they must struggle with the details, wrestle with the facts, and rework raw information and dimly understood concepts into language they can communicate to someone else. **In short, if students are to learn, they must write.**"

(Graham and Hebert (2011) *Writing To Read: Evidence for how Writing Can Improve Reading. A Report from the Carnegie Corporation.* p. 2).

https://www.carnegie.org/media/filer_public/9d/e2/9de20604-a055-42da-bc00-77da949b29d7/ccny_report_2010_writing.pdf

Lori Jamison
www.lorijaison.com
ILJAMISON@SASKTEL.NET

LORI JAMISON (ROG) is a teacher, curriculum consultant and author. In addition to her life work as a classroom teacher, Lori spent ten years as K-12 Language Arts Consultant in Regina and has also served as a reading assessment specialist with the Saskatchewan Department of Education.

The author of several books and articles on teaching reading and writing, Lori has developed many professional materials for teachers. She is presently the Education Director of High Interest Publishing (www.hip-books.com).

Lori is one of the few Canadians to have served on the Board of Directors of the International Reading Association. She is currently an independent educational consultant based in Vancouver, working with schools and districts across Canada and the U.S. Lori's dynamic style and practical, research-based presentations make her a popular speaker at national and international conferences.

Lori can be reached at ljamison@sasktel.net.

Professional books by Lori Jamison Rog include:

Marvelous Minilessons for Teaching Intermediate Writing (2018)

Reading, Writing, Playing, Learning: Finding the Sweet Spots in Kindergarten Literacy Instruction (2017)

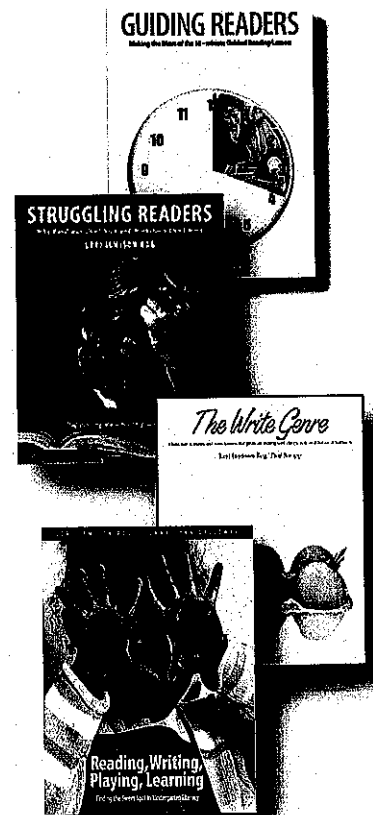
Marvelous Minilessons for Teaching Beginning Nonfiction Writing (2016)

Guiding Readers: Making the Most of the 18-Minute Guided Reading Lesson (2012)

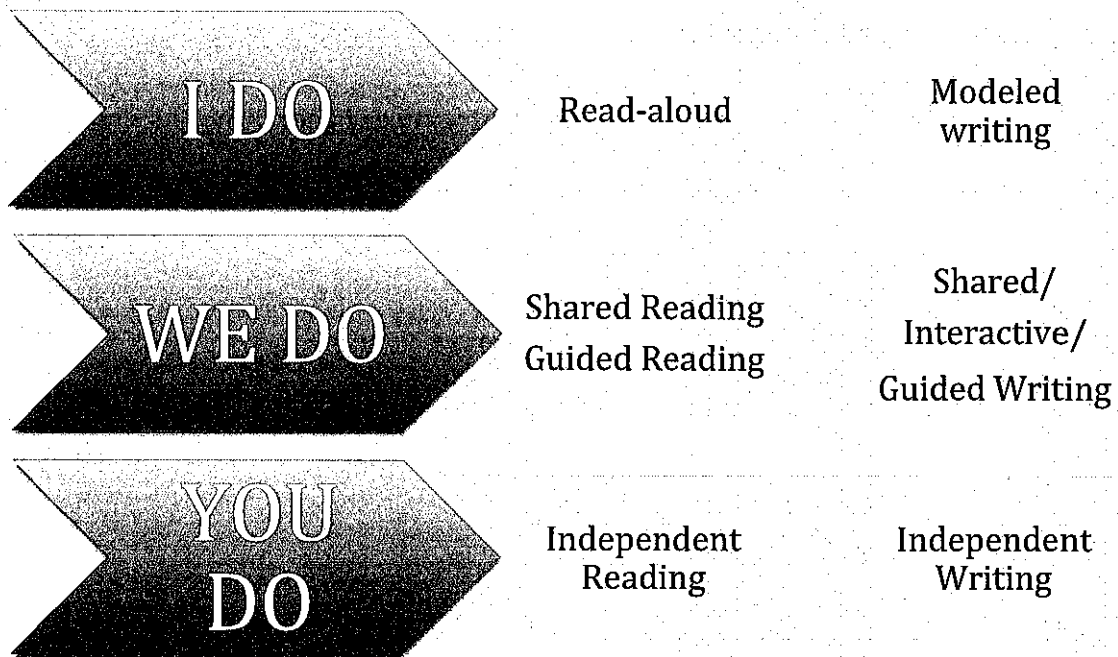
The Write Genre (2004)

Guided Reading Basics (2003)

Marvelous Mini Lessons for Teaching Beginning Writing (IRA 2006) www.reading.org



**Lori's books are available from Pembroke Publishers:
www.pembrokepublishers.com**



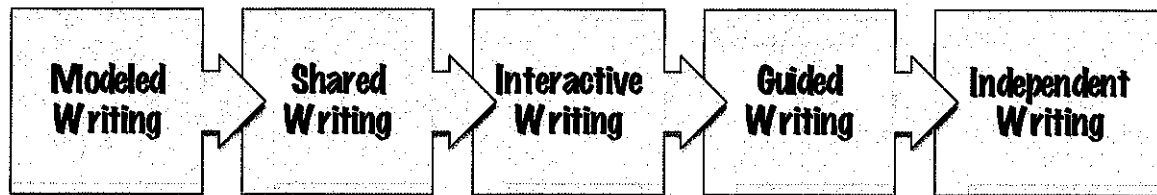
"Teach with a Capital T"

Start with a learning goal (writing strategy)

I DO: model and demonstrate the writing strategy

WE DO: guided practice with a partner or in a supported setting

YOU DO: apply the strategy in independent writing



THE WRITING WORKSHOP

The Writing Workshop is a classroom structure for teaching and practising the strategies writers use.


1. TEACHING TIME: I DO, WE DO


- Mini (not maxi) lesson
- Set a learning goal based on a writing strategy
- I DO: Explicit teaching, modeling, demonstration
- WE DO: Guided Practice

2. WRITING TIME: YOU DO

- Independent Application
- Building Independence
- Establishing routines

The “Golden Rule” of Writing Workshop: You’re Never Done!

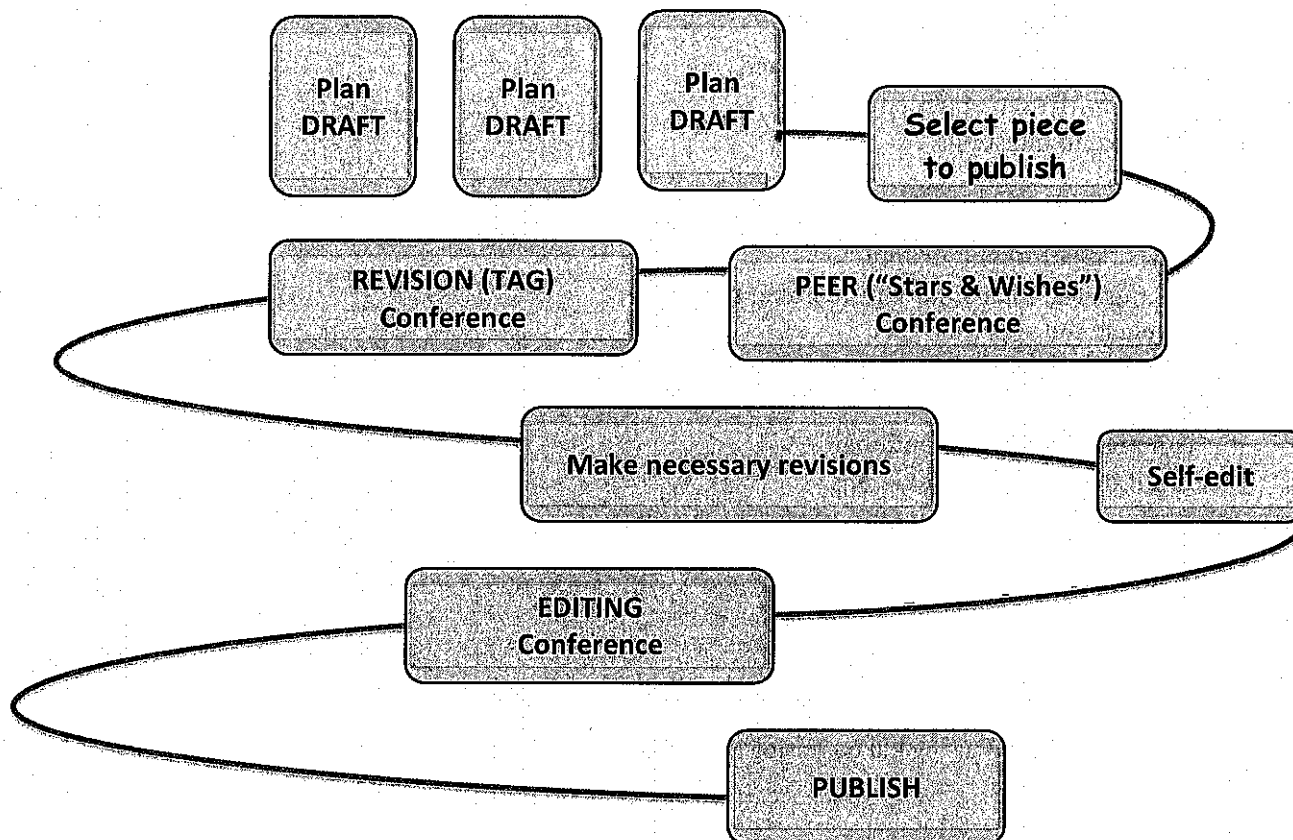
- 
- Add details to your picture
 - Add more writing
 - Start a new piece

- 
- Finish a piece of writing
 - Revise a piece of writing
 - Start a new piece of writing

3. SHARING TIME:

- Students prepare by choosing a piece and practising it
- Others offer “stars and wishes”

THE PUBLICATION JOURNEY



CONFERRING

Walkabout ("Bumblebee") Conferences

- Check writing logs
- Make sure everyone is getting started
- Check for lesson application
- Respond to questions

TAG Conferences: Tell Something you Like, Ask Questions, Give Advice

- Revision before publishing
- 3-4 minutes; plan what you're going to say
- Be clear and specific
- Focus first on content: Does it make sense? Is anything missing or unclear?
- Focus next on craft
- Not the time for conventions
- Limit the number of revisions
- Writers are responsible for completing the revisions

Editing Conferences: Polish to Publish

- Decide what really matters
- How "public" is this writing?
- Look for patterns ("using but confusing")

Separate Revision and Editing!

REVISION

involves
adding details
changing details
moving details
or
moving details
to give the writing clarity and effectiveness.

EDITING

involves fixing
spelling,
punctuation,
capitalization
and *grammar*
to make the writing
mechanically correct
and easier to read.

Revising: making writing more interesting, clear and powerful

- adding on details at the end
- “pushing in” words and short details
- trading words and details
- tucking in chunks of information by “stretching the paper”
- reorganizing or moving pieces of information
- pruning details

Editing: fixing the mechanics to make the writing readable

1. Get a special editing pen.
2. Finger frame your first sentence. Does it start with a capital? Does it end with the right punctuation?
3. Read the whole sentence. Does it make sense? Does it sound right? Change or add any words if you need to.
4. Read the sentence again and tap each word as you read it out loud. Circle any words that don’t look right to you. Cross them out and try them again.
5. Now do the same thing with each of the other sentences.

CONTENT: What the writing is about

- Topics and Details
- “Big Ideas Bag”
- “Topic Tree” (Skinnying Down the Topic)
- “Trifold Planner” (Generating and Organizing Details)
- From Plan to Draft
- 5 Ps of Paragraphing

CRAFT: How the writer conveys the message

- TAP Into Voice
- Show, Don’t Tell
- The Magic of Three

CONVENTIONS: Making the writing easier for the reader to read

- Bubble Gum Writing (Phonetic Spelling)
- High Frequency Words
- Sentence Combining

Writing Ideas Bingo

LEARNING GOAL: SWBT generate topics for writing based on their own experiences.

I DO: Tell students that this Bingo card has 8 sentence starters that invite them to think about times or experiences in their lives. Think aloud as you model completing a few of the sentences.

WE DO: Use a guided writing approach to invite students to complete three or four sentences of their own. (Play as “Bingo” if desired.) They should be encouraged to complete the entire card at some point.

YOU DO: Have students choose one experience off their chart and tell the story to a writing partner.

I had a great time when...	I was really scared when...	Someone did something nice for me when...
I got this scar from...		When I was little...
It wasn't fair when...	I laughed my head off when...	It really made me really angry when...

The Trifold Planner - Lesson 1

LEARNING GOAL: Students will be able to summarize the beginning, middle and end of their stories.

I DO: Review narrative structure; discuss beginning middle and end (chronological order). Model how to use a three-part planning tool.

WE DO: Use a shared writing approach to collaboratively record the beginning, middle and end of an event using the planner.

YOU DO: Have students choose a topic from their Bingo Card and complete the beginning, middle and end of their planner.

The Trifold Planner - Lesson 2

LEARNING GOAL: Students will be able to plan key details for the beginning, middle and end of their narrative.

I DO: Talk about the difference between topics and details. What details should a reader know to understand your narrative? Invite students to ask questions about your framework. Complete the framework by adding details to each section.

WE DO: Use a shared writing approach to collaboratively complete the planner

YOU DO: Have students complete the details on their planners.

The Trifold Planner - Lesson 3

LEARNING GOAL: Students will be able to plan an opening and closing for their piece of personal narrative writing.

I DO: Talk about the difference between topics and details. What details should a reader know to understand your narrative? Invite students to ask questions about your framework. Complete the framework by adding details to each section.

WE DO: Use a shared writing approach to collaboratively complete the planner

YOU DO: Have students complete the details on their planners.

Some tips for teaching the trifold planner

1. Start by summarizing beginning, middle and end before adding in the supporting details.
2. Add in supporting details. You may want to require a minimum number of details, say 2-4-2. Usually the middle section will have more details than the beginning or ending.
3. Have students work in pairs to share their trifolds and encourage partners to ask questions to help the writer know what additional details are needed.
4. Don't require planning the opening and closing until students are comfortable with the BME portion.
5. Teach techniques for lead and concluding sentences before expecting students to include them in a plan.
6. Have students complete two or three planners before turning any into drafts. Demonstrate how to turn the plan into a draft. Let students know that it's okay to change some of the plans as their draft develops.



TAP Into Voice!

LEARNING GOAL: Students will be able to identify the topic, audience and purpose for a piece before writing.

Purposes for Writing:

ask, inquire	amuse	explain
thank	entertain	tell how to
invite	tell a story	recount an event
complain	announce	relay news
suggest	inform or teach	give an opinion
describe	inspire	persuade for or against
compliment	criticize	encourage

	Topic	Audience	Purpose
1	Description of a piece of chocolate cake	Weight watchers meeting	Bragging about how you resisted temptation – or did you?
2		Young children	Lecturing on the why it's bad for you
3		Waiter	Persuading diners to order it
4		Diner	Complaining about how bad it tasted

ELABORATION TECHNIQUES: Show, Don't Tell

LEARNING GOAL: Students will be able to generate interesting “showing” details to supplement or replace “telling” statements in their writing.

GRAMMAR CONNECTION: This is a great opportunity to reinforce vivid verbs. Point out that good *showing details* use vivid verbs (while *telling statements* tend to use variations of the verb *to be*)

LITERATURE LINK: *The Dirty Cowboy* by Amy Timberlake

I DO: Tell students that good writers *show* the readers things using descriptions and examples, rather than *telling* readers. Share a piece of writing and have students identify examples of *showing* rather than *telling*.

WE DO: With the students, choose a *telling* statement from the list below, and together, generate some *showing* details to support the *telling* statement. Celebrate *showing details* that use vivid verbs or encourage students to replace mundane verbs with more powerful verbs.

Use the “Five Finger Planner” graphic organizer below to record the *telling* statement on the palm of the hand and a *showing* detail on each finger. You might want to give students more guided practice by having them work in pairs to choose another telling statement and generate *showing details* to support it.

YOU DO: Tell students to review their own writing to find an example of a *telling statement*. Have them replace or supplement the telling statement with at least one *showing detail*.

TELLING STATEMENTS

My bedroom is really a mess.

That person is extremely rich.

I think the house was haunted.

My brother was furious.

My pet is so funny.

He/She is a really good friend.

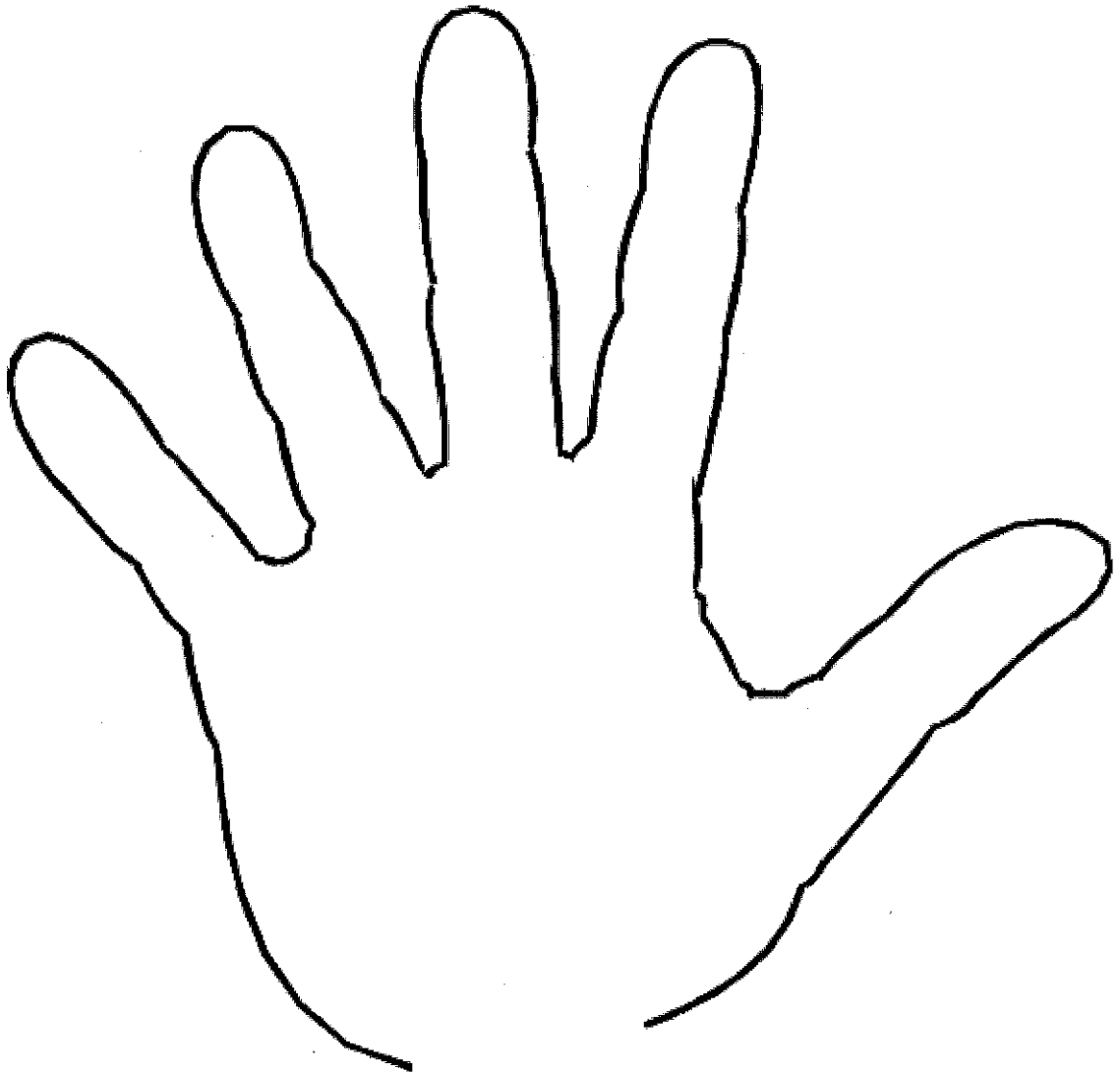
My brother/sister is a walking disaster.

It was a terrible storm.

It is the most beautiful place in the world.

That cat didn't like me.

It was the hottest/coldest day of the year.



THE MAGIC OF THREE

Learning goal: Students will be able to put words, phrases, and sentences in groups of three to make their writing flow more rhythmically.

"I came, I saw, I conquered," said Julius Caesar, at least according to William Shakespeare. What makes this statement so memorable? There is something magical about putting parallel ideas together in threes. Linguists call it a "tricolon." We call it "the magic of three". Great orators know that tricolons pack a persuasive punch. They also add rhythm and cadence to the sound of the writing.

I DO: There's something about our English language that lends itself to putting words and phrases and even sentences in groups of three. Share the famous examples below with students. Somehow, putting words or groups of words in threes not only makes them sound more musical, it also makes them more memorable to a reader.

FAMOUS EXAMPLES of THE MAGIC OF THREE

- *"Tell me and I forget. Teach me and I remember. Involve me and I learn." (B. Franklin)*
- *"Life, liberty and the pursuit of happiness" (US Declaration of Independence)*
- *"Peace, order and good government" (Canadian Constitution Act)*
- *"Liberté, égalité, fraternité" (motto of the French Revolution)*
- *"A happy life is one spent in learning, earning, and yearning." (unknown)*
- *"Government of the people, by the people, for the people." (Abraham Lincoln)*

Here's a great opportunity to teach grammar in context! Draw students' attention to the fact that the words or groups of words in each of the famous tricolons have the same grammatical structure: compound sentences, nouns, verbs, prepositional phrases. Together, construct a set of rules for the magic of three:

- They all must convey a common idea.
- They all must have the same structure.
- Words and phrases need commas between them. (Sentences need periods, of course.)
- They must sound rhythmical to the ear.

WE DO: Use the guided writing exercise below to have students work in pairs to practice creating “magic of three” sentences:

Three nouns (or adjective-noun phrases)

_____, _____ and
_____ swam by us in the aquarium.

Three verbs:

I was _____ and
_____ on the trampoline.

Three verb phrases (verb and object):

At school, it's important to _____,
_____, and _____.

YOU DO: Have students select a piece of writing from their own writing folders in order to revise or incorporate into a new piece of writing an example of the “magic of three.”

- Barack Obama's Victory Speech
<http://elections.nytimes.com/2008/results/president/speeches/obama-victory-speech.html>]
- Barack Obama's Secret for Stirring a Crowd (for teacher use) [link in a new window: <http://grammar.about.com/b/2008/11/06/barack-obamas-secret-for-stirring-a-crowd.htm>]

Sentence Combining

LEARNING GOAL: SWBT generate sentences with correct grammar, punctuation and fluency.

Sentence combining has been proven to be **the single most effective grammatical exercise for improving student writing**. Students should receive plenty of practice in this type of skill, ideally using their own writing and that of other students. Use a writing sample that is full of short choppy sentences and have students add transition words to combine them.

Nervous Norman's head was fat.
His head was wrinkled.
His head darted like a radar blip.
His head darted about on his neck.
His neck was flabby.

A saxophone player stands on the sidewalk.
He stands there each afternoon.
He is in New York.
He is rather seedy.
He plays *Danny Boy*.

5 Ps OF PARAGRAPHING

LEARNING GOAL: Students will be able to experiment with paragraphing a narrative text.

I DO: Paragraphs are tools for breaking up large blocks of text into manageable chunks for a reader. A change in paragraphs gives the reader some breathing space and signals that something is changing – the speaker, the place, the time or the action.

- **Person speaking:** Every time a new character speaks, we start a new paragraph, even if the previous character has only said one word.
- **Point in time:** Phrases like "later that night" or "the next day" are signals that the point in time is changing. When the time changes, so does the paragraph.
- **Place:** If the action moves from one location to another, it's a good time to change the paragraph.
- **Point of view:** If the narrative has been focusing on one character and shifts to another, change the paragraph.
- **Plot direction:** Often a change in the action signals a new paragraph.

WE DO: Invite the students to take a library book out of their desks and open it to any page. Encourage them to talk to a partner about whether the author of their books followed the "5 Ps" rule. For more practice, provide a block of text for teams to edit into paragraphs. (This is a good opportunity to teach the editing symbol for "start a new paragraph" (¶))

YOU DO: We want students to use paragraphing as a drafting tool, not just an editing tool; to think in paragraphs rather than adding them later. Establish the expectation that students will experiment with paragraphing while drafting and will be able to justify their decisions about where paragraphs were changed.

Ten Tips for Teaching Struggling Writers

1. Allow lots of talk before and during writing.
2. Differentiate expectations (length, editing, etc.)
3. Encourage independent choice.
4. Establish consistent and predictable routines for writing workshop (e.g. organizing materials)
5. Provide opportunities for both *silent* and *quiet* writing time.
6. Don't focus on too many things at once (when teaching, conferring, revising or editing).
7. Try to provide opportunities for word processing.
8. Make resources (dictionaries, thesauruses) available.
9. Chunk time and tasks.
10. Gradually release responsibility. (Start with support but don't let students become dependent on the supports.)

Writing Ideas Bingo

(Personal Narrative Topics)

LEARNING GOAL: SWBT generate topics for writing based on their own experiences.

I had a great time when...	I was really scared when...	Someone did something nice for me when...
I got this scar from...		When I was little...
It wasn't fair when...	I laughed my head off when...	It really made me really angry when...

