

**Questioning**



**Revise**

**(a kind and gentle,  
yet effective  
means to  
content revision)**

**Presented by  
Nancy Pace-Skinner  
San Marcos Writing Project**

## THE PLAN



**First Big Idea - Sharing and discussing an important photo or personal object as a prewriting technique results in inspired narrative or memoir writing.**

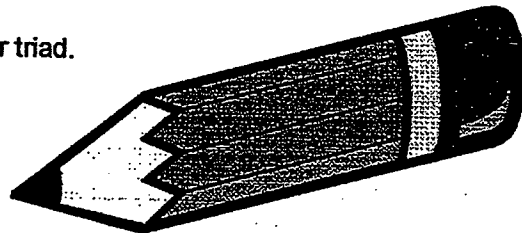
1. **Sharing** - Share your photo or well-loved object with a neighbor. Take turns explaining the who, what, when, where, why, and how as well as the significance of your photo or object.
2. **Drafting** - For the next 20 minutes, write the story of your photo or object or a narrative that it inspires. (It doesn't even have to be true, who will know?)



**Second Big Idea - Using an adaptation of Barry Lane's questioning to guide revision is a kind and gentle yet effective means to assist students (or writing project fellows) with revision of content in their writing.**

3. **Modeling the Process**
  - a. Reading the narrative - read aloud twice
  - b. Questioning - on overhead
  - c. Answering - on overhead
  - d. Revising - (later in the demonstration) - read aloud
4. **Questioning and Answering - TRY IT!**
  - a. Follow directions on "Handout for Questioning-to-Revise Response Guide" (page 4)
  - b. Try it in your triad. (Tear off pages 4 and 5 for this activity.)

\*\* When you finish, don't forget to place the Post-its on your first draft where you think the revisions might fit.
5. **Sharing** - my revisions (back to "d" in Modeling the Process)
6. **Revising - TRY IT!**
  - a. Use your Post-it questions and answers to make content changes to your first draft.
  - b. Use "cut and paste" to achieve some of the larger changes you might want to make.
7. **Sharing** - share with your revised draft with your triad.



## Questioning-to-Revise Response Guide Narrative

1. Follow teacher directions to create triads (groups of three).
2. Select Post-its so that each person in the group has his/her own color. Each person will need 10 Post-its of his/her color for this assignment.
3. Place the Post-its on the Questioning-to-Revise Response sheet (five on the front and five on the back).
4. Each person in the group will have two tasks – 1) as reader of his/her own writing and 2) as listener of the readers' pieces (You'll do this task for each of the other two readers).
5. Here is the process –
  - a) Reader (A) reads his/her piece aloud to the listeners (B and C). (Readers never give their writing to the listeners.) The listeners just listen to the writing the first time through.
  - b) Reader A reads his/her piece aloud to the listeners (B and C) again. This time the listeners write questions about the piece of writing on their Post-its. (see #7 for some suggestions about the kinds of questions) Ten questions from each listener are the minimum allowed, so you may have to ask the reader to read a third or even fourth time to get the total of 20 questions – whatever it takes. Try not to duplicate questions as it limits the reader/writer's options for revision.
  - c) When the listeners have written all of their questions, they hand over the Question-to-Revise Response sheet to the reader.
  - d) Now reader (B) begins and the process repeats from steps a) through c) for reader (B).
  - e) Repeat steps a) – c) again for reader (C).
  - f) When all three partners have completed the listen/question process, all three readers quietly write answers to the listeners' questions.
  - g) Now all three can share thoughts and answers. Take turns and don't interrupt one another.
6. At this point the readers use the questions to revise their pieces. Physically stick the Post-its on the piece of writing in the spots you want to re-think and revise. You are still the author, so feel free to leave the questions/answers out that don't fit your needs. Save all Post-its, either stuck onto the draft or on the Question-to-Revise Response sheet as you will need to turn this in later.
7. Suggestion: You may want to ask questions...
  - to provide specificity – sensory details (colors, textures, smells, tastes, sounds, movements, etc.); information details (names, dates, locations, events).
  - to improve the plot – sequencing, confusing/missing parts of the story, beginning/ending.
  - to clarify the character(s) – personality, how they speak, what they say, how they look and/or move, what others say/feel about them.
  - to improve word choices or transitions.
  - to help the writer be sure the prompt is answered (if that is part of the assignment).Note: Your questions are intended to help not hurt the writer's piece. Please be concise and responsible in your questioning.

**Questioning-to-Revise Response Sheet**

Readers Name \_\_\_\_\_

Place 10 Post-its on this sheet (5 on each side). Follow directions from the Questioning-to-Revise - Response Guide. Save all work to show your process on this piece.

Questioners Name \_\_\_\_\_

Questioners Post-it's color \_\_\_\_\_

*The unread story is not a story; it is little black marks on wood pulp. The reader (or writer), reading it, makes it live: a live thing, a story.*

*Ursula K. Le Guin*

**Questioning-to-Revise Response Sheet**

Place 10 Post-its on this sheet (5 on each side). Follow directions from the Questioning-to-Revise - Response Guide. Save all work to show your process on this piece.

Readers Name Greg

Questioners Name \_\_\_\_\_

Questioners Post-it's color \_\_\_\_\_

The unread story is not a story; it is little black marks on wood pulp. The reader (or writer), reading it, makes it live: a live thing, a story.  
Ursula K. Le Guin