

Reading-Writing Connection

6-12



*An initiative of Just Read, Florida! and the
North East Florida Educational Consortium in partnership with
P.K. Yonge Developmental Research School*

Table of Contents

Expected Outcomes	1
Review of the Literature	2-3
ELL Case Study	4
Writing and the Reading Process	
Writing Before Reading	5-8
Writing During Reading	9-13
Writing After Reading	14
Debriefing: Writing Activities Before, During, and After Reading	15
Additional Strategies Before Reading	16-19
Additional Strategies During Reading	20-21
Additional Strategies After Reading	22-28
Writing in the Content Areas: RAFT, Interviews, and Brochures	29-36
Review	37
Conceptual Framework	39
Appendix	40

Expected Outcomes

Participants will:

1. Know the research base for connecting reading and writing.
2. Know how to improve students' reading comprehension with writing strategies before, during, and after reading.
3. Know how to increase reading comprehension through writing strategies in the content areas.
4. Understand ELL considerations for connecting reading and writing.

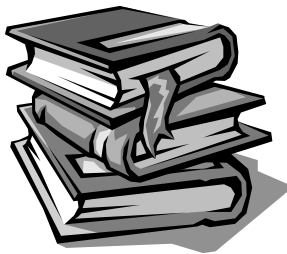


WHY WRITE?



“Writing organizes and clarifies our thoughts. Writing is how we think our way into a subject and make it our own. Writing enables us to find out what we know – and what we don’t know – about whatever we’re trying to learn.”

Writing to Learn by William Zinsser



Good readers
Think about writers
And
Good writers
Think about readers.



T. Shanahan

Reading about a topic isn’t enough; listening to a lecture on a topic isn’t enough; viewing a film or video on a topic isn’t enough. Students need multiple opportunities to *construct* meaning: by reacting, writing, discussing, thinking about their own reactions, and responding to the reactions of others. *A Handbook of Content Literacy Strategies*, (Stephens & Brown, 2000).

Additionally, multiple sources of information must be available to reflect the complexity of the learning experience. Learning is not an isolated or solitary experience. Learners need to share their discoveries; they need to try out their new ideas; they need to test their assumptions. But their awareness about learning should not end there.

But to learn to write we must read like a writer. This need not interfere with comprehension. In fact, it will promote comprehension because it is based upon prediction. To read like a writer we engage with the author in what the author is writing. We anticipate what the author will say, so that the author is in effect writing on our behalf, not showing how something is done but doing it with us. This is identical to the spoken language situation where adults help children say what they want to say or would like and expect to be able to say. The author becomes an unwitting collaborator (Smith, 1983, p. 564).

Students' writing is strongly influenced by their reading. Better writers tend to be better readers, and better writers tend to read more than those who do not write well. Writing also reinforces word recognition and spelling. Just as organization of ideas can help students comprehend printed material, writers organize ideas to convey a message.

Developing independent writing proficiency is important in its own right, but extensive writing also can support students' understandings of the features of written language in ways that extend to reading. (Hiebert, in Graves, van den Broek, & Taylor, 1996, p.20)

Because language learning and language processing involve cognitive processes basic to every discipline, application to the discipline is critical if children are to learn to think in the discipline.

Students who interact daily with print, read what others have written, and write to others regularly come to value reading as tools for learning, enjoyment, and personal insight....(Pearson, 1993, p.509)

Rationale for Writing to Learn

- Writing improves thinking and facilitates learning.
 - ◆ Students can play with ideas, explore concepts, clarify meanings, and elaborate on what they are learning.
 - ◆ Writing may be the best way we know to achieve the overall goal of education, providing students with an effective way of thinking and learning.
- Writing enables students to personalize and internalize learning so that they can better understand and remember.
- Writing encourages abstract, higher-level thinking. The linearity of writing-one word after the other-leads to more coherent and sustained thought than mere thinking or speaking.
- Writing is intimately related to reading. Writing can improve reading comprehension.

ELL Case Study Student

Luis is a young boy from Guatemala who moved to the United States a few years ago. Luis has been to five different schools in the southeast US since he arrived here with his family. Luis' parents work on neighboring farms and travel often to find work, taking Luis with them and interrupting his school placement. Luis has an older brother and a three-year-old sister. Both of Luis' parents speak Quiché, a Mayan dialect, and some Spanish. Luis speaks Quiché as well, along with limited Spanish and very little English.

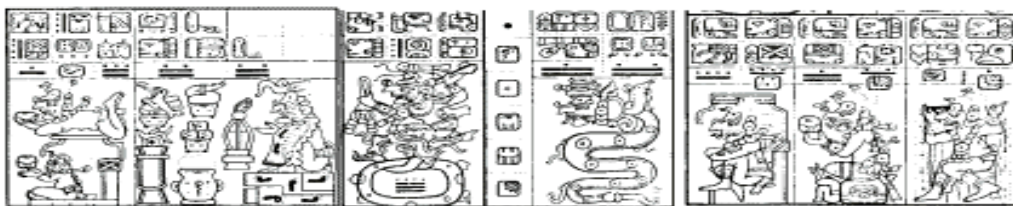
Having a student like Luis in your classroom can be a challenge, providing the educational needs for a child whose literary skills are so low. A student like Luis will often be quiet, removed, anti-social, and sit in the back of the class for fear of being called on. We will look at Luis in this component and consider strategies, concepts and ideas that might help him overcome many of the literacy obstacles that he faces.

Did You Know?

- The K'iche' language (Quiché in Spanish) is part of the Mayan language family and is spoken by close to a million people in Guatemala.
- It is the second most widely spoken language in Guatemala after Spanish.
- Quiché is increasingly taught in many schools in Guatemala as well as used on the radio and TV.
- While originally a logographic and partially syllabic written language, Quiché came to be written in a script derived from the Latin alphabet starting in colonial times. (See below.)
- Quiché uses subject-verb-object (SVO) order, like English.

www.wikipedia.com

MAYA HIEROGLYPHS



**C'ä c' ä tz'ininok, a c' ächamamok, cätz'inonic, c'ä cäsilanic,
c'ä cälolinic, c'ä tolon-na puch upacaj.**

**Wae' c'äte' nabe tzij, nabe uch'an: Majabi' jun winak, jun
chicop, tz'iquin, cär, tap, che', abaj, jul, siwan, c'im, c'iche'laj;
xa u tuquel caj c'olic. Mawi k'alaj uwächulew, xa u tuquel
remanic palo, upacaj ronojel. Majabi' nac'ila' cämolobic,
cäcotzobic, jun-ta cäsilobic cämalcaban-taj, cäcotzcaban-taj pa
caj, x-ma gkowi nac'ila' c'olic yacalic.**

Xa remanic ja', xa lianic palo, xa u tuquel remanic; x-ma

**C'o-wi nac'ila' lo c'olic. Xa cächamanic, cätz'ininic chi k'ekum
chi akab.**

Using Writing to Support Comprehension **Before, During,** and **After** Reading

Sharks

THE ST. AUGUSTINE RECORD OPINION





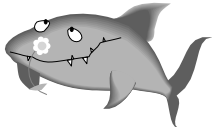
Writing Before Reading: Sharks

Journaling



Each member in your group should write a short response to the following question:

What do you think would happen if several sharks were spotted in the St. John's River?



Topic Exploration

As a group, write 4 questions you may want to ask about SHARKS.
Write down some ways you could find the answers.

Brainstorming



Appoint a recorder for the group.

Group members should give any ideas about the topic “SHARKS.” The recorder should write down all ideas. After exhausting all suggestions, the group should cluster ideas by similarities.

Quick Write



Each person in the group should write a short response to the statement:

1. Sharks are a menace to humans.

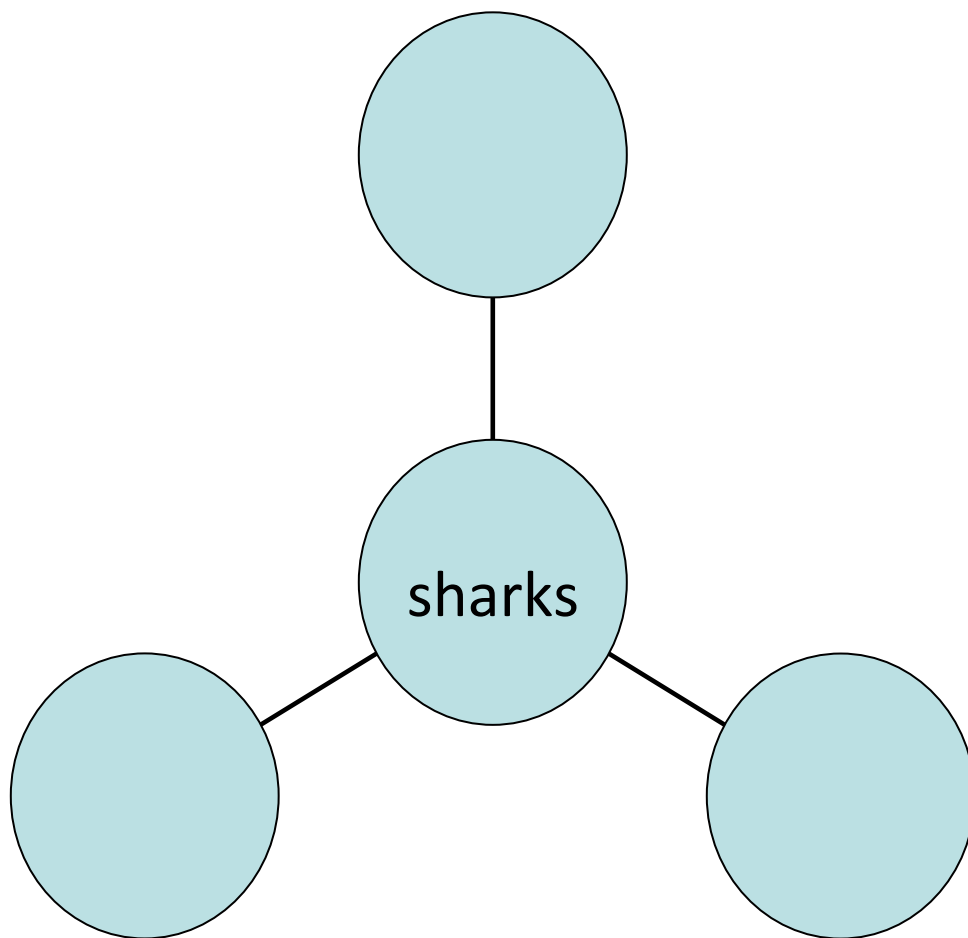
OR

2. Sharks are misunderstood.

Concept Maps



Each member in your group should begin with the topic of “SHARKS” and chart related topics and subtopics.



Writing During Reading: Sharks

Use the Fact Analysis Chart for Multiple Sources

Read the three articles on sharks that follow. Use the Fact Analysis Chart as you read. Write down important facts and main ideas. Then take a few minutes to analyze your facts and main ideas. Note that this is a strategy that helps students look at and analyze multiple sources, an important FCAT skill.

Fact Analysis Sheet



SOURCE:	SOURCE:	SOURCE:
FACTS (During Reading):	FACTS (During Reading):	FACTS (During Reading):
ANALYSIS (What does the author want you to think about this subject):	ANALYSIS (What does the author want you to think about this subject?):	ANALYSIS (What does the author want you to think about this subject?):

Reaction:

1. What have you learned that you didn't know before?
2. How do you feel about what you have learned?

Adapted from Janet Allen

Deadly Shark Attack

By ESTES THOMPSON
Associated Press

MANTEO, N.C. - A man was killed by a shark and his girlfriend was critically injured as they swam along the North Carolina shore, the latest in a series of East Coast shark attacks and the second deadly one of the holiday weekend.

Authorities made two aerial searches Tuesday of the area along the Cape Hatteras National Seashore. Spotters on one flight did see sharks, but the nearest ones to the scene of the attack were about 10 miles away, said Mary Doll of the National Park Service.

A medical examiner determined the man died of massive blood loss caused by multiple shark bites, Doll said.

Three types of sharks are common in the area along the Outer Banks: sand tiger, bull and scalloped hammerhead.

Monday's attack, the first fatal one off North Carolina's coast in more than 40 years, came less than two days after a 10-year-old boy was killed by a shark near Virginia Beach, about 135 miles up the shore.

Beaches were open Tuesday but officials advised swimmers to be cautious, especially near dusk and dawn when sharks look for food near the shore.

"I don't know if I would use the word 'afraid,' " said David Griffin, director of North Carolina Aquarium on Roanoke Island. 'Respect' is better."

Doll identified the victim as Sergei Zaloukaev, 28, and his companion as Natalia Slobonskaya, 23. They lived together in Oakton, Va.,



SOURCES: ESRI; GDT; UCSB

a suburb of Washington, neighbors said.

Slobonskaya was alert and stable but remained in critical condition Tuesday, said Sandra Miller, spokeswoman for Sentara Norfolk General Hospital in Virginia. She was on a ventilator to assist her breathing, said Dr. Jeffrey Riblet, a trauma surgeon at the hospital.

Residents and workers along the popular stretch of beach were stunned.

"My son fishes and surfs these waters all the time," said Carlene Beckham, an employee of the Avon Fishing Pier. "But after seeing what happened today he said he's not so sure anymore."

Sharks had been reported in the area in recent days but not at the time of Monday's attacks. "No one saw any animals in the water. They saw people in distress but nothing in the water," Doll said.

Officials were uncertain how far out the couple were swimming when attacked. Bystanders had already dragged them to shore and

were administering first aid when rescue workers arrived, said Skeeter Sawyer, director of emergency medical services for Dare County.

The man was still talking when he reached the shore, said witness Gary Harkin, 33, of Columbus, Ohio. He said he tried to put a tourniquet on the man's leg while his friend, Carolyn Richards, administered CPR.

"I did have a pulse on him twice, but I lost him," Richards said.

The victim was already in full cardiac arrest when medics arrived, Sawyer said.

He said Slobonskaya's left foot had been bitten off and Zaloukaev had lost his right foot. Both also had severe bites on their buttocks, thighs and lower legs.

Riblet said he was surprised Slobonskaya survived. He said she also lost a chunk of flesh from her left buttock and hip that was about 12 inches in diameter and nearly to the bone.

It was believed to be the first attack on the North Carolina coast this year. The last reported fatal shark attack was in 1957, according to the International Shark Attack File in Gainesville, Fla.

In Virginia on Saturday, a shark attacked 10-year-old David Peltier of Richmond, and released him only after the boy's father hit the shark on the head. David died hours later, after losing large amounts of blood from a severed artery.

In early July, 8-year-old Jessie, Arbogast's right arm was ripped off by a 6 1/2-foot-long bull shark off Florida's Gulf Coast. His arm was reattached after a daring rescue by his uncle, and he remains in a light coma.

A 10-year-old boy died Sunday after an attack

BY SONJA BARISIC

Associated Press

VIRGINIA BEACH, Va. - Wary beachgoers avoided the water on Sunday after a 10-year-old boy died from a shark bite while surfing during Labor Day weekend. It was the first fatal attack in the United States this year and the first shark attack of any kind reported in the area in 30 years.

"I'd rather give the shark a little time to get further down the coast," said Debbie Morris, 39, of Virginia Beach, who refused to allow her one year-old daughter into the water.

David Peltier of Richmond died at Children's Hospital of The King's Daughters in Norfolk at 3:45 a.m. after Saturday's attack.

He suffered a 17-inch gash to his left leg and lost large amounts of blood from a severed artery, officials said.

The boy was in about 4 feet of water with his father and two brothers on a sandbar about 150 feet from shore when he was attacked, said Ed Brazle, division chief for the city's Emergency Medical Services.

In a rescue effort similar to the one that saved 8-year-old Jessie Arbogast in Florida in July, David was freed from the shark's jaws after his father hit the shark on the head.

*The boy was in
about 4 feet of water
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attacked, said Ed
Brazle, division chief
for the city's Emergency
Medical Services.*

spokesman for Virginia Beach police.

The family also asked the hospital not to release details about David's injury or treatment.

Sandbridge Beach is a remote coastal community of elevated vacation homes within the city of Virginia Beach.

Sandbridge Beach was closed Saturday after the attack but Virginia Beach officials reopened it Sunday morning. More than 40 EMS divers and a Jet Ski patrolled the waters, said Bruce Edwards, director of the city's Emergency Medical Services.

Scientists with the city's Virginia Marine Science Museum flew over the beaches in a police helicopter but didn't spot any sharks. Maylon White, the museum's curator, said authorities did not know what kind of shark attacked the boy, although it likely was a sandbar shark, which typically are 4 to 6 feet long.

Those sharks are not usually aggressive, White said.

"In many cases like this, the shark is feeding and it's after fish and it mistakes the person for the

fish," he said.

There have been 49 shark attacks worldwide this year, with one fatal in Brazil, said George Burgess of the International Shark Attack File in Gainesville. Twenty-eight have been in Florida waters.

"Last year, there were 84 shark attacks worldwide, 53 in the United States," Burgess said.

Several hundred people were at the southern end of the Sandbridge shore at Sunday afternoon, but only a few were surfing and swimming near where the attack occurred.

"Now that I know, I wouldn't get back in the water," said James Whitaker, 15, of Durham, N.C., who had been swimming with his boogie board as his family was winding up its vacation.

Dorothy Jarrett, 39, of Virginia Beach, surveyed the crowd and said: "You can tell it scared a lot of people away."

ISAF 2000 Shark Attack Summary

The international Shark Attack File (ISAF) investigated 90 alleged incidents of shark-human interaction occurring world wide in 2000. Upon review, 79 of these incidents represented confirmed cases of unprovoked shark attack on humans. Unprovoked attacks are defined as incidents where an attack on a live human by a shark occurs in its natural habitat without human provocation of the shark. Shark-inflicted scavenge damage to already dead humans (most often drowning victims), provoked incidents occurring in or out of the water (usually involving divers or fishers handling sharks), and interactions between sharks and divers in public aquaria or research holding-pens are not considered attacks. The eleven 2000 incidents not accorded “unprovoked” status included four cases of attacks on marine vessels, four “provoked” attacks, two attack listed as “doubtful,” and one in which insufficient information was available to assign it to category.

The yearly total of 79 unprovoked attacks was the largest tally since the ISAF began recording such statistics in 1958. by comparison, 58 unprovoked attacks were recorded in 1999 and the yearly average during the decade of the 1990’s was 54. Since the late 1980’s, the number of unprovoked shark attacks has grown at a steady rate, rising from 38 in 1988 to all-time highs of 62 in 1994 and 74 in 1995. Overall, the 1990’s had the highest number of attacks (536) of any previous decade, continuing an upward trend exhibited throughout the twentieth century.

The number of shark-human interactions transpiring in a given year is directly correlated to the amount of human time spent in the sea. As the world population continues to upsurge and the time spent in aquatic recreation greatly rises, we might expect an annual increase in the number of attacks. By contrast, near shore shark populations are declining at a serious rate in many areas of the world as a result of over fishing, theoretically reducing the opportunity for these shark-human interactions. However, year-to-year variability in local economic, metrological and oceanographic conditions also significantly influences the odds of sharks and humans encountering one another. As a result, short-term trends in the number of shark attacks must be viewed with caution.

In addition to the above, the ISAF’s Efficiency in discovering and investigating attacks has increased greatly in recent years. Fundamental advances in electronic communication (the Internet and email), an expanded global network of ISAF scientific observers, and a rise in interest in sharks throughout the world spawned in part by increased media attention given to sharks, have promoted more complete investigations of attacks. ISAF’s web page [<http://www.flmnh.ufl.edu/fish/Sharks/ISAF/ISAF.htm>], which includes electronic copies of the Attack Questionnaire in four languages as well as a plethora of statistics and educational material about sharks, is the most highly accessed shark site on the web.

Ten fatalities were reported in 2000. The 12.7% fatality rate mirrored the 1990’s decade average of 12.7%. Three fatalities were reported from Australia, two deaths occurred in Tanzania, and single fatalities were recorded from Fiji, Japan, New Cledonia, Papua New Guinea and the United States.

As in 1999, more than two-thirds (69.6%, 55 attacks) of the attacks occurred in North American waters with 51 from the United States and four from the Bahamas. Elsewhere, attacks occurred in Australia (7), South Africa (5), Reunion (2), Papua New Guinea (2), Tanzania (2), Fiji (1), Galpagos Islands (1), Japan (1), Kiribati (1), New Caledonia (1) and Tonga (1).

Following recent patterns, most unprovoked attacks within the United States occurred in Florida (34). Additional U.S. attacks were recorded in North Carolina (5), California (3), Alabama (2), Hawaii (2), Texas (2), Louisiana (1), Puerto Rico (1) and South Carolina (1). Within Florida, Volusia County and the most (12) shark incidents, which is largely attributable to high aquatic recreational utilization of its attractive waters by large numbers of Florida residents and tourists, especially surfers. Other counties having attacks in 2000 were Palm Beach (6), Brevard (4), Monroe (3), Indian River (2), St. Johns (2), Lee (1), Manatee (1), Pinellas (1), Santa Rosa (1), and St. Lucie (1). The single U.S. fatality occurred in Pinellas County, Florida. The number of attacks occurring in North Carolina and Alabama were the highest yearly totals in their respective state histories.

Swimmers-wader (46.1% of cases with victim activity information) and surfers-windsurfers (31.6%) were the recreational user groups most often subjected to shark attack in 2000. Other attacks involved upon divers/snorkelers (18.4%) and body surfers (2.6%). A single attack (1.3%) occurred during water entry event.

The international Shark Attack File (ISAF) is a compilation of all known shark attacks that is administered by the American Elasmobranch Society, a professional organization comprised of international workers studying sharks, skates and rays, and the Florida Museum of Natural History. More than 3,300 individual investigations are currently housed in the ISAF, covering the period from mid-1500's to present. Many of the data in the ISAF originate from the voluntary submissions of numerous cooperating scientists who serve copy documentation, including original notes, press clippings, photographs, audio/video tapes, and medical/autopsy reports, is permanently archived. Data housed in the ISAF are studied by biological researchers and research physicians. Access to ISAF data is granted only after careful screening on a case-by-case basis. Direct access by the press and general public is prohibited since much data, including medical records, is sensitive in nature and is given in confidence. Requests for summary information and non-privileged data are made to the ISAF director, George H. Burgess.

For additional information on sharks and shark attacks, visit the Florida Museum of Natural History's shark research web site at:

- ◆ <http://www.flmnh.ufl.edu/fish/Sharks/sharks.htm>

Writing After Reading: Sharks

DIAMANTE (DIAMOND POEMS)

Think of two opposite nouns.

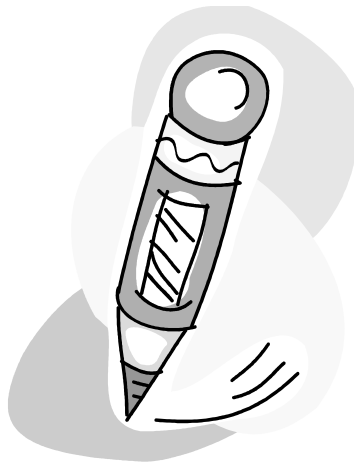
- On the first line, write down a noun.
- On the second line, write 2 adjectives that describe the noun on the first line.
- On the third line, write 3 participles (-ing, ed, d, t—describing words) that indicate something about the first noun's purpose or its main activity.
- On the fourth line, write 4 nouns related to the subjects. The first 2 should relate more to the first line noun, and the last 2 to the last line noun.
- On the fifth line, write 3 participles that describe the noun on the last line.
- On the sixth line, write 2 adjectives that describe the noun in the last line.
- On the seventh line, write down the noun that is the opposite of the first noun.

EXAMPLES:

Fern
Lacy, thirsty
Drinking, draping, renewing
Forest, shade – sun, desert
Soaking, storing, surviving
Hard, sticky
Cactus.

John Rocker
Impetuous, Racist
Mouthing, Disturbing, Insulting,
Baseball, Reporters, Basketball, Role Model
Shooting, Flying, Dunking,
Soft-spoken, Admired,
Michael Jordan

Debriefing: Writing Activities Before, During, and After Reading



Writing Activities Before Reading Additional Strategies



Journal Writing Types of Journals

- Personal – Student makes an entry – teacher responds. This may be private.
- Double Entry – Predictions in one column and revisions in the other.
- Simulated – “assume role” and write an entry.
- Learning Log – Quick notes, drawings, vocabulary word, “explain your thinking”
- Reading Logs – Draw entry from reading or record key vocabulary words.

Content Journals

Journals in the content areas are informational tools for students and teachers. They provide a place and process for students to generate ideas, record their thoughts and feelings in response to a topic and to interact with information personally. Journals can be left in notebooks, folders, or binders.

Teachers may use prompts to trigger students’ feelings and thoughts about a subject that may invite them to respond freely to what they are reading and doing in class. Prompts may include questions, visual stimuli, read-alouds, or situations created to stimulate thinking.

ELL Considerations

Personal journals work well with ESL students. Teachers can use the journals to establish the literacy skills of an ELL like Luis and to get to know more about him. Many ELLs will be quiet and reserved in class, rarely volunteering or involving themselves in class discussions. Journals are a great way to monitor ELLs and help them develop reading and writing skills.

Luis, our case study student, has entered a new school. The history teacher has noticed that he is quiet and often chooses to sit in the back of the class. The teacher assigns journals for daily responses, with themes and information discussed later in class. Each week the teacher reads the journals, gives feedback and returns them to the students. As the first few weeks of school progress, the teacher notices that Luis rarely responds in the journal but will occasionally copy words from around the room. After consulting with other teachers and learning of Luis’ low literacy level, the teacher encourages Luis to use visual feedback in the forms of drawings, pictures, and clippings along with whatever written entry Luis feels comfortable with in his journal. The teacher can then respond with content specific vocabulary, other pictures, diagrams, and simply and clearly written comments. In this way the teacher is able to evaluate if Luis understands the content while scaffolding Luis’ literacy development.

Key Questions:

1. How can Luis adequately express himself in the classroom?
2. How can you evaluate and assess Luis’ progress?
3. What are the appropriate ways to respond to Luis’ journal entries?

Sample Prompts for Journals:

- Before the reading process
 - A rock from the mountain has a conversation with a rock from the ocean. What would they say to each other?
 - What are your goals for this class today? For this week? For this grading period?
- During the reading process
 - So far, what have you learned about...?
 - Was there anything you didn't understand? If so, what?
 - What reading strategies did you use to help you during the difficult parts?
 - What do you think the next section will be about?
 - Talk "on paper" to _____ (name of historical figure or novel character) as you begin to know him/her. Put yourself in his/her place and share how you would act in a similar situation.
- After reading, viewing, solving, experiencing
 - What did you learn about _____ today?
 - How are today's Native American different from their ancestors?
 - What does "interdependence" mean to you?
 - How is planet Earth like a magnet?
 - List and draw any landforms you can remember from our reading.
 - Explain prime numbers to a friend.
 - Why could the Middle Ages also be called "the dark ages"?
 - What went through your mind when you solved that division problem?
 - Explain to someone how to bisect an angle.
 - How does immigration affect you?
 - Explain to a second grader the difference between a battery and a solar cell.
 - Think about this quote: "Music is the universal language." What does this mean to you?
- Double-entry journals –

How would you solve this word problem?	Calculations and sketches
Facts I Learned about Water Pressure	What I Think or Feel
What is immigration?	How does it affect me?

Writing Activities Before Reading Additional Strategies



Word or Topic Exploration

Example:

- A. Write down everything you know about the topic
- B. Briefly share and discuss. Ask if anyone is curious about...(Some aspect of the topic).
- C. Lead a class discussion in which the class decides at least 3 questions about the topic which they hope to answer and what they will have to do to answer the questions. Display questions on the wall.

Quick write

(Students write their responses (5 minutes only) to provocative question which raises some issue which will be covered in the lesson.

Ex. "What does being a part of a community mean to you?"

"Can children or teens have a role in a social movement? If not, why?" "If yes, what can they do?"

Admit or Exit Slip

(Ask students to list on a slip of paper at the beginning or end of the class.

What did I learn yesterday?

What do I want to know more about?

What do I still have questions about?

Brainstorming or clustering

(Students write down ideas they have about an assigned topic, then subdivide, etc.)

Webbing

(Students begin with a topic and web related topics or subtopics)

Vocabulary Search

Students have 3-5 minutes to go through the upcoming chapter and find words they don't know or think someone else might not know. Create word wall from these.

Prediction Chart

Students have 3-5 minutes to predict what they will be reading about based on picture clues.

Prediction Chart (Dorsey Hammond)



Clue	What I Predict Will Happen	What Actually Happened

Main idea or theme: What is this text REALLY about? Write about it on the back of this paper.

Writing Activities During Reading Additional Strategies

LISTING: Students list ideas/concepts as they encounter them in their reading. Later the students revise the list, sorting and arranging for different ways the ideas are related.

INDENTING: Students organize material into different levels with or without bullets or dashes. Indenting is like a formal outline without the maze of numbers and letters.

WEBBING: Students organize notes by visually connecting related concepts or ideas.

STICKY NOTES: Students use sticky notes to mark passages and/or make notes as they read. The teacher sets the purpose and tells students exactly how to use the sticky notes prior to beginning reading. Examples used could be an unfamiliar word, humorous section, interesting fact, important points, parts the student doesn't understand, places for creating diagrams, parts they can explain, etc.

MARGIN NOTES: Using a folded paper, make notes on facts as you read.

ESSENTIAL SIX STRATEGIES:

- Column Notes
- Concept Maps
- Reciprocal Teaching
- Summary Frames



ELL Considerations for Group Work

Group work activities such as Reciprocal Teaching get ELLs more involved and help them negotiate text that might be challenging on their own. These activities provide a social aspect to learning and create an environment where students can learn from each other. One thing to consider with these methods, however, is that certain roles within these groups might not be appropriate for all students. For instance, a student like Luis would need a lot of help with trying to read the text and prepare any kind of written response. However, he could help the group by retelling what has been read aloud, or by coming up with predictions in the text. Not every role within the group will work for every ELL, but appropriate placement can foster the student's interactions and responsibilities within the group.

An especially effective technique would be pairing Luis with a student who would be able to help him create ideas and responses to the text. The student could help Luis through discussion first, and then both could co-create appropriate written responses. The idea is to get Luis as involved as possible without overwhelming him with reading and writing activities. By reading texts with a partner, Luis can develop his literacy skills and participate in lively discussion using his developing oral language skills.

Another consideration for students who are from various cultures and backgrounds is that there may be cultural differences that interfere with their participation within the classroom as well as in group situations. Some students may have learned from their parents or culture that it is the role of the teacher to "teach" while students sit quietly and learn. Group activities may be challenging for these students. However, teachers should still be encouraged to use group activities in the classroom, as it is a valuable learning tool. One way to accommodate such students is to balance group work with necessary teacher-directed instruction. When students are asked to work in cooperative groups, the teacher should also explain the reasons for doing so, offering a rationale and explaining that group learning is valid academically. (Peregoy & Boyle 2005)

KEY QUESTIONS:

1. What role is best for a student like Luis in a group activity?
2. Is there a student in the class that is willing and able to help Luis during group activities?
3. Is a student hesitating to participate in group activities because of different cultural attitudes and feelings about classroom dynamics?



Writing Activities After Reading Additional Strategies

GIST

Used for: This strategy is both a reading and writing strategy. GIST stands for “generating interactions between schemata and text.” It is used during reading as a summarization type activity. Students are asked to summarize in twenty words or less the gist of what they have read. This strategy involves both reading comprehension and summary writing.

Description: The following steps outline the procedure for implementing GIST in the classroom.

1. Select a short passage (three to five paragraphs) in a chapter that has an important main idea. Convert these paragraphs to an overhead transparency.
2. Place the transparency on the overhead projector and display only the first paragraph. Ask students to write in their own words a 20-word (or less) sentence summary of the paragraph.
3. As a class have students generate a composite summary on the board or overhead in 20 words or less.
4. Reveal the next paragraph of the text and have students generate a summary statement of 20 words or less that encompasses both of the first two paragraphs.
5. Continue to procedure paragraph by paragraph until students have produced a GIST statement for the entire passage. In time students should be able to generate GIST statements across paragraphs without the intermediate steps.

GIST:

Cunningham, J.W. (1982). Generating interactions between schemata and text. In J.A. Niles and L.A. Harris (eds.). *New inquiries in reading research and instruction* (pp. 42-47). Thirty-First Yearbook of the National Reading Conference. Rochester, NY: National Conference.

Writing Activities After Reading Additional Strategies

Using Poetry to Teach Content Area Concepts

ELL Considerations

Poetry is a great way to build vocabulary meaningfully, provide vivid imagery, and validate a student's personal perspective. Poetry can exist in many forms and express many different kinds of ideas. In addition, poetry tends to be less intimidating for ELLs, with its short lines and white space. For a student like Luis, poetry can be used as a form of expression and understanding.

Using Poetry in Social Studies

Objectives:

- To analyze closely testimony from the Holocaust.
- To express, in found poetic form, meanings the students created in their analysis.

Materials:

- Copies of survivor, rescuer, or liberator testimony
- Calligraphy supplies or computers

Background:

When American soldiers liberated the Nazi concentration camps in 1945, they were stunned and outraged by what they saw. Here is a reaction that was recorded at the time

Our men cried. We were a combat unit. We'd been to Anzio, to southern France, Sicily, Salerno, the Battle of the Bulge, and we'd never, never seen anything like this. In the children's cell block, the bedding, the clothing, the floors besmeared with months of dysentery. I could put my fingers around their upper arms, their ankles, so little flesh. Two hundred and fifty children. Children of prisoners. Polish children. Czechoslovakian children. I can't remember what I did after I saw the children.

Barbara Helfgot-Hyett, a poet, was so impressed with remarks like these that she rearranged the words as poetry. The book that she created by this method is called *In Evidence*. Compare her version below to the preceding comments. What different impressions do the words make when written as prose and as poetry?

Our men cried.
We were a combat unit.
We'd been to Anzio,
to southern France,
Sicily, Salerno,
the battle of the Bulge,
and we'd never, ever
seen anything
like this.
In the children's cell block,
the bedding, the clothing,
the floors besmeared with
dysentery. I could
put my fingers around their upper arms,
their ankles, so little flesh. Two hundred
and fifty children. Children
of prisoners. Polish children.
Czechoslovakian children.
I can't remember
what I did
after I saw the children.

When one reads these testimonies as poetry, the words seem to grow in intensity. The same shock and heartbreak are present in both versions, but the second format somehow brings out the emotions more powerfully. Maybe this is because of the way the poet decided to break up the sentences. Notice the words that are placed at the end of lines for emphasis. Notice also the way certain phrases are emphasized because they have an entire line to themselves. Notice how the reader pauses at certain points and is forced to focus on specific words and details.

Before she began to edit the passage, Barbara Helfgott-Hyett obviously recognized that it was every bit as intense as the poem. What she did by re-shaping the words, therefore, was to release and reveal a little more of the emotional conviction that she felt within the lines. She not only responded in a creative way to writing that impressed her, but she literally analyzed it, too. Remember that by definition, analysis requires us to break something up into its basic parts; when we analyze a passage from a book, we look at the nature and function of every word or sentence within that passage.

Procedure:

Choose a passage about the Holocaust at least three sentences long, but no longer than five sentences altogether. Add no word of your own, except for a title. Do not abridge or paraphrase the passage you select. Decide in advance which words will matter the most in your poetic expression of the text. Will you use key words to start or end the lines? Which phrases will gain impact by standing on lines alone? Which phrases will benefit by being stretched over two or more lines? Are there any repetitions or internal relationships of words that you can showcase by creating more than one stanza?

Be sure to save all your rough drafts; that way you can explain your decisions.
Practice reading your poem aloud to see the effect.

Alternative Procedure: Write a poem from the shark article on page 11.

Writing Activities After Reading

Additional Strategies

Found Poetry

Poetry can be found many places: in songs, in commercial jingles, even on the sides of cereal boxes. The reason? We use poetic language to help communicate our thoughts.

Examples:

In “High Horse’s Courting,” the narrator says that High Horse felt “as brave as a bison bull” when he learned that the girl he loved was attracted to him. “As brave as a bison bull” is a simile, which is a form of poetic language, and it gives us a clear idea of how the person is feeling. You may say that something “weighs a ton,” which is a hyperbole (poetic language) in order to communicate how heavy something is. So poetry can be found everywhere and in everyday life.

Sample Lesson:

Assignment: After reading, select phrases, words, or sentences which impact you and which create images in your mind. It’s up to you. Then, glue these phrases together in order to form your poem.

This can be achieved in one of two ways: 1) use only the words—no words of your own—to make a poem. 2) Use *mainly* the words from the text and add a *few* of your own to make a poem.

Remember to structure this in the form of a poem, capitalizing the first letter of each line. The lines *do not* need to rhyme. Aim at writing with 10 lines, but it is okay if it is less than OR greater than 10 lines. Your grade will depend on whether or not you spent time on this assignment, which is obvious.

Practice: Let’s try this with an excerpt from Amy Tan’s *The Hundred Secret Senses*

She wasn’t like the ghosts I saw in my childhood. She was a billion sparks containing every thought and emotion she’d ever had. She was a cyclone of static; dancing around the room, pleading for people to hear her. I knew all of this with my one hundred secret senses. With a snakes’ tongue, I felt the heat of her desire to be seen. With the wing of a bat, I knew where she fluttered, hovering, avoiding me. With tingly skin, I felt every tear she wept as a lightening bolt against my heart. With the single hair of a flower, I felt her tremble, and she waited for him to hear her. Except I was the one who heard her—not with my ears, but with the knowing spot on top of my brain, where you know something is true but you still don’t want to believe it. And her feelings were not what came out of her well-meaning mouth. She was pleading, crying, saying over and over again: “*Don’t forget me. Wait for me. I’m coming back.*”

Example: Using the poetic phrases from the above passage, the following poem can be created.

A billion sparks
A cyclone of static,
Dancing and pleading to be heard.
I felt
The heat of her desire.
I felt
Her lightening bolt against my heart.
I heard
Her pleading, crying, saying
Don’t forget me. Wait for me. I’m coming back

Writing Activities After Reading

Additional Strategies

Dialogues

Dialogues are structured conversation between or among two or more persons, historical figures, characters, or inanimate objects. Dialogues start with a question.

ELL Considerations

As mentioned earlier, partnering Luis with another student who is willing to help can be quite effective and influential in his development. Luis might feel more comfortable expressing himself with a peer than speaking to the entire class. Luis and his partner can discuss certain topics while co-creating a written response. Luis will better understand the class content, while developing his literary skills. Collaborative dialogues such as these create a context for language use and foster cognitive and social activity. (Lightbown & Spada p. 48) Structured dialogue can help the teacher assess if Luis understands the content/text and develop Luis' oral to written language connection.

A student like Luis will most definitely have a wealth of background knowledge to pull from. For instance, Luis' science teacher has begun a lesson on agriculture and crop plants. Although he would not volunteer to share his knowledge with the class, Luis begins to explain to his partner the different seasonal cycles for crops, what climates are best for what plant life, and why. Luis' family has spent many years working on farms, and this is knowledge that they have passed down to him. The science teacher becomes aware of Luis' knowledge and encourages him to do a presentation for the class. Luis is able to share his background knowledge of crops and becomes more involved in the class.

Key Questions:

1. Which student is the most appropriate choice for helping Luis with his class work?
2. What topics can help Luis tap into his background knowledge?

Using Dialogues to Reinforce Content

With a partner or small group, write an exchange of conversation between two or more persons, historical figures, characters, or inanimate objects. The first entry should be a question.

Examples:

- Franklin Delano Roosevelt and Adolf Hitler
- Martin Luther King, Jr. and Rosa Parks
- Pocahontas and John Smith
- A lion and a zebra on the Serengeti Plains

- An environmentalist and a president of a toxic waste company
- Two parallel lines and two perpendicular lines
- An improper fraction and a mixed number
- A dividend, divisor, and quotient
- Two water molecules that are being heated
- The parts of a plant cell or an animal cell
- Participants in the water cycle: make sure you use the words *molecule*, *precipitation*, *evaporation*
- Romeo and Juliet
- A rock from the mountain and a rock from the ocean
- Shark and a Swimmer

Example of Dialogue from Language Arts/English

Miss Comma looked across the table at Mr. Period and blinked her long, curving eyelashes. "Oh, Mr. Period, why do you look so distinguished, elegant, understated, and final, oh I mean formal, tonight?"

"Thank you, Miss Comma," he replied modestly. "It's my nature. You look very beautiful yourself. I love that black dress which reveals every graceful curve in your slender body."

"Oh, Mr. Period, don't get fresh with me." Her lips arched into a flirtatious smile.

"The waiter is here. Tell him what you want," he said simply and stopped.

"Well," she hesitated, "I'd like a salad, some soup, bread, a baked potato, a medium - rare steak, apple pie, and some coffee, please."

"Just bring me a steak," he stated. The waiter nodded and left.

"I simply love what you do with a list," Mr. Period sighed.

"I don't like to brag about myself, but I'm good with dates and states and repetitions too." Her curving eyelashes demurely brushed against her cheeks.

"My dear Miss Comma, no one could stay organized without you."

"Yes, and no one would ever complete a thought without you."

Mr. Period carefully lifted Miss Comma's hand and slipped a simple profound dot of a diamond on her gracefully bending finger. "We are such a good pair. I think we should get married and raise lots of little semi-colons together."

Adapted from S. Dewberry 2/15/00

Writing Activities After Reading Additional Strategies

Writing Roulette

- Participants are placed in small groups.
- Each group generates ten key words based on their article.
- Using words from the word bank, each participant writes an opening sentence from a paragraph or a story.
- The opening sentences are then passed on to the next participant who then continues the paragraph with a sentence which used additional words from the word bank.
- This process continues until the story or paragraph returns to its originator.
- Groups choose their favorite paragraph from the group based on interest, accurate use of words, writing techniques, and any other criteria which you may have been teaching

(This can be done in groups of 3, 4, 5 or more)

RAFT

RAFT is a system for making sure that students understand their role as a writer, their audience, the format of their work, and the expected outcome. Practically all RAFT assignments are written from a viewpoint other than that of a student, to an audience other than the teacher, and in a form other than the standard theme. RAFT represents **Role**, **Audience**, **Format**, and **Topic**.

RAFT involves writing from a viewpoint other than that of a student, to an audience other than the teacher, in a form other than a standard theme or written answers to questions. — Buehl, Doug. (1995). *Classroom Strategies for Interactive Learning*, p. 87. Schofield, WI: Wisconsin State Reading Association

This strategy is applicable in all content areas and forces students to truly process information through transformation. RAFT narrows an assignment to a sharp focus with a clear purpose but allows for individual creativity.

Role

- ◆ Students are given a role other than their own identity.
- ◆ Example: blood cell, rain drop, animal, plant, etc.

Audience

- ◆ Students should identify the audience
- ◆ Again, the audience can be animals, people, plants, etc.

Format—form of final writing product

- ◆ Sets the tone for writing
- ◆ Types: poems, expository essays, memoranda, letters, telegrams, editorials, dialogues, narratives, persuasive essays

Topic—specific subject guiding the development and organization or writing

- ◆ Should be clearly specified with purpose
- ◆ When assigning a topic, use the following verbs in place of write: *Describe, explain, compare, contrast, persuade, convince, demonstrate, etc.*

Example of a very simple RAFT assignment:

Role:	Blood cells serving as tour guide for other blood cells
Audience:	Other blood cells in circulatory system
Format:	Travelogue
Topic:	Describe what happens to blood cells as they travel through the circulatory system.

From Eanes, Robin (1997). Content Area Literacy: Teaching for Today and Tomorrow. DelMar.

RAFT Assignments—Additional Examples

Below are some fun and simple ways you can use the RAFT Assignment to get students to think and learn. Of course, you may want to do a more elaborate assignment in which the requirements for inclusions are more comprehensive.

1. **Characterization**—Choose a well-known public figure, a historical character, or a character in a work you have read. This character is applying for a new job in which reliability and intelligence are important qualifications for the job. He/She has asked you as his counselor for a letter of recommendation. Pick three words that describe the character. Write a paragraph for each word in which you describe an event or an action that proves that this word describes the character accurately.

Role—Counselor
Audience—Student test takers
Format—Letter of recommendation
Topic—Character sketch of _____

2. **Test Items**—After you have completed a unit on which you plan to give an objective test, ask each student to write six short answer test questions on that unit: two easy, two average, and two hard—and one essay question. Your students will have a writing assignment and you will have a collection of questions, many of which you can use.

Role—Teacher
Audience—Student test takers
Format—Test questions
Topic—Unit studied

3. **Obituaries**—Ask students to write the obituary for a literary character or person you have studied. This assignment will help them reflect on the character's goals and accomplishments (This works well for a Shakespearean character or an historical figure.)

Role—Reporter
Audience—Newspaper Readers
Format—Obituary
Topic—Character sketch

4. **Dialogue**—Create a dramatic scenario—a blind date which is a disaster, a boy telling his dad he smashed up the new car, two generals discussing the coming battle, two scientists discussing an experiment. Write the dialogue between these two, with at least ten exchanges in speaker.

Role—Playwright
Audience—People who attend your play
Format—Dramatic dialogue
Topic—The event or subject you choose

Possible Roles/Audiences

Ad agencies
Advertiser
Animals
Artist/illustrator
Athlete
Author
Biographer
Board members
Boss
Boy/girl scout
Business/corporation
Candidate
Cartoon character
Cartoonist
Caterer
Celebrity
Chairperson
Character in a story/novel
Chef
Coach
Community member
Composer
Customer/consumer
Detective
Ecologist
Editor
Elected official
Engineer
Expert in ____
Eyewitness
Family member
Filmmaker
Firefighter
Foreign embassy staff
Friend
Government or elected official
Historian
Historical figures
Homesteader
Intern
Interviewer
Inventor
Judge
Jury

Lawyer
Library patron
Literary critic
Movie stars
Museum director/curator
Neighbor
Newscaster
Novelist
Nutritionist
Older/younger students
Panelist
Park ranger
Pen pal
Photographer
Pilot
Playwright
Poet
Police officer
Politician
Product designer
Radio announcer/listener
Reader
Relative
Reporter
Researcher
Scientist
Ship's captain
Social scientist
Student
Taxi driver
Teacher
Television character
Television viewer
Tour guide
Travel agent
Traveler
Tutor
Visitor
Zoo keeper

Possible Formats

Advertisement
Animated movie
Annotated bibliography
Apology
Application
Art gallery
Book jacket
Bulletin board
Bumper sticker
Cartoon
Chart
Collage
Collection
Comic strip
Commercial
Complaint
Computer program
Confession
Conversation
Costume
Crossword puzzle
Dance
Data base
Demonstration
Detailed illustration
Dialogue
Diorama
Dramatic monologue
Editorial
Epitaph
Etching
Eulogy
Experiment
Fairy tale
Family tree
Film
Flip book
Food
Game
Graffiti
Graph

Strong Verbs for Your Topic

Admonish
Accuse
Advise
Apologize
Attack
Beg
Blame
Boast
Clarify
Complain
Condemn
Confide
Congratulate
Convince
Dazzle
Defend
Define
Demand
Deny
Disagree
Discourage
Emphasize
Evaluate
Encourage
Entertain
Excite
Excuse
Explain
Flatter
Flaunt
Forbid
Foretell
Formulate
Give
Grumble
Guide
Harass
Honor
Identify
Inquire
Insult
Interpret
Justify
Laude

Notify
Pacify
Proclaim
Pester
Plea
Protest
Question
Resign
Reward
Satirize
Scare
Sell
Shock
Tattle
Taunt
Teach
Tease
Testify
Urge
Warn
Welcome
Woo
Yield

ELL Considerations

For a student like Luis, understanding the different forms of writing can be quite a challenge. Luis can distinguish difference in tone in oral language, but most likely is not aware of how that is expressed in writing. For Luis to understand different kinds of writing, he needs consistent exposure to many different writing formats and purposes. Labeling items around the classroom is helpful, as is the creation of bulletin boards with examples of different kinds of writing. The more forms of print available to a student like Luis, the more he will be able to develop an awareness of the different forms of print that exist.

Luis also might not have access to home literacy resources. His parents both have low literacy skills, and the only sources of print around the house are pamphlets from church, letters from family members, and information sent home from school. If possible, send home supplemental information—books, pictures with captions, magazines, pamphlets—to encourage home literacy practice. While Luis might not be able to understand the text completely, he can begin connecting the supplemental materials with what is being discussed in class. The teacher can also contact local community leaders and librarians to see if tutoring resources are available. By encouraging the emergence of home literacy practices, the gap that exists between Luis' home life and what he is experiencing in school can begin to close.

Key Questions

1. What materials are available and appropriate to send home with Luis to help develop a home literacy environment?
2. What resources in the community can help Luis with his literacy development outside of the school?

More Reading-Writing Connection Strategies

Interviews

Why

- To record conversations with or questioning of a person for a specific purpose or audience
- To obtain and share information about predetermined topics through a question and answer session

What

- Usually magazine or newspaper article set out in question and answer format

Features

- Little or no scene setting
- Verbatim recording of questions and answers
- Interviewee does not usually have opportunity to use reference material
- Use of bold type, abbreviations, and colons in presentation
- May include idioms, incomplete structures
- Usually involves some preparation on part of the interviewer—research on subject, questions to initiate discussion or elicit or support a bias
- Sidetracking is common
- May include “supporting” elements, including photographs, scene-setting introduction, editor’s note, film clips, footnotes

From *Text Forms and Features* by Margaret Mooney

Brochures

Why

- To inform
- To invite
- To persuade
- To market a product, attraction, or event
- To create interest and goodwill

What

- Single sheet, often folded, or promotional material advertising a product, attraction, or event

Features

- Symbols
- Abbreviations
- Directions
- Schedules and timetables
- Contact information: address, phone, fax, Internet
- Language may vary within one brochure from concise and factual (especially when giving information of price, responsibilities, reservations) to emotive and persuasive descriptions using superlatives and making comparisons with competitors
- Persuasive language, often including superlatives or unsubstantiated claims
- Vocabulary: guarantee, reservations, responsibility, warranty, location
- Color, font, type size, and layout are important
- Varied layout, sometimes confusing to reader
- Illustrative material often assumes greatest emphasis and space
- Illustrative material often includes photographs portraying best aspects of subject and maps
- Range from cheapest newsprint to glossiest art paper
- Mapping Your Text

From *Text Forms and Features* by Margaret Mooney

Review

Writing to Enhance Reading The Student's Role

Writing Before Reading

- Can help students tap their prior knowledge and connect what they know to what they will be reading.
- Can provide springboards into reading.

Writing During Reading

- Can help students explore their understanding of concepts as they are learning and reading new content.

Writing After Reading

- Can help students clarify, solidify, and retain understanding of text.

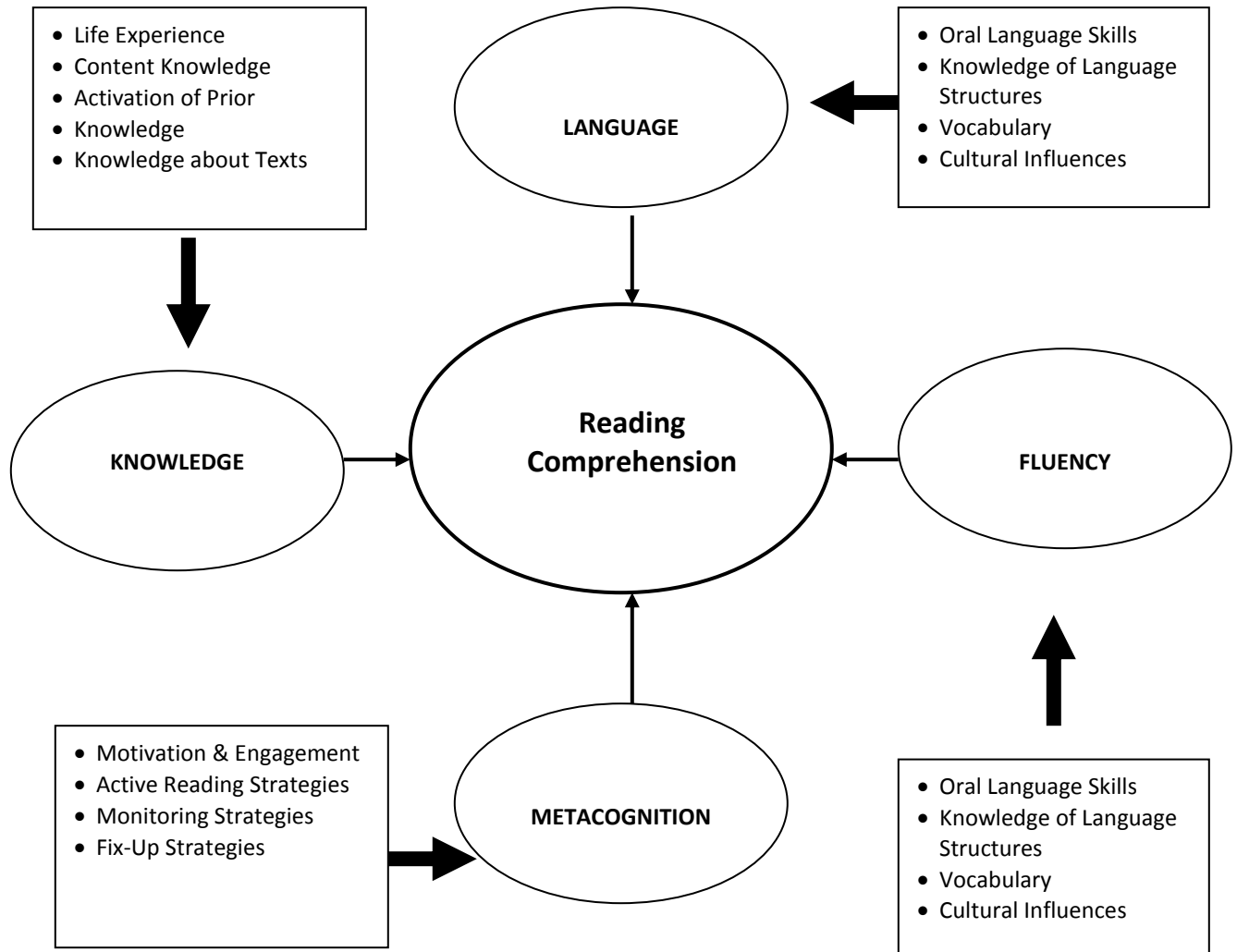
Writing to Enhance Reading: The Teacher's Role

- Draw facts together and present them in a meaningful way
- Provide opportunities to discuss
- Provide time for students to clarify and explore through their own writing.
- Model good scholarship, love of books, communication, and learning.
- Encourage and facilitate as a partner with your students.

Semantic Feature Analysis Chart

	I Under-stand	Fits my Content Area	Before Lesson	During Lesson	After Lesson	Use for Assessment	Page #
Concept Map							
Quick Write							
Admit/Exit Slip							
Brainstorming							
Prediction Chart							
Column Notes							
Journals							
Diamante							
Gist							
Found Poetry							
Fact Analysis Chart							
Writing Roulette							
Dialogues							
RAFT							

What influences reading comprehension?



Appendix

Poetry in the Content Area

Poetry in the content area can be used to build vocabulary, requires understanding of the subject, clarifies meaning, and uses critical thinking skills.

What is poetry?

- Contains word pictures (imagery) which clarify the meaning.
- Looks past the surface and into meaning
- Contains economy of language (requires precise word choice)
- Contains repetition
- Shows a sense of awe about the subject
- Is written in a pattern or shape

Why use poetry in content areas?

- Builds vocabulary (provides meaningful encounters with words)
- Emotionally therapeutic
- Requires understanding with the essence of the subject
- Validates a student's perspective
- Non-threatening – a scaffold is set up on which the student drapes words and ideas
- Easy to grade and publish

Poetry Forms

Acrostic Poems

Using a relevant word or phrase as the “spine” of your poem, write a poem commenting on the spine word by starting each line of the poem with the successive letter of the “spine.”

1. Write an acrostic poem with your three initials

Example S erious as a shadow
 L oving as a puppy
 D aring as a wildflower

2. Write an acrostic poem using the letters of your name for the spine

Example S he has sung songs of love and joy and pain
 A nd taught many children,
 L oving and
 L earning
 I n every way she could
 E ach day of her life.

Collaborative Poem

1. Write a class collaborative poem about childhood memories
 - a. Think of the place where you grew up
 - b. Think of something you remember about that place
The color of the bedroom wall, the kinds of flowers that grew outside, the clothes you wore, a pet
 - c. Choose something really small and magnify it for me (colors, sounds, the feel of it)
 - d. Use the name of a town and if it fits, actual name of people or animals
 - e. When everyone has written a memory, I'll put them together and we'll have a poem
 - f. After hearing the lines read as a poem, the class will choose a title.
 - g. Other collaborative subjects
A color you like and what it make you think of; Quiet things and quiet time
Things I like to touch – hear – smell – taste – see; Something I never told anybody

Ongoing Poem

This is a collaborative poem and usually produces amazing results

1. Present a one – line poetic phrase to the class
 - a. A quote from something you have studied in class
 - b. Something a student said on paper or in class
 - c. A common cliché which is popular
 - d. Something you compose yourself
2. Explain that this is the first line of the poem that the class will write together.
3. For homework each student must write whatever he/she thinks would be a good second line
4. Choose the best submission and repeat assignment until you feel the poem is complete
5. Publish the finished product in some way

Example: An Empty Playground

The silence of an empty playground,
Swing still, the wind blowing that no one would feel,
Sitting alone quietly, I have time to heal.
A long time of cries, but I still need time to live
And I don't have time to play.
The playground o'so lonely.
No matter, I will always have time to feel.

7th and 8th graders from an inner city school

List Poems

This is a very traditional poetic technique. Poetic lists appear in Homer's Iliad, poems by American Indians, and the Bible. Many modern poets including Walt Whitman and Alan Ginsburg have used lists extensively. Another example is "My Favorite Things" in *The Sound of Music*.

1. Tips on writing successful list poems
 - ◆ Poems are full of surprises, and lists are dull without them
 - ◆ Think of a variety of items and a variety of kinds of items
 - ◆ Use specific words. Be exact and vivid (paint word pictures)
 - ◆ Make a long list
 - ◆ Use variety in your choice of words
 - ◆ After you have all you can think of in your list, study it carefully:
 - a. Eliminate some items
 - b. Rearrange your list
 - ◆ Add a title after your poem is complete
2. Sample topics (make up some of your own, there are endless possibilities)
Things that make me smile; What I'm afraid of; Stuff that drives me crazy; My favorite things in (place) Where I would go in my time machine; Things I wish people would say to me

"W" Poem (Monographs)

Write a poem using a specific letter of the alphabet to answer the following 5 "W" questions

Line 1, Who (the subject), Line 2, What (What happened), Line 3, Where (where it happened) Line 4, When (when it happened); Line 5, Why (why it happened)

Example:

Xavier
Played his xylophone
In the examining room
While excitedly
Waiting for his x-rays.
Keith Twiselton

(This poem encourages students to get into their thesauruses and dictionaries. It is fun to give each student a different letter of the alphabet and put the results together in a zany alphabet poem.)

See...ANIMALIA by Graeme Base

Similes (to smile at)

Write a list of similes about sounds

The clang of a fire alarm is like...
The growling of an angry dog is like...
The song of a mocking bird is like...
The sound of a knock at the door is like...
The sound of a waterfall is like...
Add some of your favorite sounds to this list.

Personification

Write a sentence for each of the following words in which you explain the meaning by giving them human characteristics:

loneliness, love, joy, anger, fear, grief, time, honesty, your war, worry, wisdom

Examples:

Worry with hair and bloodshot eyes tosses and turns in his bed at 2:00 A.M.

“Length of days is in the right hand of wisdom and in her left is riches and honor.”

Prov. 3:16

“Love never seeks to please itself.”

I Cor. 13:5

Cinquains

Line 1: A word or two naming an object (2 syllables)

Line 2: Two or three words describing an object (4 syllables)

Line 3: A phrase describing the purpose of the object (6 syllables)

Line 4: Four words describing a response to the subject (8 syllables)

Line 5: One word which either summarizes your response to the subject or compares the subject to something else (2 syllables)

Fill in the Blanks Poem

I seem to be a _____. I seem to be a delicate violet.

But I really am a _____. But I really am a dancing daisy.

Summary Hand

The Summary Hand is used after reading a story, a section in a text, or a chapter in a text. Students summarize key points of what has been read by drawing their hand and listing key points on the fingers and summarizing in the palm.

Tell students when they summarize they need to focus on the most important handful of ideas. Have students trace their hand on a sheet of paper. Use the Summary Hand: For nonfiction, write the most important facts from the text in the fingers (finger facts). You could have students sketch one of the main points in the palm or summarize the finger facts. For fiction, write in each finger and the thumb the story elements- setting, characters, problem, resolution, or key events. They could also sketch or write a summary sentence in the palm. They could summarize with a partner by covering up the hand, and peeking under it if they need some help.



Descriptive Writing

Students look at an object related to what they are studying and write about it.

Examples for subject areas – camera, ruler, calculator, microscope, plant, pictures related to what you have been studying, etc.

Descriptive writing

- Paints a vivid picture for the reader.
- Lends itself to narrative text.
- Provides the details for the reader.

When writing a good descriptive passage:

- Think about your purpose.
- What feelings do you want to share?
- Use your five senses to tell about your description.
- Write a good topic sentence that supports the main idea.
- Organize your details.
- Use exact and vivid words to give precise information for your reader.

Use figurative language to create vivid pictures. Use a simile to compare one thing to another, using like or as. Use a metaphor to say that one thing is another.

Modes of Writing

Expository Writing

The purpose of this type of writing is to inform, clarify, explain, define, or instruct by giving information, explaining why, how, or what, clarifying a process, or defining a concept. Well-written exposition has a clear, central focus developed through a carefully crafted presentation of facts, examples, or definitions that enhance the reader's understanding. These facts, examples, and definitions are objective and not dependent on emotion, although the writing may be lively, engaging, and reflective of the writer's underlying commitment to the topic.

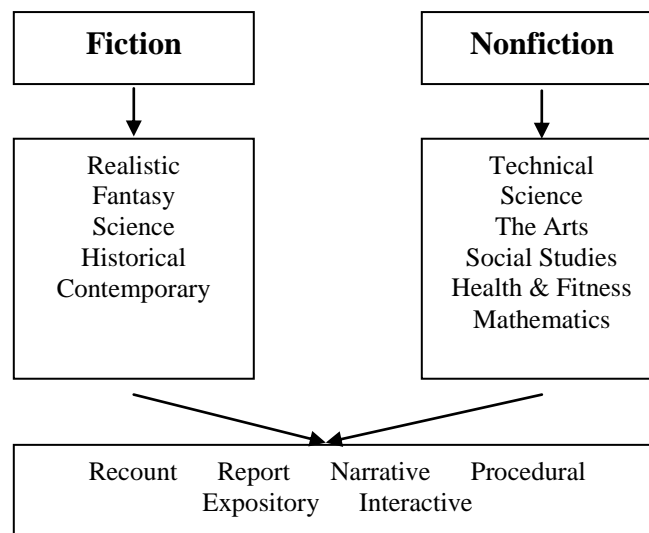
Persuasive Writing

The purpose of this type of writing is to convince the reader to accept a particular point of view or to take a specific action. If it is important to present other sides of an issue, the writer does so, but in a way that makes his or her position clear. The unmistakable purpose of this type of writing is to convince the reader of something. In well-written persuasion, the topic or issue is clearly stated and elaborated as necessary to indicate understanding and conviction on the part of the writer.

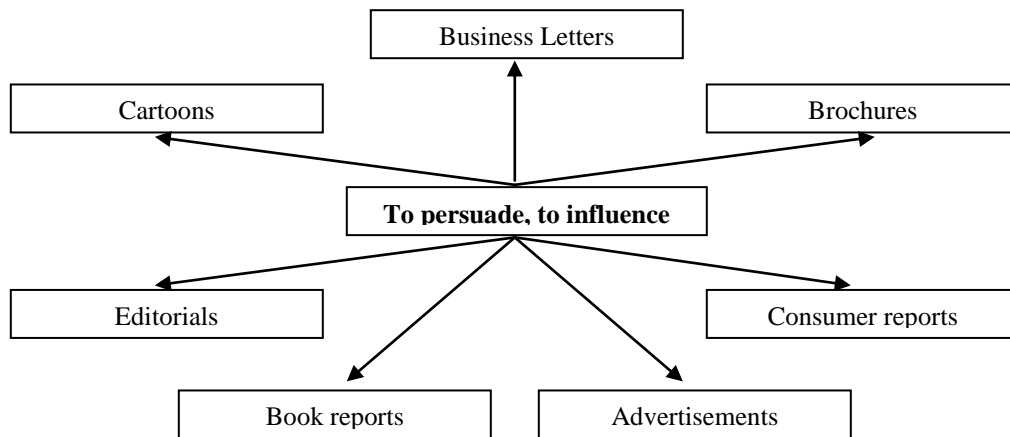
Narrative Writing

The purpose of this type of writing is to recount a personal or fictional experience or to tell a story based on a real or imagined event. In well-written narration, a writer may use insight, creativity, drama, suspense, humor, or fantasy to create a central theme or impression. The details all work together to develop an identifiable story line that is easy to follow and paraphrase.

This chart shows the “umbrella” classification used for this book. Each type can be categorized into subgroups. For example, recipes, directions, instructions, and manuals would be classified as procedural texts.



Understandings developed in some of the umbrella writing forms provide a foundation for competence in a range of other forms. For example, reports could be considered an umbrella form. Understanding the key elements of reports will help students learn the features and purposes of other “spokes” of the umbrella.



Writers' Guide

Narrative Writing: A good narration tells a story. It can be real or fantasy and can take place in the present, or the future.

- Think about your purpose and your audience.
- Think about the setting of your story.
- Create realistic characters. Use dialogue to make your characters real.
- Write a well-developed plot. Make sure the events are logical.
- Create a problem/obstacle for your characters to solve.
- Describe what the climax will be.
- Write a resolution, or outcome, for your story.

Expository Writing: Writing that explains how or why. Explanation may involve giving directions and instructions, explaining a process or a device, explaining what something is, or *explaining an idea*.

- Think about your purpose and audience.
- State in your topic sentence what you're going to explain. Divide your explanation into steps and present in a logical order.
- Use transitional words to introduce some of our explanations or steps. Words, such as first, next, and finally help your readers follow the steps.
- Use logical order.
- End explanation with a concluding sentence.

Persuasive Writing: Writing in which the writer attempts to convince someone to agree with his ideas and opinions.

- Think about your purpose and your audience.
- State your opinion clearly in a topic sentence. Support your opinion using strong facts, reasons, and examples.
- State your reasons in order of importance.
- If you believe your audience has a single strong objection to our view, begin with a statement that overcomes that objection.
- Include a strong call to action to your reader.