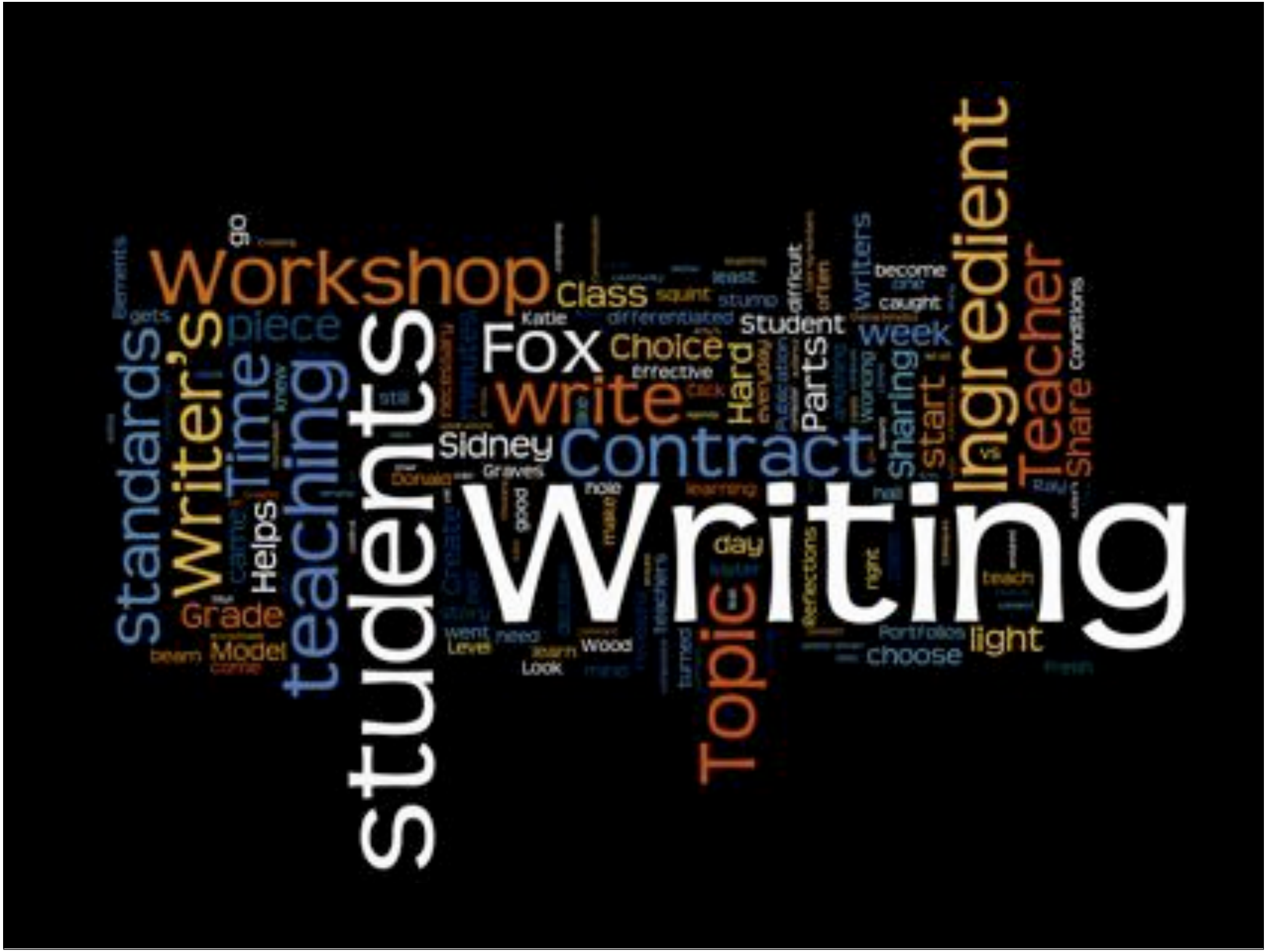
Writing
students
Workshop
Ingredient
Teacher
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Katie
Graves
Donald
Portfolios
Writers
become
caught
Conditions
teach
go

CREATING AN ENIRONMENT FOR WRITERS

Matt Singley
5th Grade
Solana Pacific School

The single best website for teaching writing:

www.ttms.org

6 Traits of Writing

Good Writing

Has all of these traits...

- ✓ **Ideas** that are interesting and important.
- ✓ **Organization** that is logical and effective.
- ✓ **Voice** that is individual and appropriate.
- ✓ **Word Choice** that is specific and memorable.
- ✓ **Sentence Fluency** that is smooth and musical.
- ✓ **Conventions** that are correct and communicative.

WHY EMPHASIZE WRITING?

- ✓ The 3 R's: it's one of the pillars of education
- ✓ Creates students who enjoy and are passionate about writing
- ✓ Helps clarity of thought
- ✓ Helps improve test scores
- ✓ Can fulfill psychological needs/therapeutic

The Ingredients For Writer's Workshop

- #1: Choice of Topic
- #2: Time for Writing
- #3: Teaching
- #4: Sharing
- #5: Publication
- #6: Teacher as Model
- #7: Portfolios & The Writing Contract

Ingredient #1: Choice of Topic

- From Penny Kittle's "*The Importance of Choice*": [Prompted writing] may be mere writing activities to students, not writing that matters to them. When these papers are nothing but exercises, our students draft and rewrite as little as possible to get the paper done. They are unlikely to value any outcome of this work beyond a grade. They see no audience beyond the teacher…"
- About Penny's student Chris, a former failing English student: "He saw no value in the work, so he didn't work very hard. In our workshop, he found the place where the energy to write well came from his ideas. He labored to write, staying after class, then after school. He started an after-school writers' group for students. Of course, he improved.
- Teaching how to choose a topic for writing is often as necessary as teaching how to write.

Character	Setting	Problem
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	6.

20 Master Plots

1	*Quest*	
2	*Adventure*	
3	*Pursuit*	
4	*Rescue*	
5	*Escape*	
6	*Revenge*	
7	*Riddle*	
8	*Rivalry*	
9	*Underdog*	
10	*Temptation*	
11	*Metamorphosis*	
12	*Transformation*	
13	*Maturation*	
14	*Love*	
15	*Forbidden Love*	
16	*Sacrifice*	
17	*Discovery*	
18	*Wretched Excess*	
19	*Rise*	
20	*Fall*	

Ingredient #1: Choice of Topic

- Can still be focused on a typical genre
- Student impact: a deep personal involvement in writing
- Teacher feeling things are out of control ("unstructured"?)
- Helps the teacher connect in a different way with the students
- Develops class community
- As differentiated as it gets
- Color-by-Numbers

Make Your Own Color Code!
Make your own Color Code

Ingredient #1: Choice of Topic

"If you let the students discover their own topic, they will write about it, dwell on it, and hold onto it dearly, and there will be no denying them when it comes to getting their story down on paper. They will sacrifice their lunchtimes, recesses, and weekends, not because it was assigned, but because they *want* to, and in some cases, *need* to. Their writing is part of themselves, like feet or hands or heart, and they are driven to compose because it theirs."

What's one way you could give your students more choice in writing?

Ingredient #2: Time for Writing

- 30~45 minutes a day
- 4 to 5 times a week
- What about, "*I don't know what to write…*"?
- Not all of what they write will be good.
- What all writers need to become good writers is *experience*.
- No matter what you're learning, if you practice everyday, you will become better than if you only do it once a week.

Ingredient #2: Time for Writing

- From Donald Graves' "*Conditions for Effective Writing,*" *A Fresh Look at Writing:*
- **Amy's Fox Story:**

"Last night, I was sitting in bed wondering how I would start my fox piece. But I couldn't come up with anything. My cat, Sidney, sat on the bed next to me. I said, 'Sidney, how am I going to start my fox piece?' but I still couldn't come up with anything. Finally, at about 10:30, my sister came home and turned on the hall light. Now, over my doorknob there is a round hole where you'd have a turnlock.

Ingredient #2: Time for Writing

When my sister turned on the hall light, a beam of light came through the hole and struck Sidney in the face, and Sidney went squint. Then, I knew how I would start my fox piece." The piece goes something like this: "There was a fox who lived in a den beneath a stump. At midday, a beam of light came through a crack in the stump and caught the fox in the eyes, and the fox went squint.' That's how I knew I'd start my fox piece."

Ingredient #2: Time for Writing

Through the consistency of writing everyday, Writer's Workshop helps create writers who are in a constant state of composition.

Ingredient #2: Time for Writing

From Donald Graves' "*Conditions for Effective Writing,*" *A Fresh Look at Writing:*

Ingredient #2: Time for Writing

From Donald Graves' "*Conditions for Effective Writing,*" *A Fresh Look at Writing:*

"If students are not engaged in writing at least four days out of five, and for a period of thirty-five to forty minutes, beginning in the first grade, they will have little opportunity to learn to think through the medium of writing."

Ingredient #2: Time for Writing

From Donald Graves' "*Conditions for Effective Writing,*" *A Fresh Look at Writing:*

"When a teacher asks me, 'I can only teach writing one day a week. What kind of program should I have?' my response is, 'Don't teach it at all. You will only encourage poor habits in your students and they will only learn to dislike writing.'"

Ingredient #2: Time for Writing

From Donald Graves' "*Conditions for Effective Writing,*" *A Fresh Look at Writing:*

If they don't write at least 3 times a week, they're dead.

How can you find more time for writing in your classroom? Is it even possible?

Ingredient #3: Teaching

- Mini-lessons
  - From Students
  - Writing Books
  - Literature
  - Colleagues
  - Internet
  - Writing Curriculum
  - "Real" sources
- Coaching analogy
- Conferences
- As differentiated as it gets!

SAID IS DEAD!

A	B	C
accused added ad-libbed admitted advised affirmed agreed alleged announced answered argued articulated asked asserted assumed assured attacked averred	babbled balked bantered barked bawled beckoned begged bellowed blabbed blasted blubbered blurted boasted boomed bragged brayed breathed bubbled	cackled called chanted chattered chimed chirped chortled chuckled choked commanded commented complained conceded confessed cried crowed
D	E	G
dared debated declared disclosed divined dodged defended deferred delivered demanded denied denounced described dictated directed divulged drawled	echoed emitted emphasized encouraged enunciated exclaimed exhorted explained exploded expressed	gabbed gasped giggled gnashed groaned groused growled grumbled grunted

H	S	T
ranted reasoned recalled recited refused related relayed reflected remarked reminded repeated replied reported responded retorted retorted roared	scoffed scolded screamed screeched shouted shrieked sighed snapped snarled snickered sniffed snorted sobbed sounded specified speculated spewed spluttered spoke spattered squawked squeaked squealed stammered stated stressed stuttered submitted suggested	tattled teased testified thanked thought thundered told
U	V	W
urged uttered	verbalized vocalized voiced vowed	wailed warbled wept whimpered whined whispered whistled wondered
Y		
yapped yawned yelled yelped		

Paragraphing in Fiction

You know how to paragraph in non-fiction: you change the topic, you make a new paragraph. For example, if you were writing a research report on wolves, you would write one paragraph about what it looked like, another paragraph about what it ate, another paragraph about its habitat, and so on.

In non-fiction, it's one simple rule:

New Topic = New Paragraph

But when writing fiction, paragraphing is different, and a little more advanced. There are 3 basic rules to follow:

1. If there is a CHANGE in who is TALKING, then start a new line and indent (which is like a new paragraph).
2. If there is a CHANGE in LOCATION (like going upstairs, outside, to the mall, etc.)
3. If there is a CHANGE in TIME (later that night, the next day, one year later, etc.)

Ramona felt feeble and exhausted. Closing her eyes never felt so good, and the next thing she knew, she heard her mother whispering her name. She lifted her heavy eyelids to see her mother standing over her. "Do you feel like going home?" Mrs. Quimby asked gently. She was already holding Ramona's coat. Tears filled Ramona's eyes. She was not sure her legs would stand up, and how would they get home without a car? And what was her mother doing here when she was supposed to be at work? Would she lose her job? Mrs. Quimby helped Ramona to her feet and draped her coat over her shoulders. "I have a taxi waiting," she said, as she guided Ramona toward the door. Outside the school, a yellow taxicab was chugging at the curb. A taxi! Ramona had never ridden in a taxicab, and now she was too sick to enjoy it. Any other time she would have felt important to be leaving school in a taxi in the middle of the morning. As Ramona climbed in, she saw the driver look her over as if he were doubtful about something. *I will not throw up in a taxi*, Ramona thought. *I will not-I will not-I will not*, she willed herself. *A taxi is too expensive to throw up in. Please, God, don't let me throw up in a taxi.* Carefully, Ramona laid her head in her mother's lap and concentrated on not throwing up. And she did not. She managed to wait until she was home and in the bathroom. How good Ramona's bed felt with its clean white sheets. She let her mother wipe her face and hands with a cool washcloth and take her temperature.

“Hey, wait up!” Sam called Madison, who was reading a book while walking on the other side of the street. Sam knelt down and stuffed the food he had brought for lunch into his backpack. He stood up and looked both ways, waited for a car to pass, then darted across the road. Madison was still reading the book, but she had stopped walking and was now leaning against a tree.

"Hey, wait up!" Sam called Madison, who was reading a book while walking on the other side of *Livingstone Street*. Sam knelt down and stuffed the *turkey sandwich* he had brought for lunch into his backpack. He stood up and looked both ways, waited for a black *Mercedes* to pass, then darted across the road. Madison was still reading *Lord of the Flies*, but she had stopped walking and was now leaning against a *maple* tree.

Today's Writing Tip:

Be specific. Not car, but Cadillac. Not fruit, but watermelon. Not bird, but raven. Not tree, but sycamore.

Start Writer's Workshop today by finding 3 things in your writing that you can make more specific.

Writer's Workshop

Yearly Calendar

Persuasive Essay #1

September	October	November	December	January
First Week Of School 1. *I Am Poems* 2. Letter to the Teacher	1. Using a Thesaurus I 2. *Haikus & Senryus* 3. Revisit Mini-Lessons 4. Baby Name/Telephone Books 5. Writing Journals	1. Voice: Redwoods & Fox 2. Voice 2: Samples 3. Voice Checklist 4. Student Sample 5. Writing Journals	1. *Limericks* 2. Using a Thesaurus II 3. Masterpiece Sentence 4. Yo! Yes? 5. Writing Journals	1. Review Thank You Cards 2. Punctuation Palette 3. AWUBIS 4. Taboo 5. Writing Journals
1. Introduction to WW 2. Folders/tabs/Procedures 3. 20 Master Plots 4. Creating a Story (3 lists) 5. Intro Writing Journals	1. Monster Lesson 2. Paragraphing in Fiction I 3. Paragraphing in Fiction II 4. Peer Response Groups 5. Writing Journals	1. Re-Write Voice-Free Piece 2. Explode the Moment 3. Home Depot (colors) 4. Revisit Mini-Lessons 5. Writing Journals	1. Intro Thank-You Cards 2. Writer's Market 3. WriteFest I 4. Student Sample 5. Writing Journals	1. Report of Information 1 2. Report of Information 2 3. Report of Information 3 4. Student-Taught Mini 5. Writing Journals
1. Conflict (4 kinds) 2. Interesting Leads 3. Intro. Author's Chair 4. Using Dialogue/Said Is Dead 5. Writing Journals	1. Creating a Title (3 Titles) 2. Intro Never-Ending Story 3. Car, Not Cadillac 4. Play-Doh & Revisions 5. Writing Journals	1. Snapshot/Small Writing 2. Body Language 3. Introduce Writing Contract 4. Student Sample 5. Writing Journals	**Winter Break**	1. Build a Believable Character 1 2. Build a Believable Character 2 3. Build a Believable Character 3 4. Build a Believable Character 4 5. Writing Journals
1. Speaker Labels 2. Punctuating Dialogue 3. Gallagher's STAR 4. Student Sample 5. Writing Journals	1. 6-Traits 2. Sensory Details (Kitchen) 3. Elaborating Keynote 4. Masterpiece Sentence 5. Writing Journals	**Thanksgiving Break**	**Winter Break**	1. *Rhyming Poem* 2. Peer Response Groups 3. Masterpiece Sentence 4. Revisit Mini-Lessons 5. Writing Journals

February	March	April	May	June
1. 10 Things... 2. 10 Things... 3. Similes (Inkheart) 4. Metaphors (Billy Collins) 5. Writing Journals	1. What It Feels Like... 2. What It Feels Like... 3. 4. 5. Writing Journals	1. *Concrete Poem* 2. Using a Thesaurus III 3. 4. Student Sample 5. Writing Journals	1. *I Am From Poem* 2. 3. 4. Student Sample 5. Writing Journals	**Assemble Portfolios**
1. Personification (Fly By Night) 2. Masterpiece Similes 3. Persuasive Essay #2 4. WriteFest II 5. Writing Journals	1. Recipe Writing 2. 3. 4. Revisit Mini-Lessons 5. Writing Journals	**Spring Break**	1. 2. 3. 4. Peer Response Groups 5. Writing Journals	**Musical Performances**
Presidents' Week	1. *Acrostic Poem* 2. Music & Writing 3. 4. Student Sample 5. Writing Journals	1. Open House Wrap-Up 2. Open House Wrap-Up 3. Open House Wrap-Up 4. Student Sample 5. Writing Journals	1. Letter to a 5th Grader 2. 3. 4. Student Sample 5. Writing Journals	
1. Line Breaks in Poetry 2. *Free Verse Poem* 3. Masterpiece Sentence 4. Student Sample 5. Writing Journals	1. 2. Peer Response Groups 3. Masterpiece Sentence 4. Student Sample 5. Writing Journals	1. Intro Harris Burdick 2. Harris Burdick 3. Harris Burdick 4. Student-Taught Mini 5. Writing Journals	1. Workshop Reflection 2. 3. 4. 5. Writing Journals	

INGREDIENT #4: SHARING

- Sharing is the highlight of the Workshop for many students
- 80-20 Rule
- Author's Chair
- A small writing group
- Class newspaper
- A one-person audience (letter)
- Benefit: a lot of student-to-student learning through sharing of ideas, modeling, etc.

Ingredient #5: Publication

- Adds professionalism
- Technological tools aid composing and revisions
- Wait time encourages author-driven revisions
- Important for kids!

Ingredient 6: Teacher as Model

- Write with your students
- Share your writing with your students

Edited Jun 6, 2010 11:41 PM by Matthew Singley

The Never-Ending Story (Summer Version)

It was still dark...still stormy...and still night. But this time, the electricity was out. The wind howled outside. Tree limbs scraped and clawed at the windows. Raindrops splattered loudly on the roof. "Mother nature sure is making a lot of noise," Jack thought. He wasn't too worried...until he heard the sharp SNAP of a twig outside.

Comments

yasmin koo — Jun 7, 2010

Jack turned around slowly, his heart pumping loudly. Jack shouted hesitantly, "Who's there?" Jack slowly examined the street. The wind whipped his hair, sending a cold chill numbing his bundled-up body. The lights were out, so Jack was unable to see clearly. Then, almost missing it, he saw a dark figure run, a blurry image running with amazing speed.

rina pilevsky — Jun 8, 2010

"What was that?" Jack cooed aloud.
"That?" a girls voice said, startling him.
"You don't know what "that" was?" she continued on.
"Ah... should I?" he asked.
"Ah...ya!" She said like a valley girl.
"That was a Dunkiteng," she explained.
"A what?" Jack heard another stick crack. He jumped.
"A Dunkiteng."
"So... how am I supposed to know what a Dunkiteng is?" he asked. He was scared that he sounded like an idiot.
"A Dunkiteng is a creature with insanely large pincers on his forehead and huge teeth. His eyes are the color of blood, and he has eyes on the back of his head. He's black, and flesh eating," the mysterious girl explained.

All of a sudden everything was pitch black. Jack heard an evil laugh that went somewhat like this

Ingredient #7:
Writing Contract & Portfolio

- Key Elements for adding "legitimacy"
- Writing Contract
  - Communicates expectations
  - Plants the seeds
  - Holds both the students and teacher accountable
- Student Writing Portfolios

Writing Contract

Writers' Workshop Semester One

For your End-of-the-Year Writing Portfolio, you must complete one sample of each of the following genres of writing. Each sample must be taken from rough draft to publishing, except where noted.

- ☐ Fictional Narrative
- ☐ Persuasive Essay #1
- ☐ Journal Entries*
- ☐ Book Summary
- ☐ Fictional Narrative (Spelling)
- ☐ Explorer Report
- ☐ Rhyming Poem(s)
- ☐ Thank-You Card*
- ☐ Author's Choice

**Publishing not required.*

Writing Contract

Writers' Workshop Semester Two

For your End-of-the-Year Writing Portfolio, you must complete one sample of each of the following genres of writing. Each sample must be taken from rough draft to publishing, except where noted.

- ☐ Fictional Narrative
- ☐ Haiku Poems
- ☐ Persuasive Essay #2*
- ☐ Screenplay
- ☐ Harris Burdick Story
- ☐ Fairy Tale: A New Perspective
- ☐ Portfolio Reflection*
- ☐ Fictional Narrative (Spelling)
- ☐ Friendly Letter
- ☐ Author's Choice

**Publishing not required.*

FINAL QUESTIONS?