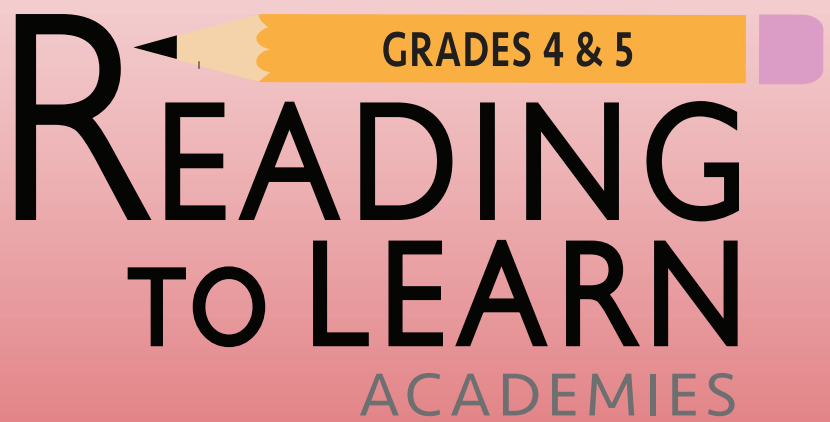




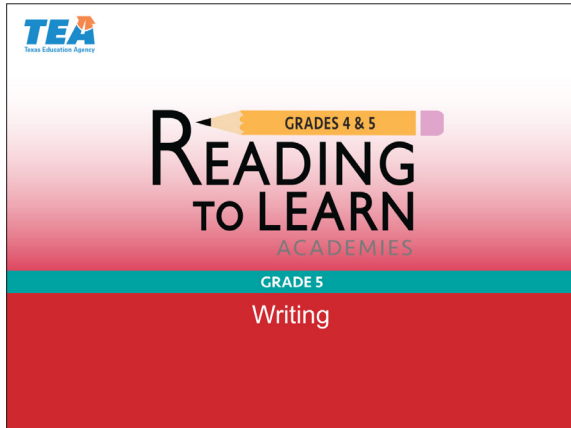
# Writing

Participant Notes



GRADE 5





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### Section Objectives

This session will enhance your knowledge of explicit and effective instructional practices for

- writing across content areas,
- understanding the writing process, and
- writing for a variety of purposes and audiences.



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### Previewing Quick-Write

- Reflect on your current writing instructional practices.
- Quickly write your ideas that relate to teaching writing in each of the writing instructional areas on Handout 1.
- Conclude the quick-write with two sentences that summarize your thoughts about teaching writing in fifth grade.



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### What We Know From Research

- Provide daily opportunities for students to write.
- Teach handwriting, spelling, and syntax skills explicitly.
- Model and have students practice writing strategies for different purposes and audiences.
- Teach the writing process explicitly.
- Create a community of writers in your classroom.



### English Language Arts and Reading TEKS

**Oral and Written Conventions Strand**


- Conventions K-12
- Handwriting, Capitalization, and Punctuation K-12
- Spelling K-12

**Writing Strand**

- Writing Process K-12
- Literary Texts K-12
- Students Write About their Own Experiences 3-8
- Expository and Procedural Texts K-12
- Persuasive Texts K-12


**Research Strand**

- Research Plan K-12
- Gathering Sources K-12
- Synthesizing Information 1-12
- Organizing and Presenting Ideas 1-12




### Allocating Daily Time to Writing

How much time does research indicate should be spent on daily writing instruction and practice in fifth grade?



### Writing Across the Curriculum

- Every classroom can use writing as part of instruction.
- The opportunity to write in every class develops effective writers.
- Integration of writing in areas like math, science, and social studies helps students to clarify their thinking and facilitates content learning.
- This integration also promotes student participation and engagement.



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### Writing to Learn

**“If the purpose were more cognitive than communicative, one would expect to see writing instruction and activity taking place in all of the disciplines ... We are talking about a writing assignment with learning, rather than communication, as the major point.”**

— Shanahan, 2004, pp. 51 and 60



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### Writing to Learn: Effective Practices

- Provide frequent, brief opportunities for students to write across the curriculum.
- Focus on the ideas and what they tell you about student understanding. Do not grade based on spelling, handwriting, organization, grammar, punctuation, or capitalization.
- Use these activities as an informal method for monitoring student progress in learning the content.



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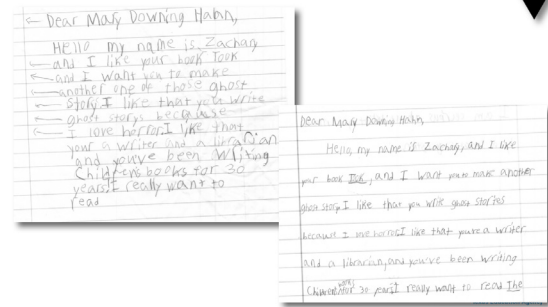
### Why We Should Care About Handwriting: The Presentation Effect

**“Non-content factors, such as legibility or spelling correctness, influence readers’ judgments about the quality of ideas in a written text.”**  
— Santangelo & Graham, 2016, p. 226

**“To place the obtained effects in perspective, the score for a typical paper would drop from the 50th percentile to between the 22nd and 10th percentiles if it was written by a school-age student with poor but readable handwriting.”**  
— Graham, Harris, & Hebert, 2011, p. 10




### A Student’s Handwriting




### Another Reason to Care About Handwriting: The Writer Effect


**“Handwriting interferes with other writing processes or consumes an inordinate amount of cognitive resources, at least until handwriting becomes automatic and fluent ... Handwriting-instructed students made greater gains than peers who did not receive handwriting instruction in the quality of their writing, how much they wrote, and writing fluency.”**  
— Santangelo & Graham, 2016, p. 226



### Supporting Students Struggling With Handwriting



1. Show students how to hold a pencil.
2. Model efficient and legible letter formation.
3. Provide multiple opportunities for students to practice effective letter formation.
4. Use scaffolds, such as letters with numbered arrows showing the order and direction of strokes.
5. Have students practice writing letters from memory.
6. Provide handwriting fluency practice to build students' automaticity.
7. Practice handwriting in short sessions.



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### Handwriting Versus Keyboarding



- Pen-and-paper handwriting has been shown to have advantages over keyboarding for elementary and intermediate students, including in the amount written, writing rate, and number of ideas expressed.
- Writing by hand activates areas of the brain that keyboarding does not, which helps build neural networks among visual, auditory, and motor areas that help students read and spell words effectively.
- Taking notes by hand versus on a computer resulted in improved content learning and attention during class discussions for college students.

**Which of these findings provides the strongest reason for having students write by hand over keyboarding?**



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### Teaching Keyboarding

**Technology Applications, Grades 3–5**  
6(E) The student is expected to use **proper touch keyboarding techniques** and ergonomic strategies such as correct hand and body positions and **smooth and rhythmic keystrokes**.



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### Building Syntactic Knowledge

- Find sentences to model different syntactic elements
  - Subject + predicate = complete sentence
  - Verbs, nouns, modifiers, prepositions, pronouns
  - Capital letters
  - Punctuation
- Use sentences in various activities
  - Examining and manipulating model sentences
  - Playing with sentence anagrams
  - Expanding or elaborating sentences




### Examining Model Sentences

“Right in the middle of our game, Mrs. Craig came around the corner and caught us red-handed.”  
— Kinney, 2007



### Manipulating a Model Sentence

Right in the middle of our game, Mrs. Craig came around the corner and caught us red-handed.





### Playing With Sentence Anagrams

hated

wind

rain

bandit

and

the

cold

- Can you arrange these words to make a complete sentence?
- What kind of capitalization do we need? Why?
- What kind of punctuation do we need? Why?
- How we punctuate this sentence depends on the word *cold*. Why?

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### Playing With Sentence Anagrams (cont.)

Bandit hated the cold wind and rain. During a thunderstorm, he jumped the fence and took off.

for

and

nor

but

or

yet

so

I want to combine these sentences to make a compound sentence.

- Which coordinating conjunction should I use to combine these sentences?
- What relationship does it show between the ideas in my two sentences?
- Is there a different conjunction I could use instead?

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### Playing With Sentence Anagrams (cont.)

for

and

nor

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### Expanding or Elaborating Sentences

- Start with an original sentence.
- Have students add words, phrases, and clauses to provide more details.
- Use questions to develop these details related to the predicate and subject.

Predicate Questions	Subject Questions
Did what?	Who or what?
How...?	Which...?
When...?	What kind of...?
Where...?	
Why...?	




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### Teaching the Writing Process

- Planning
- Drafting
- Revising for content
- Editing for mechanics
- Publishing


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### Planning: A Key Step in the Process

**Prewriting Activities**

- Conducting research
- Drawing pictures, creating lists, etc.
- Conferencing about, brainstorming, or webbing ideas


**Other Activities**

- Using a graphic organizer to structure ideas
- Applying a mnemonic strategy, such as TREE or DARE, to organize writing
- Creating an outline to organize main ideas, reasons, details, etc.



**Teaching Revising**

- Set clear, meaningful goals for writing.
- Ensure students receive feedback on their writing from you and their peers.
- Teach how to use specific criteria to evaluate writing and how to revise based on those criteria.
- Integrate instruction in critical reading with evaluation and revision instruction.
- Allow students to word process their writing when possible.
- Explicitly teach specific revision strategies.




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**Editing and Publishing**

**Editing**  
Checking and correcting elements such as the following:

- Capitalization
- Usage (e.g., subject-verb agreement)
- Punctuation
- Spelling

**Publishing**  
Sharing student work through methods such as the following:

- Posting in a classroom, hallway, etc.
- Posting on a website, in a newsletter, or other publication
- Giving to a family member, peer, community member, etc.




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**Explicit Instruction in the Writing Process:  
Gradual-Release Model**


**“I do”**

- Read model texts aloud to model specific writing components.
- Use “think-alouds” and “write-alouds” to show students the writing process.

**“We do”**

- Use shared writing activities in which students work with you and one another.
- Support young writers through a gradual-release model of instruction.

**“You do”**  
Have students try out what they have learned.




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### “I Do” Teacher Modeling

- Reading model texts
- Modeling thinking processes, planning and organizing strategies, etc.
- Showing students where you struggle and how you solve problems
- Modeling not only the cognitive processes necessary to writing effectively, but also the motivational and emotional processes




### “We Do” Guided Practice

- Shared writing
- Interactive writing
- Writing aloud


**Activity: Zach’s Story**

- What does his story tell you about the “We do” process?
- Have you had a student who refused to write? Why do you think that student refused to write?
- What can you learn from Zach’s story to support such students?



### The Writing Process: Instructional Tools

- Model texts
- Anchor charts
- Writer’s notebooks
- Collaborative books
- Technology tools



### Model Texts

Books, essays, poems, letters, newspaper articles, and other texts used to teach specific aspects of writer's craft

As you read a model text, do the following:

- Reveal your thinking related to the writer's craft.
- Explicitly model how to notice what authors do and how they do it.
- Model and have students practice imitating what an author does well.




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### Using Model Texts

Read the text aloud to students before using it in a lesson.

Then, use a small section of text to model and focus on an element such as the following:

- A writing genre (e.g., poetry) or purpose (e.g., to describe)
- A particular aspect of a writer's craft (e.g., effective word choice, organization)
- The use of a specific strategy




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### Using Model Texts: Example



The important thing  
 about a spoon is  
 that you eat with it.  
 It's like a little shovel,  
 You hold it in your hand,  
 You can put it in your mouth,  
 It isn't flat,  
 It's hollow,  
 And it spoons things up.  
 But the important thing  
 about a spoon is  
 that you eat with it.

— Brown, 1990




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### Anchor Charts

Class-, teacher-, or student-created graphic organizers, charts, word lists, etc., that support a specific aspect of writing


**Benefits**

- Create a visible trail of shared thinking
- Assist students in recalling key information and/or concepts
- Serve as teaching and learning tools
- Can be posted on walls and in writer's notebooks

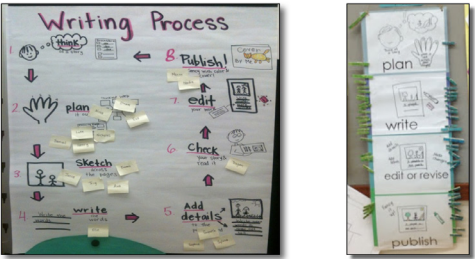


### Anchor Chart Examples


- Lists of the writing process steps
- Prewriting and planning graphic organizers
- Text structure graphic organizers
- Revising and editing checklists
- Word walls: Vocabulary and high-frequency words
- Transition words
- Top 10 word list
- Descriptive words or phrases
- Strong (action) verbs checklists



### Anchor Chart Examples (cont.)



**The Writing Process**









### Writer's Notebook

Journal with stored information and ideas—such as anchor charts, prewriting and planning notes, drafts, and revising and editing tools—that students use to experiment with drafting and revision

#### Sections

Writer's notebooks are usually divided into separate sections, which may include the following:

- Prewriting and planning area
- Drafting section
- Collection of revision and editing tools




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### Collaborative Books

Student-created books kept in a classroom library in which individual students or groups of students create one or more pages to add to the book

#### Examples

- Pattern or ABC books
- Poetry anthologies
- Class-created stories
- Informational books that focus on a theme or topic




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### Technology Tools

**“Technology integration is only as effective as the lesson constructed by the teacher.”**

— Karchmer-Klein, 2013, p. 329

- Identify content, processes, or skills to be mastered.
- Plan specific learning goals.
- Make instructional decisions based on these goals, such as grouping formats to use (partners, small groups, or the whole group).
- Decide whether a technology tool will support student learning based on the specific content and goals.




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### Writing for a Variety of Purposes and Audiences

- Model planning strategies.
- Help students generate topics of interest.
- Help students identify a purpose and match it to form and audience.
- Allow students to choose writing topics.
- Help students decide what to share and/or publish.
- Let students decide how to publish their writing.




### Narrative Writing

**Fictional Stories**  
In fifth grade, students are expected to be able to do the following:

- Write stories that include detailed characters and a plot with a climax and that have a clearly defined focus and point of view
- Create a specific, believable setting by using sensory details and use dialogue to develop the story

**Personal Narratives**  
Students are expected to write personal narratives that convey thoughts and feelings about an experience.




### Poetry Writing

- Start with easier poems, including color poems and acrostics.
- Write poems based on the number of syllables or words like cinquain poems and haikus.
- Create poems related to specific themes.
- Write both nonrhyming (free verse) and rhyming poetry with students.
- Use various models, such as Dr. Seuss, Jack Prelutsky, Shel Silverstein, Nikki Giovanni, and Gary Soto.

**Helpful Websites**

- [www.childrenspoetryarchive.org](http://www.childrenspoetryarchive.org)
- [www.poetry4kids.com](http://www.poetry4kids.com)
- [www.readwritethink.org](http://www.readwritethink.org)
- [www.poetryfoundation.org](http://www.poetryfoundation.org)



### Informational Writing

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#### **Expository Essays**

In fifth grade, students are expected to be able to do the following:

- Write essays that include a central idea, or thesis, that is supported by key ideas and evidence
- Create effective introductions and conclusions
- Organize the facts, details, and examples in their essays in an appropriate structure with transitions linking paragraphs

#### **Literary Responses**

In fifth grade, students are expected to write responses to literary or expository texts. These responses must provide text evidence that demonstrates an understanding of what was read.



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### Informational Writing (cont.)

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#### **Letters**

- In fifth grade, students are expected to write formal and informal letters that convey ideas, include important information, and demonstrate a sense of closure.
- This type of writing requires the use of appropriate conventions.



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### Persuasive Writing

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- In fifth grade, students are expected to establish a position.
- In their essays, students should include sound reasoning, detailed and relevant evidence, and consideration of alternatives.
- This type of writing must be created with a specific audience in mind.



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### Research Report Writing

**Planning**

- Brainstorming and consulting with others
- Deciding on a topic and formulating open-ended questions to address the topic

**Gathering Sources**

- Following a plan to collect information from sources
- Differentiating between primary and secondary sources
- Recording data using technology and changing visual information into written notes
- Identifying sources and recording bibliographic information
- Differentiating between paraphrasing and plagiarizing



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### Research Report Writing (cont.)

**Synthesizing and Organizing Information**

- Revising research question when necessary
- Evaluating sources' relevance, validity, and reliability
- Compiling information from multiple sources, including quotations, to develop a topic sentence, summarize findings, and use evidence to support conclusions
- Presenting findings



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### Creating a Writing Community

- Read model texts to hook students into listening for what effective writers do.
- Write in front of your students and share your writing.
- Weave writing into lessons throughout the day and across content areas.
- Encourage students to collaborate with one another as writers.
- Show students the importance of writing in your daily life.



### Creating a Writing Community (cont.)

- In addition to modeling thinking within the writing process, model motivational aspects of writing.
- Make mistakes in front of your students and show them how you learn from mistakes.
- Give students writing choices.
- Celebrate and share student successes.
- Provide positive feedback in one-on-one conferences with students.
- Publish students' writing both in your class and in the wider community.



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### Scaffolding Writing



- Scaffold writing instruction to meet each student's needs during small-group instruction.
- Extensive writing scaffolding may include more modeling ("I do"), more guided practice ("We do"), a different type of graphic organizer, or a sentence or writing frame.



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### Systematic Writing Instruction



- Allocate at least one hour a day to developing student writing.
- Explicitly teach handwriting, spelling, and syntax skills.
- Explicitly teach the writing process through the "I do," "We do," "You do" framework.
- Model and have students practice writing strategies for different purposes and audiences.
- Create a writing community in your classroom.



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## Remember

**“In our increasingly technology-mediated society, we can no longer afford to consider writing a skill for the privileged few. Writing is one of the primary ways that we persuade and inform, both socially and professionally ... The ability to communicate through [various] media has become a gatekeeper for full participation in economic and social life.”**

— Graham, 2013, p. 3




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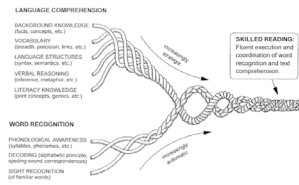
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## The Reading Rope

How do these instructional practices benefit English language learners, struggling students, and gifted students?



Scarborough, 2001




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## My Synthesis and Summary

Three to four **example activities and lessons** you want to use

Three to four **workstation ideas**

Two to three ideas you want to use with **struggling learners**

At least one scaffold you will provide to **English language learners** who need it

### Writing

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# Writing

Handouts

A graphic of a yellow pencil with a purple eraser and a sharp lead tip. The pencil is positioned horizontally, with the tip pointing to the left. The words "GRADES 4 & 5" are written in black, sans-serif font on the yellow body of the pencil.

# R

# READING

# TO LEARN

ACADEMIES

GRADE 5



## Quick-Writes for Teaching Writing

Reflect for one minute on your current writing instructional practices. Then, for two minutes, complete a quick-write to document those practices as they relate to each of the five areas of writing instruction listed below. Below the table, write one or two sentences to express how you feel about teaching writing.

Writing Instruction Area	Practices
Allocating time	
Explicitly teaching handwriting, spelling, and syntax	
Modeling and practicing the writing process	
Writing for a variety of purposes and audiences	
Monitoring writing progress	

**Teaching Writing Reflection:**



## **Recommendations From** ***Teaching Elementary School Students to be Effective Writers***

**Recommendation 1:**

**Provide daily time for students to write.**

**Recommendation 2:**

**Teach students to use the writing process for a variety of purposes.**

- Recommendation 2a:  
Teach students the writing process.
  - Teach students strategies for the various components of the writing process.
  - Gradually release writing responsibility to the student.
  - Guide students to select and use appropriate writing strategies.
  - Encourage students to be flexible in their use of the writing process components.
- Recommendation 2b:  
Teach students to write for a variety of purposes.
  - Help students understand the different purposes of writing.
  - Expand students' concept of audience.
  - Teach students to emulate the features of good writing.
  - Teach students techniques for writing effectively for different purposes.

**Recommendation 3:**

**Teach students to become fluent with handwriting, spelling, sentence construction, typing, and word processing.**

- Teach young writers how to hold a pencil and how to form letters fluently and efficiently.
- Teach students to spell words correctly.
- Teach students to construct sentences for fluency, meaning, and style.
- Teach students to type fluently and to use a word processor to compose.

**Recommendation 4:  
Create an engaged community of writers.**

- Participate as members of the community by writing and sharing writing with students.
- Give students writing choices.
- Encourage students to collaborate as writers.
- Provide students with opportunities to give and receive feedback throughout the writing process.
- Publish students' writing and extend the community beyond the classroom.

Adapted from Graham et al., 2012.

## Writing TEKS and Research-Based Recommendations

Use your English Language Arts and Reading TEKS Alignment chart to answer the questions.

### Allocating Daily Time

About what percentage of the grade 5 English Language Arts and Reading TEKS address the components of effective writing instruction (e.g., writing process, handwriting, conventions, spelling)?

- (a) 20 percent to 30 percent                      (c) 40 percent to 50 percent  
(b) 30 percent to 40 percent                      (d) 50 percent to 60 percent

What does your answer tell you about the time you should spend on teaching and having students practice writing as compared to teaching and having students practice reading?

### Teaching the Writing Process

Which steps of the writing process are students expected to learn about and practice in grade 5?

### Writing for a Variety of Purposes

What types of writing are students expected to learn about and practice in grades 3–6?

### Teaching Handwriting, Spelling, Sentence Construction, Typing, and Word Processing

In relation to handwriting, what should students be able to do by the end of fourth grade?

How many spelling expectations are in fifth grade?

What sentence types should students master by the end of fifth grade?

### **Creating a Community of Writers**

How often do the TEKS mention writing for an audience or reader? Highlight all uses of the words *audience* and *reader* across grades 3–6. In relation to which areas are these words mentioned?

Adapted from Graham et al., 2012.



## Integrating Writing Across the Curriculum

### Quick-Writes

Quick-writes are opportunities for students to write in different content areas, such as mathematics, science, and social studies. Quick writes can be read and discussed to monitor student progress and understanding.

Types of Quick-Writes	Example Prompts
<p><b>Previewing</b> Helps students and teachers determine prior knowledge</p>	<p>We are beginning a unit about energy. Write all the words you think of when you think of energy. You have one minute.</p> <p>Before we begin studying fractions, write two sentences describing what you already know about fractions.</p>
<p><b>Summarizing</b> Reflects knowledge and concepts learned during a lesson</p>	<p>We have been learning about force. Write a one-sentence definition of force.</p> <p>We have been discussing Harriet Tubman. Write a paragraph about why she should be considered an American hero.</p>
<p><b>Self-Assessing</b> Assesses and checks student understanding of important information</p>	<p>Today, we learned a lot of new information about musical instruments. Write one thing you are not sure you understand.</p> <p>Tell me in one or two sentences what the experiment taught you about magnetism.</p>

### In-Depth Writing Activities

Quick writes are just one type of writing activity to build into content area lessons. Here are a few other writing activities that help students process content area concepts more deeply.

- Silent conversations:** Like the “turn to a partner” activity, this strategy allows students to talk to one another about a question or concept but on paper (thus, silently), rather than orally. Students need paper or maybe even a dialogue journal to write and keep track of their conversations. To implement this strategy, stop a lesson and have students write a note to a fellow student about a question they have or a concept they are learning. After one to three minutes, have partners stop writing and swap notes. Then, give students another one to three minutes to read and respond silently to each other’s notes. Continue this note-writing and note-swapping process as many times as you see fit.
- Write around:** Similar to silent conversations, students write notes about what they are learning, but in this activity, students work in groups of three to five. Students write on a topic for one to three minutes until the teacher says, “Pass.” Then, students each pass their paper to the next person, who reads what the last person wrote, writes his or her initials in the margin, and begins writing until the teacher says, “Pass” again. The process continues until the teacher decides to stop the activity.

- **Double-column note-taking:** This writing strategy is similar to what is called “Cornell notes,” and it can be used during read-alouds, discussions, video watching, etc. Students first divide a piece of paper in half to create two columns and label each column. The first column is for students to write notes from the reading, discussion, or other lesson; the second is for students to respond or reflect on this information. For example, if the first column is labeled “Quotes From Video,” the second column might be labeled “My Thoughts” or “What It Means to Me.” As another example, the first column might be labeled “Addition Problem” and the second “My Solution.” Tell students what these notes will be used for. Will students use the notes to have a discussion after the lesson? Will they use the notes to write an essay? Will they use the notes later for some other purpose? Make sure to model how to fill in each column before students begin.
- **Nonstop write:** Stop during a lesson, display a prompt related to what students have been learning, and have students write as much as they can on the topic for three to five minutes nonstop. The focus is getting ideas down, not writing with correct punctuation or spelling. Tell students how you will use this writing. Will students use the writing to monitor their learning? Will students share the writing with a partner? Will you collect the writing to read?

### Content Journals and Learning Logs

A content journal is a place for students to record their questions, insight, confusion, and ideas about what they are learning. Journal entries are more extended than quick-writes.

Students can incorporate what they are learning and how they may use it. They can write scientific observations, results of experiments, descriptions of how to solve mathematics problems, plans for reports, or responses to questions that the class has brainstormed. Some students include drawings, charts, graphs, and time lines.

Students can choose a subtopic connected to the content, or they can respond to assigned topics from the teacher. Students can write in journals in the beginning or at the end of a lesson. Students can also write brief comments or pose questions during reading or a lesson.

Examples of journal entries in mathematics include the following:

- Creating an anchor chart to show the relationship between fractions and decimals
- Writing a tip to help students work division problems
- Writing a paragraph using mathematics terms from a content word wall

Adapted from Cunningham, 2002; Daniels, Zemelman, & Steineke, 2007; Moore, Moore, Cunningham, & Cunningham, 2010.



## Silent Conversation (Long Division)

Solve:  $598 \div 9 = \underline{\quad}$

<b>Step 1 Reasoning and Response:</b>	<b>Step 1:</b>
<b>Step 2 Reasoning and Response:</b>	<b>Step 2:</b>
<b>Step 3 Reasoning and Response:</b>	<b>Step 3:</b>
<b>Step 4 Reasoning and Response:</b>	<b>Step 4:</b>
<b>Step 5 Reasoning and Response:</b>	<b>Step 5:</b>

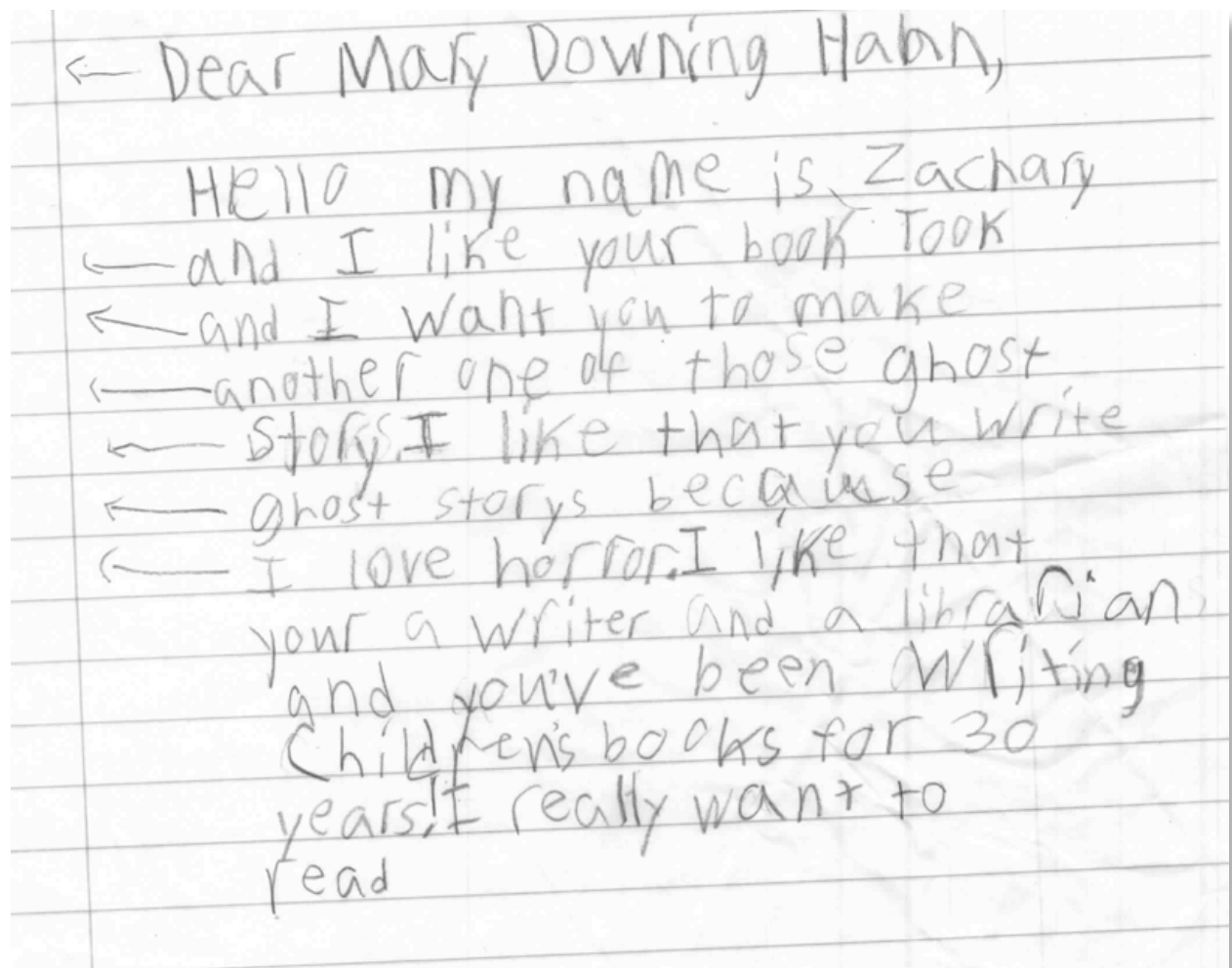


## Conversación silenciosa (División larga)

Resuelve:  $598 \div 9 = \underline{\quad}$

<b>1er paso—Razonamiento y respuesta:</b>	<b>1er paso:</b>
<b>2do paso—Razonamiento y respuesta:</b>	<b>2do paso:</b>
<b>3er paso—Razonamiento y respuesta:</b>	<b>3er paso:</b>
<b>4to paso—Razonamiento y respuesta:</b>	<b>4to paso:</b>
<b>5to paso—Razonamiento y respuesta:</b>	<b>5to paso:</b>

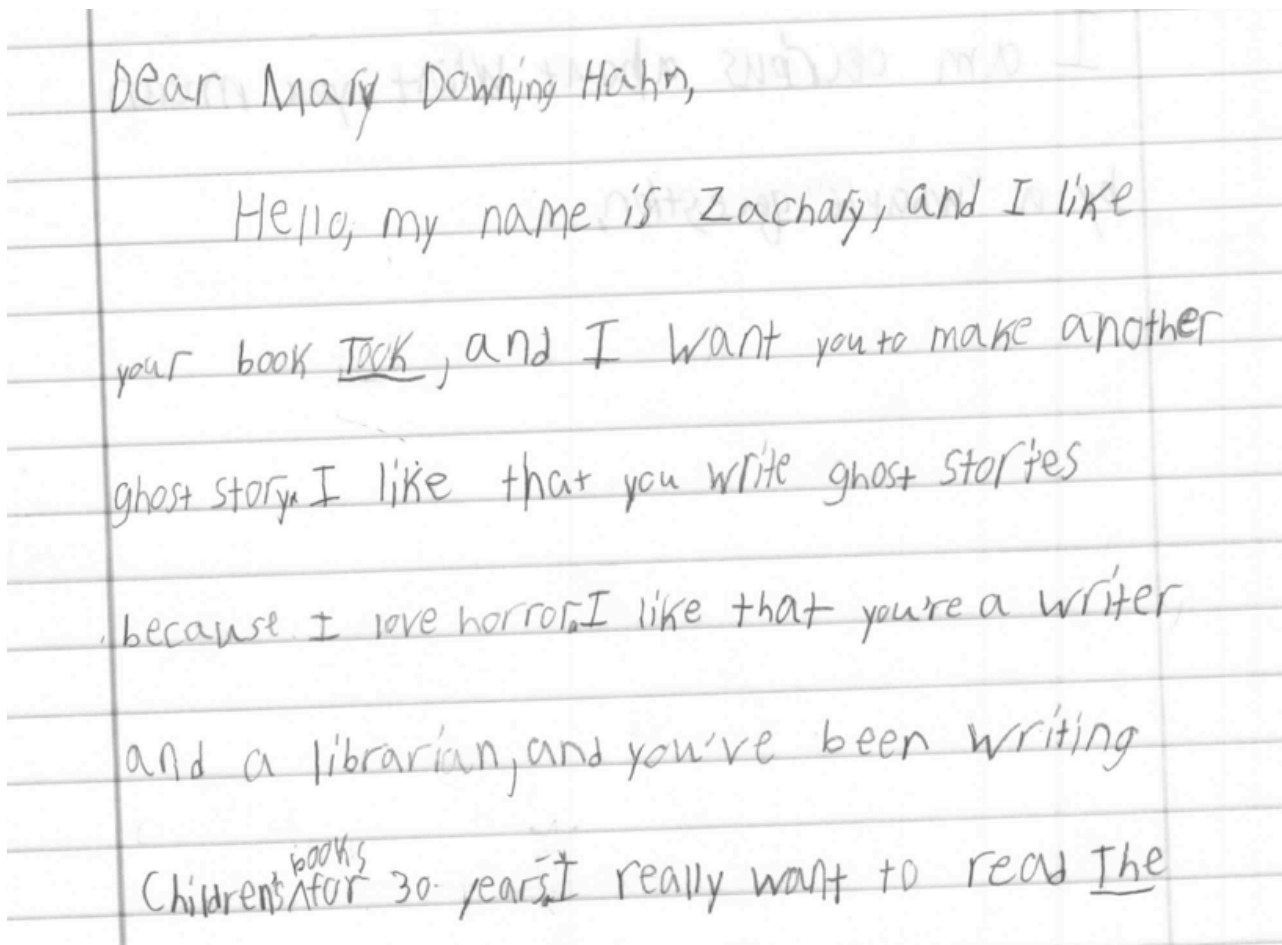
## The Presentation Effect: Handwriting Samples



Does it meet the handwriting expectations in the English Language Arts Reading TEKS? Circle YES or NO.

Writes from left to right?	YES	NO	Puts spaces between words?	YES	NO
Writes from top to bottom?	YES	NO	Puts spaces between sentences?	YES	NO
Writes legibly in script or cursive?	YES	NO	Leaves appropriate margins?	YES	NO

What does this writing sample tell you about this student as a writer? Would you say he is a struggling writer?



Does it meet the handwriting expectations in the English Language Arts Reading TEKS? Circle YES or NO.

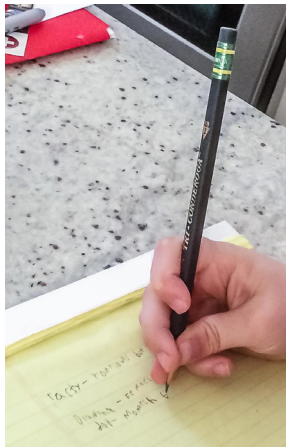
Writes from left to right?	YES	NO	Puts spaces between words?	YES	NO
Writes from top to bottom?	YES	NO	Puts spaces between sentences?	YES	NO
Writes legibly in script or cursive?	YES	NO	Leaves appropriate margins?	YES	NO

The same student wrote both of these samples. Does your opinion of his writing ability change based on the second version?

NOTE: Both samples are rough drafts. After writing the first one, the student conferenced with the teacher. She told him that even though it was a rough draft, he should follow conventions they had been taught. She reminded him about margins, double-spacing, and writing in his best handwriting. She asked him to rewrite the draft. The second one is the rewritten draft.



## Guidelines for Teaching Handwriting



### 1. Show students how to hold a pencil.

Students should learn to hold a pencil comfortably between their thumb and forefinger with it resting on their middle finger.

Make sure to form letters the same way that students should form them. Sometimes, we have developed our own inefficient methods for writing letters, and we do not want to transfer these bad habits to our students' writing.

Do not allow students to continue to grip their pencil incorrectly. The picture on the left shows what happens when teachers do not take the time to correct a student's pencil grip. This student is in third grade. Poor pencil grips lead to illegible handwriting and fatigue.

### 2. Model efficient and legible letter formation.

Students need to see how each letter is written. Correct letter formation allows students to write both legibly and fluently.

Model correct letter formation on the board or document camera. Form letters the same way that students should form them. Sometimes, we have developed our own inefficient methods for writing letters, and we do not want to transfer these bad habits to our students' writing.

### 3. Provide multiple opportunities for students to practice effective letter formation.

Students should practice writing their letters both out of context and within the context of writing words and sentences.

Have students say the name of the letter before they write it. As they make progress, have students write groups of letters (e.g., two to five letters). Have students say the letter names before they write them.

During this practice, monitor students' pencil grip and letter formation closely. Provide immediate feedback to students when you see incorrect letter formation. Do not allow bad habits to form.

Make sure that students practice both uppercase and lowercase letter formation. Lowercase letters are much more prevalent in our writing system than uppercase letters, yet students often get more practice with uppercase letters.

Once students have learned how to correctly form a letter, they should practice writing this letter multiple times every day. Once students have learned the entire alphabet, they should practice writing it, especially the lowercase version, at least once a day.

**4. Use scaffolds, such as letters with numbered arrows showing the order and direction of strokes.**

Each student should have a desk plate with letters that have numbered arrows showing the order and direction of strokes.

Use handwriting paper with a dashed line in the middle. This paper helps students see where to begin and end the formation of certain letters, especially lowercase ones.

You can create handwriting worksheets with both of these elements for free at this website:  
[www.handwritingworksheets.com](http://www.handwritingworksheets.com)

**5. Have students practice writing letters from memory.**

Students should not only copy letters, words, and sentences, but also practice writing them from memory.

For example, show students the letter with the arrows. Then, cover it and have them write the letter from memory.

Gradually increase the amount of time the letter is covered before students are allowed to write it.

**6. Provide handwriting fluency practice to build students' automaticity.**

Just like other skills, students need to build automaticity with handwriting.

A simple activity is having students copy a sentence with specific letters in it repeatedly for a certain time period (e.g., three minutes). Afterward, they can count the number of letters they wrote. Students can do this activity with the same sentence three or four times in a week and compare or even graph their number of letters to see their improvement.

**7. Practice handwriting in short sessions.**

Like other motor skills, it's good to practice handwriting in brief, distributed sessions (e.g., practicing a letter five or six times).

Have students practice handwriting in both the whole group and teacher-led small groups so you can ensure correct pencil grip and letter formation and provide immediate feedback.

Adapted from Berninger et al., 1997; Berninger et al., 2006; Denton, Cope, & Moser, 2006; Graham et al., 2012; Graham, Harris, & Fink, 2000; Graham & Weintraub, 1996.

# Sentence Activities for Building Syntactic Knowledge

## Model Sentences

Use model sentences to teach specific syntactic elements such as parts of speech, punctuation, or capitalization. You can also use model sentences to teach more sophisticated linguistic elements such as rhyme, alliteration, or sensory language.

Find model sentences in texts that you or your students are reading or writing. Teach your students to become sentence detectives. In planning to teach a convention, find it in your own or your students' reading or writing. Show the sentence and talk about it. Ask students to analyze its interesting features. Scaffold students in discussing how these features relate to meaning.

Next, to extend this knowledge, have students find sentences with similar syntactic patterns. For example, if you are teaching exclamation marks, have students watch for exclamation marks in texts that they're reading or that you're reading aloud to them. When you find a sentence that fits the pattern, write it on a sentence strip. Collect sentences on a model sentence wall that you and students can add to and use.

Teach students to correct errors in sentences. Change one feature that you've taught in a model sentence (e.g., change a period to a question mark). Then discuss how the change affects meaning.

We can use the Spanish term "oraciones modelo" to teach this concept and implement this activity in the bilingual classroom.

## Sentence Anagrams

Segment a sentence into single words and have students arrange the words to make a complete sentence. Avoid capitalizing any of the words or including any punctuation, so that students can add these elements after they build the sentence.

HINT: Put the words on individual note cards for students to manipulate. As an additional scaffold, write words from different parts of speech in different colors (e.g., nouns red, verbs blue).

We can use the Spanish translation "anagramas de oraciones" when practicing this activity in the bilingual classroom..

## Expanding or Elaborating Sentences

Start with an original sentence. Have students add words, phrases, and clauses to provide more details and expand the sentence.

### Guidelines

Have students identify the subject and predicate in the sentence.

Have students answer questions related to the predicate.

- Did what...?

- How...?
- When...?
- Where...?
- Why...?

Have students answer questions related to the subject.

- Who or what...?
- Which...?
- What kind of...?

Use the responses to these questions to expand on their original sentence.

### Sample Routine 1

1. Write phrases on index cards that answer the questions *who* (or *what*), *did what*, *when*, *where*, and *why*. Use different-colored cards for each type of phrase. See page 3 of this handout for examples.
2. Place students in small groups.
3. Give each group a set of cards that contains the different types of phrases.
4. Have the group arrange the phrases into complete sentences.
5. Ask students to identify the type of phrase on each card.

OPTIONAL ACTIVITY: Put all the phrases on white index cards. Have students sort the phrases into categories: *who* (or *what*), *did what*, *when*, *where*, and *why*. Have students build sentences using one phrase from each category.

### Sample Routine 2

1. Write the original sentence on a sentence strip and put it in a pocket chart.
2. Model how to fill out the chart on page 4 of this handout for the sentence.
3. Transfer your responses in the chart to sentence strips and put them in the pocket chart.
4. Have students help you move the sentence strips around the original sentence to come up with a more detailed sentence.
5. Place students in small groups.
6. Give the groups another sentence or have them come up with their own original sentence.
7. Have students fill out the chart on page 4.

8. Have students transfer their responses on the chart to sentence strips.
9. Students can then move the sentence strips around the original sentence to come up with a more detailed sentence.
10. Have each group share their expanded sentence.

### Example Phrases and Key Words

Who or What?	Did What?	When?	Where?	Why?
one small square	has been spinning slowly	in 1885	on the mountains	because...
the rocky region	posed a problem	throughout the day	in the beaker	in order to...
a special citizen	was drawn with care	yesterday afternoon	at the center	so...
many thick, human cheek cells	read a line plot	after the election	near the edge	since...
expanded forms	form clouds	during the process	through the Arctic waters	unless...
distribution maps	clearly features the formations	for weeks and weeks	under the microscope	if not agreed upon
tiny droplets of condensed water	would change the way of life	at the last moment	among the possible solutions	if conditions are right
ordered pairs	write the division sentence	as time ran out	across the rocky terrain	
various trade agreements	is greater than the circumference	at approximately 8:40	beneath the surface	
the conscientious student	slowly carries messages	ahead of today	between the points	
		while calculating		
		later		
		before		

## Sentence Expansion

ORIGINAL Sentence	
<b>Expand the Predicate</b>	
How?	
When?	
Where?	
Why?	
<b>Expand the Subject</b>	
Who or what?	
Which?	
What kind of?	
FINAL Sentence	

Adapted from Anderson, 2005, 2007; Greene, 2000; Moats & Hennessy, 2010; Saddler, 2009, 2012.

## Expandiendo oraciones

Empiece con la oración original. Pida a los estudiantes que añadan palabras, frases, o cláusulas para dar más detalles y expandir la oración.

### Reglas generales:

Pida a los estudiantes que identifiquen el sujeto y el predicado.

Pida a los estudiantes que contesten las preguntas relacionadas al predicado.

- ¿Qué le pasó a....?
- ¿Cómo...?
- ¿Cuándo...?
- ¿Dónde...?
- ¿Por qué...?

Pida a los estudiantes que contesten las preguntas relacionadas al sujeto.

- ¿Quién o qué?
- ¿Cuál...?
- ¿Qué clase de...?

Utilice las respuestas a estas preguntas para agrandar o ampliar la oración original.

### Ejemplo de rutina 1

1. Escriba en tarjetas frases que contesten las preguntas: *quién o qué, qué hizo, cuándo, dónde, y por qué*. Utilice diferentes colores de tarjetas para cada frase.
2. Organice a los alumnos en pequeños grupos.
3. Entregue a cada grupo de estudiantes un grupo de tarjetas que contenga diferentes tipos de frases.
4. Pida al grupo que organice las frases en oraciones completas.
5. Después pida a los estudiantes que identifiquen el tipo de frase en cada tarjeta.

**Actividad opcional:** Ponga todas las frases en tarjetas blancas. Pida a los estudiantes que categoricen las tarjetas dependiendo de que tipo de frase es: *quién o qué, qué hizo, cuándo, dónde, y por qué*. Pida a los estudiantes que formen oraciones, utilizando una frase de cada categoría.

### Ejemplo de rutina 2

1. Escriba la oración original en una tarjeta larga para oraciones y colóquela en un tablero con bolsillos.

2. Demuestre cómo completar la tabla que se presenta más adelante para esta oración.
3. Transfiera sus respuestas a tarjetas largas y colóquelas en el tablero con bolsillos.
4. Pida a los estudiantes que le ayuden a mover las tarjetas largas alrededor de la oración original para crear una oración con más detalles.
5. Organice a los alumnos en pequeños grupos.
6. Entregue a los grupos otra oración o pídale que escriban ellos su propia oración original.
7. Pida a los estudiantes que completen la tabla presentada.
8. Pida a los estudiantes que transfieran sus respuestas de la tabla a tarjetas largas.
9. Los estudiantes pueden poner las tarjetas largas alrededor de la oración original para crear una oración con más detallada.
10. Pida que cada grupo comparta su nueva oración.

### Ejemplos de frases y palabras clave

Qué o quién	Qué hizo	Cuándo	Dónde	Por qué
el discurso	cabalgó	durante todo el día	en la plaza principal	porque...
pequeñas gotas de agua	siguen desapareciendo	a la media noche	bajo el microscopio	para...
los animales en peligro de extinción	forman nubes se abrió al público	durante los últimos años el mes pasado	en África en Nueva York	debido... con motivo de... sin embargo...
la princesa	fue escuchado	a las 9:30 am	hasta la cueva	
la exhibición				



## The Writing Process

Writing Stage	Procedures
<p><b>Planning</b></p> <ul style="list-style-type: none"> <li>Selecting topics, generating ideas, and organizing ideas and related concepts to write about</li> <li>Determining purpose, audience, and writing form</li> </ul>	<ul style="list-style-type: none"> <li>Think</li> <li>Brainstorm</li> <li>Create webs or maps of ideas</li> <li>Read related information</li> <li>List ideas</li> <li>Make and organize notes</li> <li>Outline important points to include</li> <li>Set goals for writing</li> </ul>
<p><b>Drafting</b></p> <ul style="list-style-type: none"> <li>Putting planning ideas into writing</li> <li>Reading and rereading to determine whether writing makes sense</li> <li>Conferencing with teacher and peers to discuss and review writing</li> </ul>	<ul style="list-style-type: none"> <li>Have writing materials ready</li> <li>Get ideas down</li> <li>Concentrate on meaning and content</li> <li>Skip lines and write on one side of page</li> <li>Circle unfamiliar words</li> <li>Label: "Work in Progress"</li> <li>Follow planning organizer</li> <li>Remember that first drafts are not perfect</li> </ul>
<p><b>Revising</b></p> <ul style="list-style-type: none"> <li>Making content changes discussed during conferences</li> <li>Changing text to clarify or enhance meaning</li> </ul>	<ul style="list-style-type: none"> <li>Conference with peer and/or teacher</li> <li>Reread, reword, rewrite for clearer meaning</li> <li>Refine word choice and sentence structure</li> <li>Use self-revising checklist</li> </ul>
<p><b>Editing</b></p> <ul style="list-style-type: none"> <li>Correcting punctuation, capitalization, grammar, and spelling</li> <li>Conferencing with teacher or peer to proofread and edit</li> </ul>	<ul style="list-style-type: none"> <li>Reread</li> <li>Proofread</li> <li>Check spelling, capitalization, punctuation, and grammar</li> <li>Use peer-editing and/or self-editing checklists</li> </ul>
<p><b>Sharing or publishing</b></p> <ul style="list-style-type: none"> <li>Preparing and sharing writing on a regular basis</li> <li>Celebrating accomplishments</li> </ul>	<ul style="list-style-type: none"> <li>Display for others to read in class and in school</li> <li>Read work to others</li> <li>Write to others (e.g., pen pals)</li> <li>Make own books</li> <li>Write for class newsletter, local newspaper, or children's magazines</li> <li>Write reports or plays to read to class</li> </ul>

Adapted from Bos & Vaughn, 2002; Bromley, 1998; Cunningham & Allington, 1999; Graham et al., 2012; Gunning, 2002.

## El proceso de escritura

Etapa	Procedimientos
<p><b>Planear</b></p> <ul style="list-style-type: none"> <li>• Seleccionar temas, generar ideas y organizar ideas y conceptos relacionados al tema del escrito</li> <li>• Determinar el propósito, la audiencia, y el tipo de texto a escribir</li> </ul>	<ul style="list-style-type: none"> <li>• Pensar</li> <li>• Realizar una lluvia de ideas</li> <li>• Crear mapas y listados de ideas</li> <li>• Leer información relevante al tema</li> <li>• Tomar y organizar notas</li> <li>• Identificar importantes puntos para escribir</li> <li>• Establecer objetivos para el escrito</li> </ul>
<p><b>Escribir un borrador</b></p> <ul style="list-style-type: none"> <li>• Poner las ideas por escrito</li> <li>• Leer y volver a leer para determinar si el escrito tiene sentido</li> <li>• Realizar una conferencia con el maestro/a o con compañeros para revisar el escrito</li> </ul>	<ul style="list-style-type: none"> <li>• Tener materiales para escribir listos</li> <li>• Escribir las ideas</li> <li>• Concentrarse en el significado y el contenido del escrito</li> <li>• Saltar un renglón al escribir y escribir solo en un lado de la hoja</li> <li>• Circular palabras desconocidas</li> <li>• Marcar el escrito como “En proceso”</li> <li>• Utilizar el organizador gráfico utilizado para la planeación</li> </ul>
<p><b>Revisar</b></p> <ul style="list-style-type: none"> <li>• Cambiar el contenido del texto escrito de acuerdo a la discusión anterior (la conferencia)</li> <li>• Modificar el escrito para aclarar o mejorar el significado</li> </ul>	<ul style="list-style-type: none"> <li>• Releer y volver a escribir para aclarar significado.</li> <li>• Utilizar una lista de control para la auto-revisión</li> <li>• Realizar otra conferencia para revisar el escrito si es necesario</li> </ul>
<p><b>Editar</b></p> <ul style="list-style-type: none"> <li>• Corregir la puntuación, la gramática y la ortografía</li> <li>• Realizar una conferencia con la maestra o compañero para buscar errores y corregirlos</li> </ul>	<ul style="list-style-type: none"> <li>• Volver a leer</li> <li>• Buscar errores y revisar el escrito</li> <li>• Revisar y corregir ortografía, puntuación, uso de mayúsculas y gramática</li> <li>• Utilizar listas de control para auto-editar el escrito y listas de control para que otros editen</li> </ul>
<p><b>Publicar</b></p> <ul style="list-style-type: none"> <li>• Preparar el texto escrito para compartir con los demás regularmente</li> <li>• Celebrar los logros de escritura</li> </ul>	<ul style="list-style-type: none"> <li>• Exhibir los escritos para que otros los puedan leer en el salón y en la escuela</li> <li>• Leer el trabajo a otros</li> <li>• Escribir cartas, notas a otros</li> <li>• Escribir sus propios libros</li> <li>• Escribir para el boletín informativo del salón o de la escuela, para el periódico local o para revistas para niños</li> <li>• Escribir reportes u obras de teatro para el salón</li> </ul>

Adapted from Bos & Vaughn, 2002; Bromley, 1998; Cunningham & Allington, 1999; Graham et al., 2012; Gunning, 2002.

## Ideas for Supporting Student Planning

### Create a Supportive Planning Environment

- Allow students to take risks with their writing.
- Be enthusiastic about planning for writing.
- Allow students to set up their own writing space.
- Provide choice in students' writing topics.
- Have students help and provide feedback to one another during the planning process.
- Have students share their works in progress with one another.

### Provide Planning Activities

- Have students gather information on the topic from multiple sources.
- Have students brainstorm everything they know or want to know about a topic.
- Use graphic organizers to organize information before writing.
- Generate questions to answer or to focus discussion and planning.



### Use Inquiry to Engage Students

- Examine objects for certain characteristics to describe, compare, or contrast.
- Conduct experiments and use the findings as the basis for writing.
- Observe certain phenomena to write about.
- Explore another person's perspective to derive a narrative or expository text.

### Teach Planning Strategies Explicitly

- Model and scaffold strategy use until students can apply the strategies on their own.
- Make strategy learning an interactive process among the teacher and students.
- Support students in gaining the knowledge and skills necessary to implement strategies effectively.
- Differentiate instruction in strategy use to meet students' various needs.
- Understand that some students need more time to master a strategy than other students.
- Motivate students to continue to use strategies consistently on their own.
- Teach students how to self-regulate when using a strategy (e.g., monitor their use of the strategy, develop an awareness of the difficulties in using the strategy).
- Help students to use a strategy flexibly by understanding when, where, and why the strategy is most helpful.

## Planning Conference Guide

<p><b>I am the Writer</b></p>  <p>I have bright ideas!</p>	<p><b>I am the Partner</b></p>  <p>I help iron out those ideas!</p>
<p><b>Planning for My Purpose</b></p> <p>Explain your purpose for writing.</p> <p>Answer any questions your partner asks.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Purpose</b></p> <p>Decide whether the writer has a clear purpose for writing.</p> <p>Suggest a possible purpose and help the writer make changes if necessary.</p>
<p><b>Planning for My Audience</b></p> <p>Describe your audience.</p> <p>Answer any questions your partner asks.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Audience</b></p> <p>Decide whether the writer really understands the audience.</p> <p>Suggest possible audiences and new audience characteristics.</p>
<p><b>Planning for My Content</b></p> <p>Explain your main ideas to your partner.</p> <p>Describe how you plan to elaborate on each main idea.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Content</b></p> <p>Listen as the writer shares the ideas.</p> <p>Decide whether the ideas make sense.</p> <p>Suggest new ways to elaborate.</p>
<p><b>Planning for My Form</b></p> <p>Share your organization plan with your partner.</p> <p>Answer any questions your partner asks.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Form</b></p> <p>Look and listen as the writer describes the plan.</p> <p>Decide whether the form is clear and fits the writing purpose.</p> <p>Suggest new ways to organize.</p>

## Guía para la conferencia de planeación

<p style="text-align: center;"><b>Yo soy el escritor</b></p> <div style="text-align: center;">  </div> <p style="text-align: center;">¡Tengo ideas brillantes!</p>	<p style="text-align: center;"><b>Yo soy la pareja</b></p> <div style="text-align: center;">  </div> <p style="text-align: center;">¡Yo ayudo a mejorar esas ideas!</p>
<p><b>Planear el objetivo</b></p> <p>Explica tu objetivo o propósito para escribir</p> <p>Contesta las preguntas que tu pareja tenga.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear el objetivo</b></p> <p>Decide si el escritor tiene un objetivo claro para escribir.</p> <p>Sugiere un posible objetivo y ayuda al escritor a hacer cambios si es necesario.</p>
<p><b>Planear para mi audiencia</b></p> <p>Describe tu audiencia.</p> <p>Contesta las preguntas que tu pareja tenga.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear para la audiencia</b></p> <p>Decide si el escritor realmente entiende la audiencia a la que se dirige su texto.</p> <p>Sugiere diferentes audiencias y las características de nuevas audiencias si es necesario.</p>
<p><b>Planear el contenido</b></p> <p>Explica las ideas principales a tu pareja.</p> <p>Describe cómo piensas desarrollar cada idea principal.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear el contenido</b></p> <p>Escucha cuando el escritor te explique las ideas.</p> <p>Decide si las ideas tienen sentido.</p> <p>Sugiere nuevas maneras para desarrollar las ideas.</p>
<p><b>Planear la estructura del texto</b></p> <p>Explica la organización de tu texto a tu pareja.</p> <p>Contesta las preguntas que tu pareja tenga.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear la estructura del texto</b></p> <p>Observa y escucha mientras el escritor te describe la organización de su texto.</p> <p>Decide si la estructura del texto está clara y corresponde al objetivo para escribir.</p> <p>Sugiere nuevas maneras para organizar el texto.</p>



## Teaching Revising Strategies

### Set clear, meaningful goals for writing tasks.

Make sure that students understand their purpose for writing and the audience.

To make a writing task more meaningful, have students focus on writing for a specific audience.

For students to revise successfully, they must compare the text they've written to the text they intended to write. Having such intentions implies having specific goals for a piece of writing.

### Ensure that students receive feedback on their writing from you and their peers.

Conference with students about their writing to provide individual feedback.

### ENGLISH

Ideas for Complimenting Writing	Questions and Suggestions to Improve Writing
The beginning of your paper is effective because...	Could you add a sentence at the beginning to get the reader's attention?
This part pulls the reader in because...	I got confused in the part about...
You explained this effectively by...	Could you add an example to show...?
The order you used in this paper works because...	Your paper might make more sense if you rearranged...
You used several details to describe _____, including...	Could you add more information about...?
The dialogue in this story makes it more interesting.	You might add dialogue here to...
Your use of the word _____ works well here because...	Could you use a different word for _____ because...
The facts you chose work well because...	You could leave this part out because...
This example was a good choice because...	Is there an example you could use to illustrate...?
The ending of your paper is effective because...	You might add one more sentence at the end to...
Your [story/essay] made me [feel/think]...	There's quite a bit of repetition at this part. How can we fix that?

## SPANISH

Ideas para elogiar el texto	Preguntas y sugerencias para mejorar el texto
El inicio de tu texto es efectivo porque...	¿Podrías añadir una oración al principio del texto que capture la atención del lector?
Esta parte captura la atención del lector porque...	Me confundí en la parte sobre...
Tú explicaste este punto efectivamente porque...	¿Podrías añadir un ejemplo para mostrar o explicar ...?
El orden de tus ideas en este texto funciona porque ...	Tu texto podría tener más sentido si tú reorganizaras...
Utilizaste varios detalles para describir _____ incluyendo....	¿Podrías añadir más información sobre...?
El diálogo que escribiste en esta historia la hace más interesante.	Podrías añadir diálogo aquí para...
La palabra _____ funciona bien en esta parte porque...	¿Podrías añadir una palabra diferente a _____ para...?
Los hechos que escogiste funcionan bien porque...	Podrías eliminar esa parte porque....
Poner este ejemplo fue una buena decisión porque...	¿Puedes utilizar un ejemplo para explicar esta parte?
El final de tu texto es efectivo porque...	Podrías añadir una oración extra al final del texto para ...
Tu historia o texto me hace sentir o pensar...	Repites la misma idea en esta parte. ¿Cómo podemos arreglar esto?

Allow students to discuss each other's writing. Research shows that students learn from revising others' writing and from receiving feedback from their fellow writers.

When students peer revise, provide specific criteria to evaluate each other's writing. Using a rubric with these criteria may be helpful. (See the next point.)



**Teach how to use specific criteria to evaluate writing and how to revise based on those criteria.**

Revision requires students to evaluate their own writing, which is difficult. Giving students specific evaluation criteria supports this process.

Model how to use evaluation criteria by displaying texts with particular types of problems and discussing how to apply the criteria to revise each text.

Evaluation criteria may be specific to a particular genre, or they could apply more generally across genres. For example, criteria specific to expository writing might include, “Is the thesis clearly stated?” or “Are there at least two clear reasons supporting the thesis?” Specific criteria that could apply across genres include, “Did I use good transition words?” or “Is anything confusing?”

Provide rubrics with specific criteria for students to use when revising others’ or their own writing. See examples on the next two pages.

**ENGLISH****Sample rubric for narrative writing**

Score each question:			
	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is the place where the story takes place clear?	1	2	3
Is the time when the story takes place clear?	1	2	3
Is the main character clearly described?	1	2	3
Are other characters clearly described?	1	2	3
Is there a clear beginning of the story?	1	2	3
Is there a clear middle of the story?	1	2	3
Is there a clear ending to the story?	1	2	3
Is my story entertaining to read?	1	2	3

**Sample rubric for expository writing**

Score each question:			
	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is the thesis clearly stated?	1	2	3
Are there at least two clear reasons supporting the thesis?	1	2	3
For each reason, are specific evidence or examples provided?	1	2	3
Is there a clear conclusion that restates the thesis in a different way?	1	2	3
Is there repetition?	1	2	3
Is there anything in my essay that doesn't fit with my thesis?	1	2	3
Does my essay provide a unique perspective on the topic?	1	2	3

**Sample rubric for persuasive writing**

Score each question:	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is the position clearly stated?	1	2	3
Are there at least two clear reasons supporting the position?	1	2	3
For each reason, are specific evidence or examples provided?	1	2	3
Is the opposing position clearly stated?	1	2	3
Is the opposing position clearly refuted?	1	2	3
Is there a clear conclusion that restates the position in a different way?	1	2	3
Is there repetition?	1	2	3
Does anything in my essay not fit with my position?	1	2	3
Is my essay persuasive?	1	2	3

**Sample rubric to apply across genres**

Score each question:	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is anything confusing?	1	2	3
Is there repetition?	1	2	3
Does anything in my writing not fit?	1	2	3
Are there gaps where I need to add more information or details?	1	2	3
Does my beginning draw in the reader?	1	2	3
Do I wrap up my writing effectively?	1	2	3
Did I use good transition words?	1	2	3
Do my ideas flow from one sentence to the next?	1	2	3

**SPANISH****Ejemplo de rúbrica con criterios específicos para analizar textos narrativos**

Puntuación para cada enunciado:                    1 = Necesita revisión    2 = Bien    3 = Excelente			
Criterios	Puntuación		
El lugar donde la historia tiene lugar esta claramente descrito.	1	2	3
El tiempo cuando la historia tiene lugar está claramente descrito.	1	2	3
El personaje principal está claramente descrito.	1	2	3
Los otros personajes también están claramente descritos.	1	2	3
Hay un principio claro en la historia.	1	2	3
Hay una parte media clara en la historia.	1	2	3
Hay un final claro en la historia.	1	2	3
La historia entretiene al lector.	1	2	3

**Ejemplo de rúbrica con criterios específicos para analizar textos expositivos**

Puntuación para cada enunciado:                    1 = Necesita revisión    2 = Bien    3 = Excelente			
Criterios	Puntuación		
La tesis está claramente enunciada.	1	2	3
Hay por lo menos dos razones claras que apoyan la tesis.	1	2	3
Para cada razón, hay evidencia específica o ejemplos dados.	1	2	3
Hay una conclusión clara que exponga la tesis de nuevo pero en una manera diferente.	1	2	3
Repetición de ideas – si la hay—benefician al texto.	1	2	3
Toda la información en el texto concuerda con la tesis.	1	2	3
Mi texto proporciona una perspectiva única sobre el tema.	1	2	3

**Ejemplo de rúbrica con criterios específicos para analizar textos persuasivos**

Puntuación para cada enunciado:				1 = Necesita revisión	2 = Bien	3 = Excelente
Criterios			Puntuación			
La posición a persuadir está claramente expuesta.			1	2	3	
Hay por lo menos dos razones claras que apoyan la posición.			1	2	3	
Para cada razón, hay evidencia específica o ejemplos dados.			1	2	3	
La posición opuesta está claramente expuesta.			1	2	3	
La posición opuesta está claramente refutada.			1	2	3	
Hay una conclusión clara que exponga la posición de nuevo pero en una manera diferente.			1	2	3	
Repetición de ideas – si la hay—benefician al texto.			1	2	3	
Toda la información en el texto concuerda con la tesis.			1	2	3	
Mi texto es persuasivo.			1	2	3	

**Ejemplo de rúbrica con criterios específicos que se puede aplicar a varios géneros**

Puntuación para cada enunciado:				1 = Necesita revisión	2 = Bien	3 = Excelente
Criterios			Puntuación			
Toda la información está presentada claramente.			1	2	3	
Repetición de ideas – si la hay—benefician al texto.			1	2	3	
Toda la información en mi texto corresponde con mi tema y mi objetivo.			1	2	3	
Toda la información o detalles necesarios están presentes en el texto.			1	2	3	
El inicio del texto captura la atención del lector.			1	2	3	
El texto termina con una conclusión efectiva.			1	2	3	
Utilice palabras de enlace correctamente.			1	2	3	
Las ideas fluyen de una oración a la otra correctamente.			1	2	3	

**Integrate instruction in critical reading with evaluation and revision instruction.**

Critical reading and revising writing are similar. They both require the reader to evaluate writing and identify comprehension problems.

**Allow students to word process their writing when possible.**

Word processing alone does not necessarily improve students' revising abilities; however, allowing students to word process their writing can simplify the physical act of revising.

Word processing may motivate students to revise by removing a major revising deterrent—having to recopy a piece of writing by hand.

**Explicitly teach specific revision strategies.**

Teach and have students practice syntax revision techniques like sentence expansion for adding details and sentence combining for removing repetition and creating different types of sentences.

Research demonstrates that teaching students a specific strategy for revision can improve both their revising abilities and overall writing quality.

Research-based revision strategies include a combination of peer interaction, specific evaluation criteria, and self-regulation.

Sample revision strategy:

R = Read your essay aloud. Highlight where you think changes need to be made and ask yourself whether you need more ideas. (Use a star to show where you will add something.)

E = Evaluate the problems. Use the evaluation criteria.

V = Verbalize what you will do to fix the problems.

I = Implement the changes.

S = Self-check the one or two goals you set for yourself. Make other revisions based on these goals.

E = End by rereading and making any additional changes.

Adapted from Harris, Graham, Mason, & Friedlander, 2008; MacArthur, 2013; Saddler, 2012; Saddler & Graham, 2005.

## Editing Tools

### Self-Editing Checklist

	Yes	No	Edits Made
Does each sentence start with a capital letter?			
Does each proper noun (person's name, month, day, title, language, race, nationality, organization) start with a capital letter?			
Does each sentence end with a period, exclamation point, or question mark?			
Do possessive nouns and contractions have apostrophes?			
Do my subjects and verbs match? Does each sentence sound right?			
Did I use a dictionary and/or thesaurus to check my spelling?			
Did I circle words I think are misspelled?			
Do I have commas in the correct places (in lists, dates, and compound sentences)?			
Do I have quotation marks around dialogue?			

### Partner Editing Checklist

	Yes	No	Edits Made
Did my partner start each sentence with a capital letter?			
Did my partner start each proper noun (person's name, month, day, title, language, race, nationality, organization) with a capital letter?			
Did my partner end each sentence with a period, exclamation point, or question mark?			
Did my partner use apostrophes in each possessive noun and contraction?			
Did my partner match the subjects and verbs? Does each sentence sound right?			
Did my partner use a dictionary and/or thesaurus to check spelling?			
Did my partner circle words that may be misspelled?			
Did my partner put commas in the correct places (in lists, dates, and compound sentences)?			
Did my partner put quotation marks around dialogue?			



## Self-Proofreading Checklist

### Did I remember?

- Capitalization
- Punctuation
- Correct spelling
- Margins
- Indentation
- Neatness
- Complete sentences
- Beginning and ending of sentences or paragraphs
- Sentences in order

## Peer Editing Checklist

Author: \_\_\_\_\_

Editor: \_\_\_\_\_

	Yes	No
All sentences begin with a capital letter.		
Proper nouns are capitalized.		
All sentences end with a punctuation mark (period, question mark, exclamation point).		
All words that need apostrophes have them.		
All sentences are complete sentences.		
All of the words that might be misspelled are circled.		
All sentences that need commas have them.		
All dialogue has quotations marks around it.		

Adapted from Areglado & Dill, 1997; Bromley, 1998.

## Herramientas para editar textos

### Lista de control para auto-editar

	Si	No	Cambios hechos
Cada oración empieza con mayúscula.			
Cada sustantivo propio (nombres y apellidos de personas, ciudades, países, primera palabra en un título, organización) empieza con mayúscula.			
Cada oración termina con un punto, signo de admiración o signo de interrogación.			
Cada oración suena bien porque mi sujeto y mi verbo concuerdan.			
Utilicé el diccionario para revisar mi ortografía.			
Circulé las palabras que escribí incorrectamente.			
Utilicé comas apropiadamente (en listas y en oraciones compuestas).			
Utilicé el guión de diálogo para escribir diálogo.			

### Lista de control para editar con un compañero

	Si	No	Cambios hechos
Mi compañero empezó cada oración con mayúscula.			
Mi compañero empezó cada sustantivo propio (nombres y apellidos de personas, ciudades, países, primera palabra en un título, organización) con mayúscula.			
Mi compañero termino cada oración con un punto, signo de admiración o signo de interrogación.			
Mi compañero revisó que los sujetos y los verbos concuerden en cada oración.			
Mi compañero utilizó el diccionario para revisar la ortografía.			
Mi compañero circuló las palabras que escribió incorrectamente.			
Mi compañero utilizó comas apropiadamente (en listas y en oraciones compuestas).			
Mi compañero utilizó el guión de diálogo para escribir diálogo.			

## Lista de control para la auto-corrección

### Me acordé de:

- Mayúsculas
- Puntuación
- Ortografía correcta
- Márgenes
- Sangría
- Limpieza
- Oraciones completas
- Principios y finales de oraciones y párrafos
- Oraciones en orden

## Lista de control para editar el texto de un compañero

Autor: \_\_\_\_\_

Editor: \_\_\_\_\_

	Si	No
Todas las oraciones empiezan con mayúsculas.		
Los sustantivos propios empiezan con mayúsculas.		
Todas las oraciones terminan con un signo de puntuación (punto, signo de interrogación, signo de exclamación).		
Las palabras que necesitan acento lo tienen.		
Todas las oraciones son oraciones completas.		
Todas las palabras que pueden estar mal escritas están circuladas.		
Todas las oraciones que necesitan comas las tienen.		
El diálogo está escrito utilizando guiones de diálogo.		

Adapted from Areglado & Dill, 1997; Bromley, 1998.



## Video: Peer Conferencing and Editing

Revising Feedback Observed	Editing Elements Mentioned



## Gradual-Release Model for Writing Instruction

<b>I DO</b>	<p><b>HOOK:</b> Use text to invite participation.</p> <p><b>PURPOSE:</b> Tell what you will do.</p> <p><b>BRAINSTORM:</b> Invite writers to sketch or draw, list, talk, create word storms, and so on to generate ideas.</p> <p><b>MODEL:</b> Use a model text, your own writing, a picture, or sometimes a student sample to demonstrate a writing technique or strategy.</p>
<b>WE DO</b>	<p><b>SHARED OR GUIDED WRITING:</b> Writers actively take part in the modeled technique or strategy individually, in partnerships, or as a whole class through a shared writing experience. Writers use partner or group sharing, and the teacher has roving conferences to guide young writers.</p> <p><b>GRAPHIC ORGANIZER:</b> Select according to lesson focus and grade level.</p> <p><b>ANCHOR CHARTS:</b> Display teacher- and student-generated charts in the classroom.</p>
<b>YOU DO</b>	<p><b>INDEPENDENT WRITING:</b> Writers compose a new piece or return to a published piece to practice the modeled strategy.</p> <p><b>REFLECTION:</b> Reflection is an important step that helps students view themselves as writers. How did today's strategy work? What do I do well as a writer? What sets my writing apart from others? If I were to revise, what is one thing I would absolutely change, take out, or add?</p> <p><b>OPTIONAL STEPS—ANY OF THE ABOVE CAN BE REORDERED</b></p> <p><b>WRITE AND REFLECT AGAIN:</b> Writers rewrite their piece using the revision strategy from reflection. Writers ask themselves whether the piece is ready to be published.</p> <p><b>GOAL SETTING:</b> Writers set goals based on input from the teacher and peers.</p> <p><b>PUBLISH:</b> The teacher determines what will be published and what will go into a writing folder.</p>

## Steps for Teaching Writing Strategies

Instructional Step	Sample Vignette
<b>DEVELOP BACKGROUND KNOWLEDGE</b>	
<p>Ensure that students have the necessary skills and knowledge to use the strategy, including new vocabulary.</p>	<p>With the whole class, Mrs. Smith leads a discussion to review and expand what students know about the writing conventions that they need to check when editing their writing. Mrs. Smith lists the writing conventions on a chart. She incorporates a discussion of how to recognize misspelled words and capitalization and punctuation errors, how to apply the rules of grammar and spelling to their writing, and how to use a dictionary.</p>
<b>DISCUSS THE STRATEGY</b>	
<p>Explain the new strategy, noting how and when the strategy can be used with specific tasks.</p> <p>Encourage students to set a goal of learning the strategy and trying it when they write.</p>	<p>With the whole class, Mrs. Smith introduces the CUPS strategy. She lists the mnemonic and what each letter stands for: capitalization, usage, punctuation, and spelling. She explains how the strategy can help students edit their papers. She presents a set of questions that students can ask themselves as they use the strategy. She discusses the importance of self-monitoring to make sure that students use the strategy correctly in their writing. Mrs. Smith encourages all students to learn the strategy to help them edit their writing.</p>
<b>MODEL AND EXPLAIN THE STRATEGY</b>	
<p>Model and explain how to use the strategy. Think aloud while working.</p> <p>Present and explain examples and nonexamples to help students distinguish between the correct and incorrect ways to implement the strategy.</p>	<p>Mrs. Smith uses the overhead projector to model how to edit a story using the CUPS strategy. First, she thinks aloud as she works through each step of the strategy. She encourages students to ask questions and help her as she models the strategy.</p>



Instructional Step	Sample Vignette
<b>LEARN AND REMEMBER THE STEPS</b>	
<p>Have students work collaboratively to learn the steps of the strategy.</p>	<p>Mrs. Smith pairs students to review and recite the steps. Students create prompt (or cue) cards to remember each step and its corresponding question. With the whole class, Mrs. Smith reviews the steps. She purposefully skips a step to help students distinguish the right way to use the strategy when writing from the wrong way.</p>
<b>ENGAGE IN COLLABORATIVE PRACTICE</b>	
<p>Provide opportunities for students to try the new strategy.</p> <p>Scaffold learning, based on students' needs.</p> <p>Encourage students to think aloud and monitor their use of the strategy.</p>	<p>Mrs. Smith pairs students to work collaboratively. Each pair follows the steps of the CUPS strategy to edit their papers. Mrs. Smith monitors and provides support and feedback. She encourages students to ask questions to guide and check their progress. Mrs. Smith notices that most students need additional instruction on how to self-monitor their progress in using the strategy.</p> <p>She brings the group back together. Students brainstorm possible questions they can ask themselves to monitor their use of CUPS. Students pair up again and continue to use CUPS as they write. Mrs. Smith monitors and prompts students to follow the steps in the strategy.</p> <p>Over the next few days, students practice using the CUPS strategy. Mrs. Smith provides scaffolding. She works collaboratively with several students who need extra help.</p>
<b>ENGAGE IN INDEPENDENT PRACTICE</b>	
<p>Provide opportunities for students to use the new strategy on their own.</p> <p>Provide feedback and monitor students' writing progress as needed.</p>	<p>Mrs. Smith reviews the CUPS strategy with her students. She has her students independently use the CUPS strategy to edit their reports for social studies. She continues to monitor students' strategy use and provides appropriate feedback. With the whole class, Mrs. Smith discusses ways they can use the CUPS strategy in different types of writing, such as letter writing, summaries, and research reports.</p>

Adapted from Alley, 1998; Dorfman & Cappelli, 2009; Friend & Bursuck, 1999; Graham, Harris, & Troia, 2000; Harris et al., 2008; Harris, Schmidt, & Graham, 1997.



## Collaborative Writing

**Collaborative writing** helps students learn how to write and spell with teacher support by doing the following:

- Emphasizing a purpose for writing
- Building and activating background knowledge of the topic
- Encouraging students to repeat words aloud as they are written
- Encouraging students to say words slowly to hear individual sounds as words are spelled
- Incorporating word study to show the connections between sounds, letters, and spelling patterns
- Including rereading of the text after writing to model revision strategies and enhance comprehension
- Providing a model for future writing

### Shared Writing

Shared writing transforms students' spoken words into print.

Students narrate a story or message while the teacher records their words. Students do not do the handwriting themselves.

The teacher and students share what to write about and the rereading of the text.

The teacher identifies students' words by writing their names beside their contributions.

Shared writing can be displayed and reread by students throughout the year.

Shared writing activities provide a concrete demonstration of many print concepts and an awareness of words, their spellings, and the conventions of written language.

### Interactive Writing

Interactive writing is a scaffolded form of shared writing in which students “share” the pen as the words are written.

The teacher and students share what to write about, the actual writing of the words, and the rereading of the text.

The teacher writes known words and helps students write unknown words by identifying the sounds they hear. The teacher scaffolds and writes less and less of the text as the year progresses. The goal is for students to write independently.

Interactive writing can be used as a whole-group lesson, with small groups, or with individual students.

**Writing Aloud**

Writing aloud is similar to thinking aloud.

The teacher vocalizes thoughts while writing and asks students to assist at various times.

The teacher leads the discussion, encouraging students to contribute, expand, and sequence ideas.

The purpose of writing aloud is to demonstrate how to write different text structures.

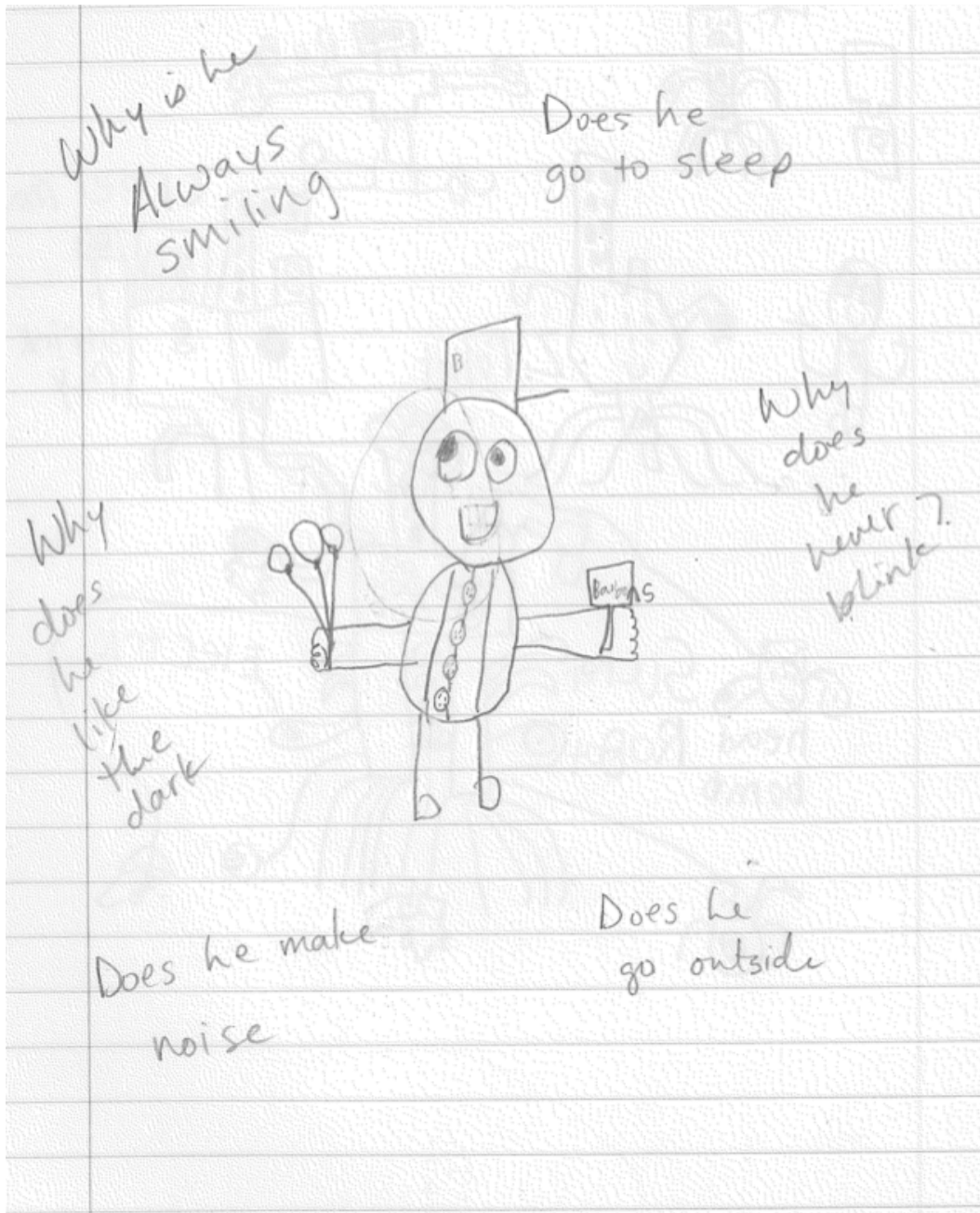
Writing aloud provides opportunities for students to learn how to select topics, organize ideas, and compose text.

Adapted from Button, Johnson, & Furgerson, 1996; Dorn, French, & Jones, 1998; Wiley, 1999.

## Importance of “We Do” for Teaching Writing

### Highly Scaffolded “We Do” Prewrite

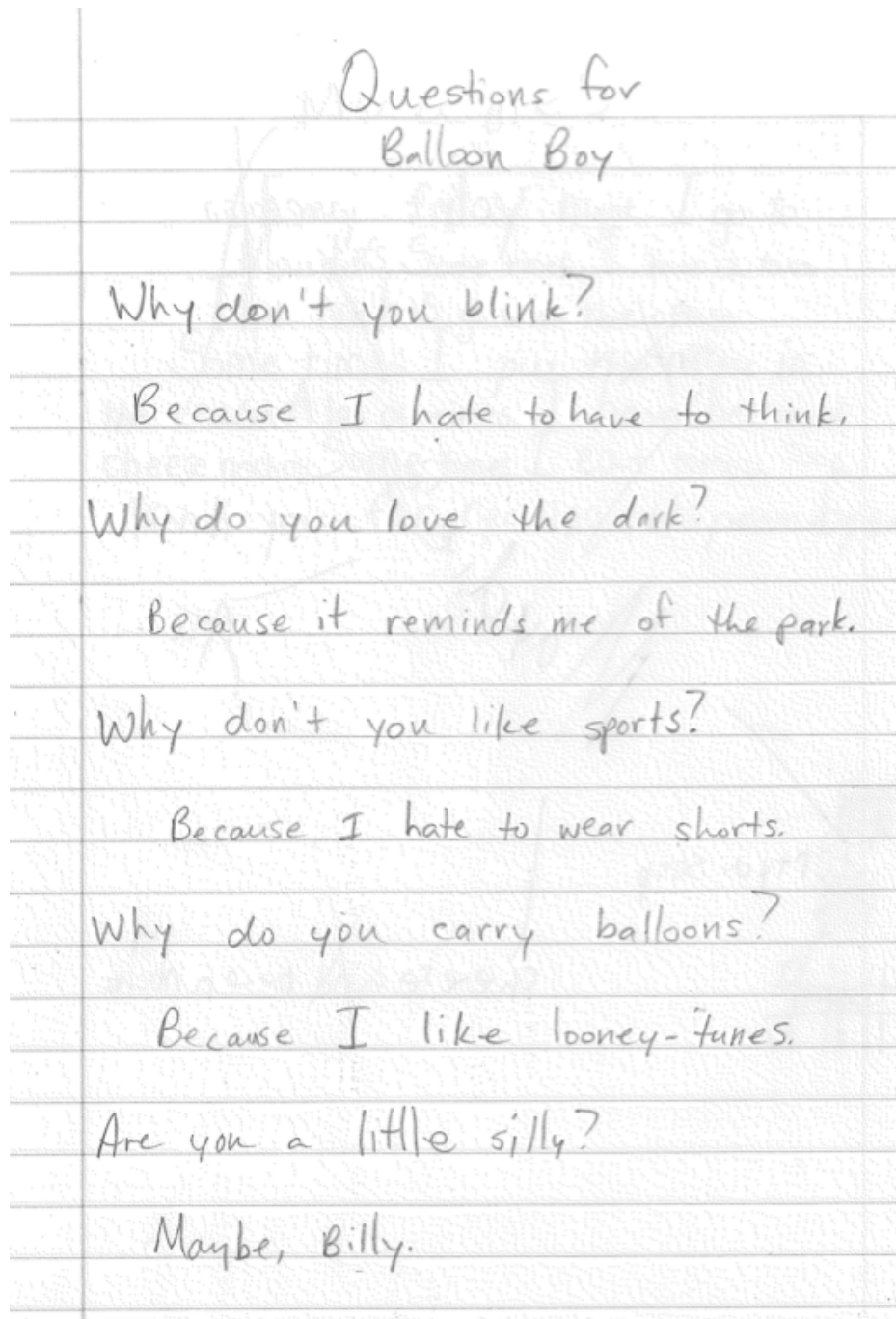
Zach, a second-grade student, spent almost six weeks trying to write something during his class’s poetry unit, but an examination of his poetry portfolio revealed blank page after blank page. His teacher decided to do a very scaffolded “We do” prewrite with Zach. Below is what Zach created during this prewriting activity. Notice that Zach drew the picture in the middle, and the teacher wrote the questions Zach brainstormed to ask his character (Balloon Boy).



Zach’s drawing of Balloon Boy and the teacher’s writing of Zach’s questions

### Highly Scaffolded “We Do” Draft

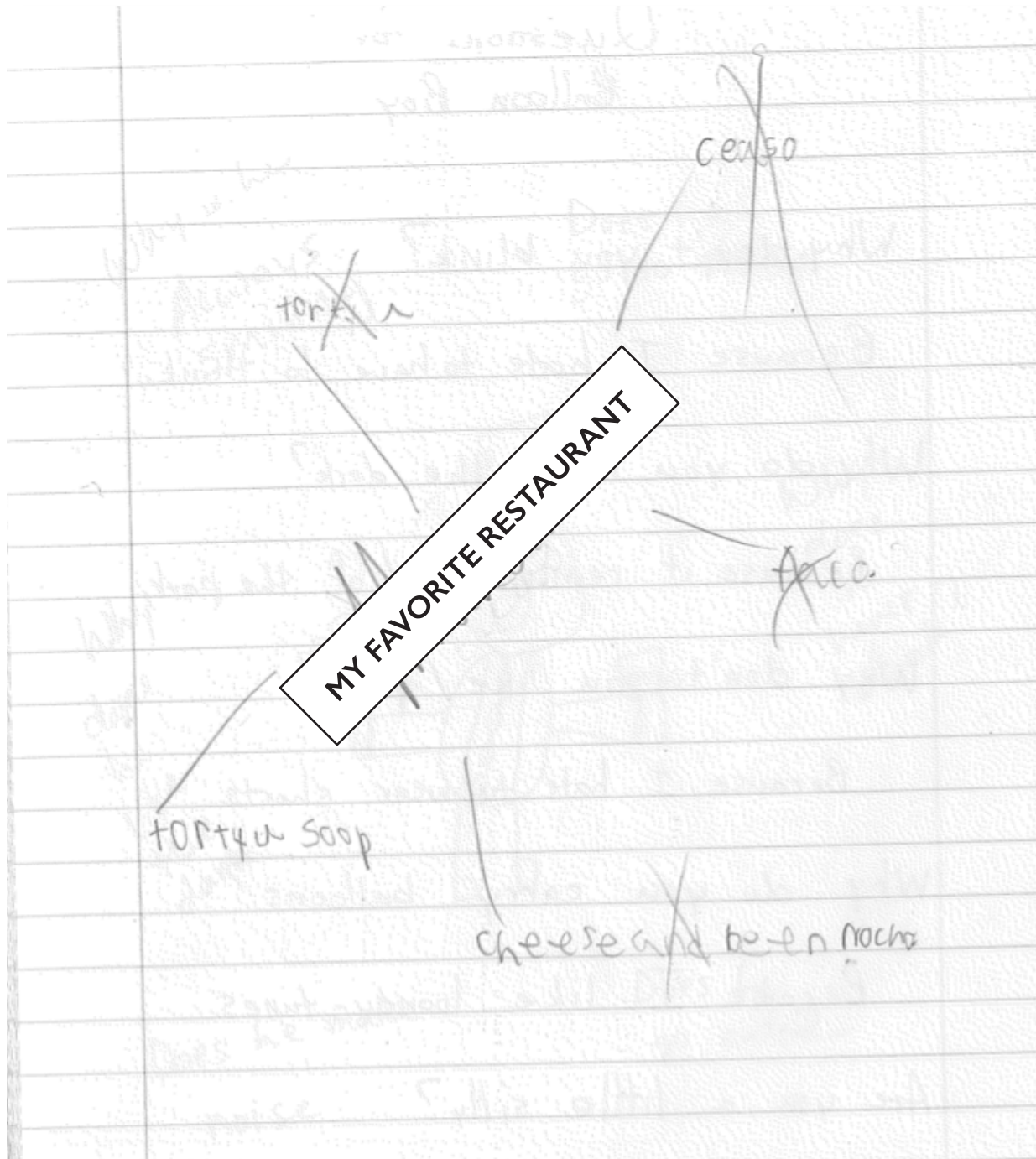
The teacher then suggested that they write a poem called “Questions for Balloon Boy.” Zach agreed that this would be a good title, and he started with the first question he wanted to ask Balloon Boy. When Zach came up with a question, the teacher wrote it. They would then work together to come up with the nonsense, rhyming response from Balloon Boy. The teacher decided to follow the *why-because* pattern because most of Zach’s questions started with *why*. They came up with the last question and response together.



Zach’s questions written by the teacher and Balloon Boy’s responses created by Zach and the teacher collaborating

**Less Scaffolded “We Do” Prewrite**

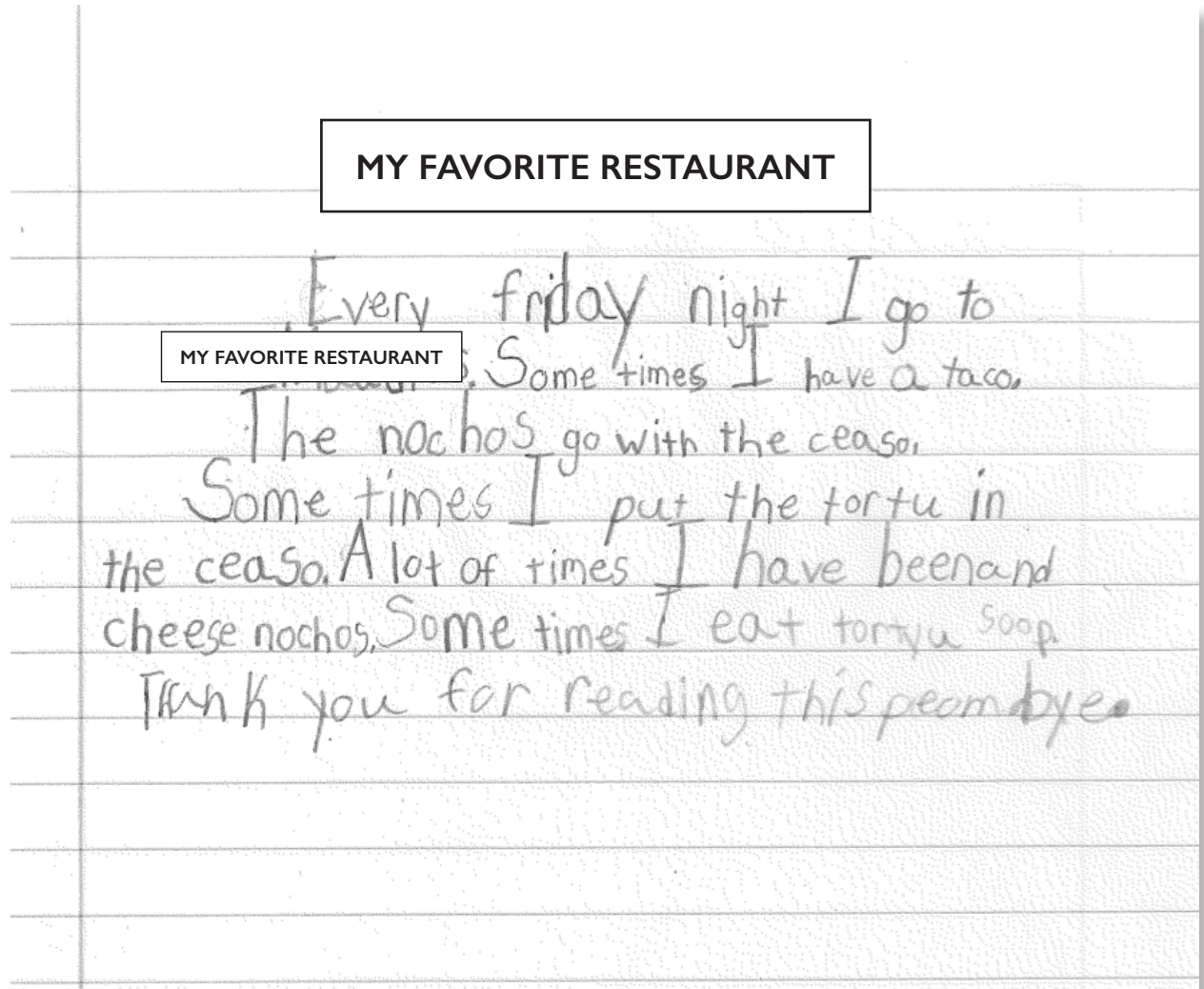
Zach asked whether he could write about his favorite restaurant that his family goes to every Friday night. The teacher said she thought that was a great idea and then asked him what he would write about in relation to the restaurant. Zach began to name off his favorite foods from the restaurant—queso, nachos, tortilla soup, etc. The teacher wrote the name of the restaurant on his paper, and Zach wrote all of his favorite foods around it.



The teacher's writing of Zach's idea and Zach's writing of brainstormed foods

### “You Do” Draft

The teacher then asked Zach to use his brainstormed web to write a poem about his favorite restaurant. Zach asked whether the poem had to rhyme or sound a certain way, and the teacher said that it did not—he could write it any way he liked. Zach sat down and within 15 minutes created the following poem completely on his own.



Zach's ideas, Zach's writing, ZACH'S POEM

After six weeks of blank page after blank page, Zach produced two wonderful poems. The process illustrated here shows the power of the gradual-release model to support a student's writing.



## Writing Lesson: Creating a Descriptive Text

### Materials

- *The Important Book* by Margaret Wise Brown
- Sheet of chart paper with title “Important Things and People”
- Sheet of chart paper for webbing details
- Copies of “My Important Poem About \_\_\_\_\_” for you and each student (can be used in this lesson or later lessons)
- Sheet of chart paper with “My Important Poem About \_\_\_\_\_” for shared writing (if students aren’t ready to write with you on their own copy)

### Purpose

Students will learn how to brainstorm ideas and web details. The goal is for students to compose and prioritize memorable details as they write. Students will write details about a topic and sequence ideas to build organizational skills.

### Hook

Read a few of the poems from *The Important Book*. Discuss how the author took simple objects like a spoon or an apple and used details about them to create a descriptive piece of writing.

### Brainstorming and Planning

After reading some or all of *The Important Book*, point out the pattern the author used and how she used specific details to describe each object.

Call attention to the interesting verbs, nouns, and adjectives the author uses to write memorable details (for example, verbs: *hold, spoons, grows*; adjectives: *little, flat, hollow, green*; nouns: *spoon, fields, grass*).

Work with the class to brainstorm a list of “Important Things and People.” Write all ideas on the list. Then, choose one of the things or persons from the list to create an important poem about.

Using your chart paper with the web, have students help you brainstorm all of the details you can come up with for the thing or person.

### Modeling

Once you’ve completed the web, model for students how you decide the most important detail about the chosen thing or person. This important detail will be the one that goes at the beginning and end of your poem.

For example, if you choose to write about a person, talk about which detail describes that person best. Then, choose three or four other details you think are important to include in the poem.

### Graphic Organizers

- Brainstorm chart
- Web for brainstorming details

### Shared and Guided Writing

Tell students that they will help you use the chosen details from the web to create an important poem together. Give each student a copy of the “My Important Poem” frame from this handout. Put your own copy on the document camera.

Fill in the top blank with the thing or person you chose to write your poem about. Then, have students help you write the poem using the chosen details from your web. Start the poem with the most important detail you identified. Create the rest of the poem using the other details. As you write, ask students for their input and model how you put ideas together in interesting ways and with effective words. End the poem with the same detail that you started with.

Have students read the poem aloud with you to evaluate how it sounds and make sure it makes sense.

### Independent Writing

Have students create a picture to go with the important poem you wrote together. You may want to post the poem and illustrations on a bulletin board for students to practice reading to build fluency.

You can use this frame across any content area—math, science, social studies, etc.—and have students write important poems about concepts, people, and things they are learning about. (See examples in this handout.)

### Reflection

Guide self-reflection through key questions such as “What did you notice about today’s strategy?”

Ask additional questions, depending on students’ proficiency and the purpose of the lesson.

### Optional Step: Write and Reflect Again

To model the revision step of the writing process, you may want to revisit your important poem with students the next day. You may want to model adjusting the words and sentences. You can also model the editing process, looking for spelling, capitalization, and punctuation mistakes. Revision and editing are steps to take before publishing any piece of writing.

## Anchor Chart: *The Important Book*

The important thing about

\_\_\_\_\_

is \_\_\_\_\_.

It \_\_\_\_\_.

It \_\_\_\_\_.

It \_\_\_\_\_.

But the important thing about

\_\_\_\_\_

is \_\_\_\_\_.

## Example Anchor Chart

The important thing about

a simple machine

---

is it makes everyday life easier.

It can be a gear.

It can be a lever.

It can be a wheel and axle.

But the important thing about

a simple machine

---

is it makes everyday life easier.

## Sample Student Models

### **Pablo**

The important thing about me is I am inventive. I can help you have more fun in your life. I will make true friends with you. I will answer your difficult questions. But the important thing about me is I am inventive.

### **Karaline**

The important thing about the world is that we live in it. It has dark green trees. It has grey pipes that run underground. It has happy teachers that teach children to read and write. But the important thing about the world is that we live in it.

### **William**

The important thing about Mom is that she cooks us dinner. She feeds our dogs. She pays her cable, electric, and food bills. She takes us on walks to the park. But the important thing about Mom is that she cooks us dinner.

# My Important Poem About

---

The important thing about \_\_\_\_\_

is \_\_\_\_\_

---

---

---

---

---

---

---

---

---

But the important thing about \_\_\_\_\_

is \_\_\_\_\_

---

Adapted from Arkansas Department of Education, 2001; Brown, 1949; Dorfman & Cappelli, 2009; Kingore, 2000.

# Lección de escritura: Creando un texto descriptivo

## Materiales

- *Mi montón de monstruos* por Anita Pouroulis
- Hoja de papel grande para hacer lluvia de ideas para describir un monstruo
- Copia de un organizador gráfico para realizar lluvia de ideas para cada estudiante

## Objetivo

Los estudiantes aprenderán cómo realizar una lluvia de ideas para describir algo. El objetivo es que los estudiantes creen y prioricen los detalles importantes y significativos cuando escriben. Los estudiantes escribirán detalles sobre un tema o algún concepto u objeto y secuenciarán estas ideas para desarrollar habilidades de organización.

## Gancho

Lea el libro *Mi montón de monstruos* por Anita Pouroulis. Este libro cuenta la historia de una niña que vive en una casa llena de monstruos que hacen travesuras. Por ejemplo, el monstruo llamado Scrapadapadocus Tentacular le encanta comer los restos de la comida que se quedan en los platos y vive en el fregadero. Discuta con los estudiantes cómo el autor describe a los diferentes monstruos por las cosas que hacen y cómo hacen sentir al personaje principal. Tenga presente que este libro tiene palabras que pueden ser regionalismos y que tienen que ser explicados a los estudiantes si son desconocidos.

## Lluvia de ideas/planeación

Después de leer el libro, hable con los estudiantes sobre las descripciones de cada monstruo. Explique cómo la autora selecciona palabras descriptivas para decir cómo es cada monstruo. Por ejemplo, utiliza sustantivos muy específicos como *portazo*, *desagüe*, *intenciones*, etc., y adjetivos interesantes como *descarado*, *mezquino*, *inmenso*, *escurridizo*, *hambriento*, etc.

Explique que van a crear un libro colaborativo similar al libro que se leyó donde cada uno de ellos va a crear y describir un monstruo. Pero antes de eso van a crear un monstruo todos juntos como demostración. Realice una lluvia de ideas sobre los diferentes monstruos que pueden existir similares a los que están en el libro. Por ejemplo, el monstruo de las alergias y el monstruo de la vergüenza. Escriba todos los monstruos en una red para lluvias de ideas. Después escoja uno para describir.

Ahora, realice otra lluvia de ideas para que los estudiantes le digan todos los detalles de ese monstruo. ¿Qué hace? ¿Dónde se esconde? ¿Cómo asusta a las personas? ¿Cómo se divierte? ¿Cómo se llama? Por ejemplo: el monstruo de las alergias te hace estornudar, hace que los ojos te lloren, te pica la nariz, y a veces hace que te salgan ronchitas en la piel. Es necio, molesto, inconsiderado e inoportuno.

## Demostración

Después de realizar esa última lluvia de ideas, demuestre a los estudiantes cómo decidir el detalle más importante del monstruo que se escogió. El detalle más importante es el que describe la característica más importante del monstruo.

Por ejemplo, para el monstruo de las alergias, discuta qué es lo que describe a ese monstruo de la mejor manera: el monstruo de las alergias es inconsiderado e inoportuno porque ataca cuando estás afuera y te hace sentir muy incómodo. Después, escoja tres o cuatro detalles que sean importantes para describir al monstruo de las alergias.

## Organizador gráfico

Red para lluvia de ideas

## Escritura compartida y guiada

Trabajando junto con los estudiantes, escriba un párrafo describiendo al monstruo elegido. Explique cómo escribió la idea principal y los detalles. Por ejemplo:

### **Alergin, el monstruo de las alergias**

**Alergin, el monstruo de las alergias, es inconsiderado e inoportuno porque hace que tu cuerpo se sienta mal cuando estás afuera. Cuando Alergin ataca puede ser que tus ojos lloren o que tu nariz te pique. También puede hacer que estornudes mucho. Además puede causarte ronchas en la piel. Alergin vive en el aire y siempre está listo para atacar.**

## Escritura independiente

Después los estudiantes pueden para describir a su propio monstruo independientemente o en parejas. Primero deben completar una lluvia de ideas sobre un monstruo y luego escoger los detalles para escribir en orden de importancia. Pida a los estudiantes que hagan un dibujo para acompañar a su monstruo. Puede hacer un libro colaborativo con las descripciones de los monstruos de todos los estudiantes.

A los estudiantes de grados menos avanzados se les puede dificultar más escoger la idea principal para describir al monstruo. Ayude tanto como sea necesario.

## Reflexión

Guíe una auto-reflexión utilizando preguntas como: ¿Qué fue lo que notaste con esta estrategia?

Haga preguntas adicionales dependiendo del nivel de los estudiantes.



**Paso adicional: Escribir y reflexionar de nuevo**

Para demostrar el paso de revisión del proceso de escritura, usted puede volver a leer estos párrafos el siguiente día para hacer ajustes. Usted puede demostrar cómo hacer cambios a las oraciones y cómo editar el texto corrigiendo ortografía, uso de mayúsculas y puntuación. Revisar y editar son pasos que se necesitan realizar antes de publicar cualquier escrito.

Adapted from Arkansas Department of Education, 2001; Brown, 1949; Dorfman & Cappelli, 2009; Kingore, 2000.



## Different Forms of and Purposes for Writing

Purpose	Forms or Genres
<p><b>Writing to describe</b> Detailed writing about a person, place, process, or experience</p>	<ul style="list-style-type: none"> <li>• Character sketches</li> <li>• Brochures</li> <li>• Descriptions of people, places, etc.</li> </ul>
<p><b>Writing to convey feelings or express inner thoughts</b> Illustrations often as a first step</p>	<ul style="list-style-type: none"> <li>• Journals, including personal journals, response journals, dialogue journals, and buddy journals</li> <li>• Personal narratives</li> <li>• Letters</li> <li>• Poems</li> </ul>
<p><b>Writing to narrate</b></p> <ul style="list-style-type: none"> <li>• Includes an introduction, a sequence of events, and a conclusion</li> <li>• May use dialogue</li> </ul>	<ul style="list-style-type: none"> <li>• Narratives</li> <li>• Sequels</li> <li>• Newscasts</li> <li>• Skits</li> <li>• Obituaries</li> <li>• Biographies</li> </ul>
<p><b>Writing to explain, inform, or provide factual information</b> Can involve research skills, and use of webs, concept maps, illustrations, and Venn diagrams</p>	<ul style="list-style-type: none"> <li>• Notes</li> <li>• Messages</li> <li>• Reports</li> <li>• Letters</li> <li>• Essays</li> <li>• Lists</li> <li>• Interviews</li> <li>• Character descriptions</li> </ul>
<p><b>Writing to persuade</b> Attempts to form or change a reader's opinion</p>	<ul style="list-style-type: none"> <li>• Letters</li> <li>• Essays</li> <li>• Book reviews</li> <li>• Advertisements and product descriptions</li> <li>• Travel guides</li> </ul>

## Examples of Techniques Within the Four Purposes of Writing

Purpose	Technique	How Students Can Use the Technique	Grade Range
Describe	Sensory details	Use the five senses, as applicable. Consider the following questions: <ul style="list-style-type: none"> <li>• What did I see? How did it look?</li> <li>• What sounds did I hear?</li> <li>• What did I touch? How did it feel?</li> <li>• What could I smell?</li> <li>• What did I taste?</li> </ul>	K–3
Narrate	Story grammar	Consider the following questions when developing a story: <ul style="list-style-type: none"> <li>• Who are the main characters?</li> <li>• When does the story take place?</li> <li>• Where does the story take place?</li> <li>• What do the main characters want to do?</li> <li>• What happens?</li> <li>• How does the story end?</li> <li>• How does the main character feel?</li> </ul>	1–3
		In older grades, expand the strategy in the following ways: <ul style="list-style-type: none"> <li>• Tell the story from the point of view of a character other than the main character.</li> <li>• Add an interesting or surprising twist to the story.</li> </ul>	4–6
Inform	Report writing	<p>Complete a KWL chart, which shows the following:</p> <ul style="list-style-type: none"> <li>• What I <b>K</b>now</li> <li>• What I <b>W</b>ant to know</li> <li>• What I <b>L</b>earned</li> </ul> <p>In the KWL chart, gather appropriate information through the following processes:</p> <ul style="list-style-type: none"> <li>• Brainstorm. (What do I know about the topic?)</li> <li>• Extend brainstorming. (What do I want to know about the topic? What other information would be helpful to learn about the topic?)</li> <li>• Gather additional information and add to the chart. (What have I learned? Did I list anything during brainstorming that was inaccurate and needs to be crossed off the chart?)</li> </ul> <p>Review the KWL chart and circle the most important ideas to include in the report.</p> <p>Develop an outline, showing which ideas will be included in the report.</p> <p>Continue planning while writing, gathering new information and adding to the outline as needed.</p> <p>Implement each aspect of the plan.</p>	1–6

Purpose	Technique	How Students Can Use the Technique	Grade Range
Persuade or analyze	STOP	Before writing, <b>STOP</b> to do the following: <ul style="list-style-type: none"> <li>• Suspend judgment.</li> <li>• Take sides.</li> <li>• Organize ideas.</li> <li>• Plan to adjust while writing.</li> </ul>	4–6
	DARE	DARE to check the writing to be sure I have done the following: <ul style="list-style-type: none"> <li>• Developed a thesis</li> <li>• Added details to support the thesis</li> <li>• Rejected arguments on the other side</li> <li>• Ended with a strong conclusion</li> </ul>	
	TREE	As I write, I will do the following: <ul style="list-style-type: none"> <li>• Tell what I believe. (State a topic sentence.)</li> <li>• Provide three or more <b>Reasons</b>. (Why do I believe this?)</li> <li>• End it. (Wrap it up right.)</li> <li>• Examine. (Do I have all my parts?)</li> </ul>	2–3
		In older grades, expand the strategy by replacing the Examine step with Explain reasons. (Say more about each reason.)	4–6

Adapted from Bromley, 1998; Graham et al., 2012; Harris et al., 2008.

## Diferentes formas y propósitos para escribir

Propósito	Formas o géneros
<p><b>Escribir para describir</b></p> <p>Un texto detallado sobre una persona, un lugar, un proceso o una experiencia</p>	<ul style="list-style-type: none"> <li>• Descripciones de personajes</li> <li>• Folletos</li> <li>• Descripciones de personas, lugares, etc.</li> </ul>
<p><b>Escribir para transmitir sentimientos o expresar pensamientos</b></p> <p>Generalmente e utilizan ilustraciones como primer paso</p>	<ul style="list-style-type: none"> <li>• Diarios: diarios personales, diarios de diálogo, diarios con amigos, etc.</li> <li>• Narrativas personales</li> <li>• Cartas</li> <li>• Poemas</li> </ul>
<p><b>Escribir para narrar</b></p> <ul style="list-style-type: none"> <li>• Incluye una introducción, una secuencia de eventos, y una conclusión</li> <li>• Se puede utilizar diálogo</li> </ul>	<ul style="list-style-type: none"> <li>• Narrativas</li> <li>• Reporte de noticias</li> <li>• Obras de teatro</li> <li>• Secuelas o continuaciones</li> <li>• Obituarios</li> <li>• Biografías</li> </ul>
<p><b>Escribir para explicar, informar, o proporcionar información y hechos</b></p> <p>Puede incluir habilidades de investigación, y uso de diagramas, mapas conceptuales, ilustraciones y diagramas de Venn.</p>	<ul style="list-style-type: none"> <li>• Notas</li> <li>• Mensajes</li> <li>• Reportes</li> <li>• Cartas</li> <li>• Ensayos</li> <li>• Listas</li> <li>• Entrevistas</li> <li>• Descripciones de personajes</li> </ul>
<p><b>Escribir para persuadir</b></p> <p>Intentos para formar o cambiar la opinión del lector</p>	<ul style="list-style-type: none"> <li>• Cartas</li> <li>• Ensayos</li> <li>• Reseña de libros</li> <li>• Publicidad y descripciones de productos</li> <li>• Guías turísticas o guías de viaje</li> </ul>

## Ejemplos de estrategias para utilizarse en cuatro propósitos para escribir

Propósito	Estrategias	Cómo pueden los estudiantes usar la estrategia	Grados
Describir	Detalles sensoriales	<p>Utiliza los cinco sentidos. Considera las siguientes preguntas:</p> <ul style="list-style-type: none"> <li>• ¿Qué fue lo que vi? ¿Cómo se veía?</li> <li>• ¿Qué sonidos escuché?</li> <li>• ¿Qué fue lo que toqué? ¿Cómo se sentía?</li> <li>• ¿Qué fue lo que podía oler?</li> <li>• ¿Qué fue lo que probé?</li> </ul>	K–3
Narrar	Estructura de la historia	<p>Considera las siguientes preguntas al escribir una historia:</p> <ul style="list-style-type: none"> <li>• Quiénes son los personajes principales?</li> <li>• ¿Cuándo ocurre la historia?</li> <li>• ¿Dónde ocurre la historia?</li> <li>• ¿Qué es lo que quieren hacer los personajes principales?</li> <li>• ¿Qué pasa?</li> <li>• ¿Cómo termina la historia?</li> <li>• ¿Cómo se sienten los personajes principales?</li> </ul>	1–3
		<p>En grados más avanzados, se puede extender la estrategia de la siguiente manera:</p> <ul style="list-style-type: none"> <li>• Cuenta la historia desde el punto de vista de otro personaje diferente al personaje principal</li> <li>• Añade algo inesperado o algún cambio interesante a la historia</li> </ul>	4–6
Informar	Escribir reportes	<p>Completa un diagrama SQA:</p> <ul style="list-style-type: none"> <li>• Lo que Sé</li> <li>• Lo que Quiero saber</li> <li>• Lo que Aprendí</li> </ul> <p>Recolecta información siguiendo estos pasos para completar el diagrama SQA:</p> <ul style="list-style-type: none"> <li>• Lluvia de ideas – ¿Qué es lo que sé sobre el tema?</li> <li>• Lluvia de ideas extendida - ¿Qué es lo que quiero saber sobre el tema? ¿Qué otra información sería útil para aprender sobre el tema?</li> <li>• Recolecta información y añádela al diagrama - ¿Qué he aprendido? ¿Apunté algo durante la lluvia de ideas que no estaba correcto y que se necesita cambiar en el diagrama?</li> </ul> <p>Revisa el diagrama SQA y circula las ideas más importantes para incluir en el reporte. Realiza un esquema del reporte que muestre las ideas más importantes que van a ser incluidas en éste. Continúa planeando mientras escribes, recolectando nueva información y añadiéndola al esquema como sea necesario. Implementa cada paso del plan.</p>	1–6

Propósito	Estrategias	Cómo pueden los estudiantes usar la estrategia	Grados
Persuadir o analizar	STOP	Antes de escribir, detente un momento para planear tu escrito utilizando los siguientes pasos de la estrategia llamada en inglés “ <b>STOP</b> ”: <ul style="list-style-type: none"> <li>• Suspende juicio – deja de juzgar</li> <li>• Toma una posición</li> <li>• Organiza las ideas</li> <li>• Planea y ajusta al escribir</li> </ul>	4–6
	DARE	Al terminar un escrito, atrévete a utilizar la estrategia llamada en inglés “ <b>DARE</b> ” para revisar el texto y asegurarte que has hecho lo siguiente: <ul style="list-style-type: none"> <li>• Desarrollar una tesis</li> <li>• Añadir ideas que apoyan la tesis</li> <li>• Rechazar argumentos contrarios</li> <li>• Escribir una conclusión sólida</li> </ul>	
	TREE	Al escribir, utiliza la estrategia llamada en inglés “ <b>TREE</b> ” para organizar un texto siguiendo estos pasos: <ul style="list-style-type: none"> <li>• Tesis presentada en una oración temática</li> <li>• Razones presentadas para apoyar mi idea</li> <li>• Ensayo terminado con una conclusión sólida</li> <li>• Ensayo examinado para ver si tengo todas las partes necesarias</li> </ul>	2–3
		En grados más avanzados, los pasos pueden ser los siguientes: <ul style="list-style-type: none"> <li>• Tesis presentada en una oración temática</li> <li>• Razones presentadas para apoyar mi idea</li> <li>• Ensayo terminado con una conclusión sólida</li> <li>• Explico mis razones dando más información</li> </ul>	4–6

Adapted from Bromley, 1998; Graham et al., 2012; Harris et al., 2008.



## Writing Lesson: Using Behaviors and Dialogue to Develop a Character

### Materials

- *Chicken Sunday* by Patricia Polacco
- Copy of Character Think Sheet for each student (page 4 of this handout)
- Students' individual writer's notebooks
- Large Character Think Sheet graphic organizer on chart paper

### Objective

Characters are important to most narrative texts. Often, however, we do not think critically about our characters or why we should include characters with specific traits or attributes. This lesson helps students think more deeply about characters, including real-life people. This lesson teaches how to provide character details by describing how a character acts and what he or she says.

### Hook

Show students the large Character Think Sheet on chart paper.

“Let’s talk about characters. How do authors help us learn about their characters?”

Discuss how authors portray characters through descriptions of their behaviors, thoughts, words, relationships, emotions, etc.

“We read *Chicken Sunday* as an introduction to our unit on culture and how it affects who we are. Now, let’s read a few pages to focus on Mr. Kodinski and what we learn about him from his behaviors and words.”

### Modeling With a Text

Before starting the lesson, use sticky notes to mark places in *Chicken Sunday* where you want to talk about Mr. Kodinski’s behaviors or words. Here are some suggestions:

- Page where Mr. Kodinski yells at the children: “You there,” he yelled. “Why do you kids do things like this?” and “All I want to do is live my life in peace. I’m calling your grandmother.” (exasperated by children’s negative behavior)
- Page where the children give him the eggs: “Spaseeba,” he said softly. That means “thank you” in Russian. “Pysansky eggs!” he said as he looked closely. “I haven’t seen these since I left my homeland.” (came from another country, misses some of its traditions, and is grateful to the children for bringing him the eggs)
- Page where the children have tea with him: “I tell you this,” he said thoughtfully. “These eggs are as beautiful as my hats.” and “It is almost Easter,” he went on to say. “I’m sure

that people would love these eggs. Set up a table and sell them right there in my shop!”  
(modest and generous)

- Page where Mr. Kodinski gives the children the hat: ...he came out from the back room holding a beautiful hatbox...gift-wrapped! “Keep your money, children,” he said softly. “I have seen Miss Eula admire this. It is for her, isn’t it?” (generous and perceptive)

Read each page with a sticky note and ask guiding questions for students to help you fill out the Character Think Sheet for Mr. Kodinski. For example, after you read the first page with a sticky note, you might ask the following.

“How did Mr. Kodinski feel about the children hitting his door with eggs? Do you think this is the first time this kind of thing has happened? How do you know?”

Have students discuss in partners and then share with the whole group.

“What do Mr. Kodinski’s words tell you about him?”

Have students discuss in partners and then share with the whole group. As students share, fill in the graphic organizer. (See the example on page 5 of this handout.)

Continue this same process until the entire graphic organizer is filled in. Use the completed graphic organizer to discuss Mr. Kodinski’s general character, based on what the author tells us about him.

## Modeling

Model filling in the graphic organizer for yourself as a character in a story.

“Mr. Kodinski is a real person who made the children in the story learn something about life. That’s why Ms. Polacco included him in her book. Now, I want to plan my own story with a character with some specific attributes. I will plan a story about myself!”

Use the same graphic organizer but fill it out in reverse. First, fill in the Character Attribute in each square. Then, describe something you have done or thought that demonstrates that attribute. The following is an example of how this part of the lesson might sound.

“One attribute about myself is that I am honest. I try to tell the truth, no matter what. I will write that next to ‘Character Attribute’ in this first box. Here is a behavior that demonstrates this attribute. Once, when I was your age, a store clerk gave me too much change. He should have given me \$1 but instead gave me \$6. I gave \$5 back to him and told him his mistake. I will write that in the box where it says ‘Action/Words.’”

Continue for one, two, or all three of the other boxes. You can stick with the one attribute, or if you want to use the think sheet to write a more complex story or to write more than one story, write about a different attribute in each box. You can even have students share attributes that they have noticed about you.

**Anchor Charts**

- Character Think Sheet
- Descriptive words list
- Character attributes list

**Shared and Guided Writing**

Have students work in partners or small groups to fill out a Character Think Sheet for themselves. Students can help one another come up with attributes and stories that demonstrate those attributes to put in the graphic organizer. Let students share their planning sheets as they finish.

In the whole group, have students help you use your Character Think Sheet to write a short narrative. Use one of the attribute boxes or multiple boxes to write your story. Ask for and take students' input as you make these decisions. Use their suggestions and ideas as you create your first draft.

When you finish, read your story and say something similar to the following.

“Do my character attributes that I wanted to demonstrate really come out in this story? As a reader, do you get a sense of who I really am from my writing? I will need to come back to this piece later and consider revision strategies we have discussed, like sentence expansion or combining.”

**Independent Writing**

Students draft a new piece in their notebooks, trying out the strategy of developing character attributes through behaviors and dialogue.

**Reflection**

“How did today's strategy of developing a character work for you? What did you notice about your character or story?”

# Character Think Sheet

The diagram consists of a central box labeled "Character" with four arrows pointing outwards to four larger boxes. Each of these four boxes is divided into two sections: "Action/Words" at the top and "Character Attribute" at the bottom. Each section contains five horizontal lines for writing.

**Action/Words**

**Character Attribute**

**Character**

**Action/Words**

**Character Attribute**

**Action/Words**

**Character Attribute**

**Action/Words**

**Character Attribute**

## Character Think Sheet Example

<p><b>Action/Words</b></p> <p>Mr. Kodinski yells at the children, "Why do you kids do things like this?" and "All I want to do is live my life in peace. I'm calling your grandmother."</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is exasperated by children continually bothering him.</p> <hr/> <hr/> <hr/>	<p><b>Action/Words</b></p> <p>Mr. Kodinski thanks the children in Russian for bringing the eggs. He says he hasn't seen them since he left his homeland.</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is from another country and misses some of its traditions. He is grateful to the children.</p> <hr/> <hr/> <hr/>
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;"> <p><b>Character</b> Mr. Kodinski</p> </div>	
<p><b>Action/Words</b></p> <p>Mr. Kodinski compares the children's eggs to his hats by saying they are equally beautiful. He lets the children sell the eggs in his shop to make money.</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is humble and generous.</p> <hr/> <hr/> <hr/>	<p><b>Action/Words</b></p> <p>Mr. Kodinski tells the children to keep their money. He gives them the hat for free. He says he's seen Miss Eula admiring it and asks them if it's for her.</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is generous. He's also perceptive because he knew why the children wanted money.</p> <hr/> <hr/> <hr/>

## Lección de escritura: Utilizando acciones y pensamientos para describir y crear un personaje

### Materiales

- *El camino de Amelia* por Linda Jacobs Altman
- Una copia del organizador gráfico “Pensando en un personaje” para cada estudiante
- Libreta para la escritura de cada estudiante
- Hoja de papel tamaño póster con el organizador gráfico “Pensando en un personaje”

### Objetivo

Los personajes son muy importantes en los textos narrativos. Muchas veces, sin embargo, no pensamos críticamente sobre nuestros personajes cuando escribimos historias o no incluimos personajes con características y atributos especiales e interesantes. Esta lección ayudará a los estudiantes a pensar más a fondo en los personajes, incluyendo personas de la vida real, y les enseñará cómo describir y crear a un personaje a través de sus acciones y pensamientos.

### Gancho

Muestre a los estudiantes el organizador gráfico “Pensando en un personaje” en la hoja tamaño póster.

“Vamos a hablar sobre personajes. ¿Qué hacen los autores para mostrarnos cómo son sus personajes?”

Discuta con los estudiantes cómo los autores presentan y describen a sus personajes a través de sus acciones, pensamientos, lo que dicen, sus relaciones con otros personajes, emociones, etc.

“Leímos el libro de *El camino de Amelia* anteriormente. Vamos a volver a leer algunas páginas para enfocarnos en el personaje de Amelia y lo que podemos aprender de ella basados en sus acciones y pensamientos.”

### Demostrando el proceso utilizando un libro

Antes de empezar la lección, marque en el libro las partes donde se pueden discutir las acciones y pensamientos de Amelia. Aquí hay algunas sugerencias:

- Primera página cuando el narrador describe cómo Amelia odiaba los caminos y lloraba cada vez que su papá sacaba un mapa. (Triste por tener que viajar)
- Página donde Amelia pregunta “--¿Es ésta la misma cabaña donde vivimos el años pasado?” (esperanzada a tener un sitio permanente)
- Página donde Amelia dibuja una hermosa casa blanca con un árbol en el patio. (soñadora porque desea tener una casa donde vivir)

- Página donde se describe cómo Amelia iba todos los días al lugar donde estaba el árbol y se imaginaba que había llegado a casa. (esperanzada e ilusionada)
- Página donde Amelia entierra su caja de recuerdos junto al árbol. (optimista e ilusionada de tener un lugar a donde regresar)

Lea cada página marcada y haga preguntas a los estudiantes para completar el organizador gráfico “Pensando en un personaje.” Por ejemplo, después de leer la primera página marcada, puede preguntar lo siguiente:

“¿Qué sentimientos tenía Amelia cuando viajaba por los caminos?”

Pida a los estudiantes que discutan en parejas y compartan con el grupo después.

“¿Qué te dicen de Amelia esos sentimientos?”

Pida a los estudiantes que discutan en parejas y compartan con el grupo después. Complete el organizador gráfico en la hoja tamaño póster con las respuestas de los estudiantes. (Vea un ejemplo más adelante.)

Siga el mismo proceso hasta que el organizador gráfico sea completado. Después utilícelo para discutir al personaje de Amelia basándose en lo que el autor nos dice de ella.

### **Demostración**

Demuestre cómo completar el organizador gráfico para usted como si usted fuera un personaje en una historia.

“Amelia es una niña que encontró una manera de echar raíces aunque tuviera que irse lejos de su lugar favorito. Ahora, voy a planear mi propia historia con un personaje que tenga características especiales. ¡Voy a planear una historia sobre mí misma!”

Utilice el mismo organizador gráfico pero ahora completándolo al revés. Primero, escriba la característica en cada cuadro. Después, describa algo que usted haya hecho o pensado para demostrar esa característica. He aquí un ejemplo de esto:

“Una característica mía es que soy honesta. Siempre trato de decir la verdad pase lo que pase. Voy a escribir eso como característica en el primer cuadro. Ahora voy a pensar en una acción mía que demuestre esa característica. Un día, cuando tenía su edad, el cajero de una tienda me dio cambio de más cuando le pagué. Me debió haber dado \$1 pero me dio \$6. Le regresé \$5 y le dije que se había equivocado. Voy a escribir eso en las acciones y pensamientos en el primer cuadro.”

Continúe completando uno, dos, o tres cuadros más en el organizador gráfico.

**Posters**

- Organizador gráfico “Pensando en un personaje”
- Lista de palabras descriptivas
- Lista de características y atributos de personajes

**Escritura guiada y compartida**

Pida a los estudiantes que trabajen en parejas o grupos pequeños para completar el organizador gráfico “Pensando en el personaje” sobre ellos mismos. Los estudiantes se pueden ayudar entre sí a pensar en historias y acciones que demuestren esas características. Al finalizar, los estudiantes pueden compartir sus organizadores gráficos.

Pida a los estudiantes que le ayuden a escribir un texto corto utilizando su organizador gráfico “Pensando en el personaje” que completó anteriormente sobre usted. Puede utilizar la información de uno o varios cuadros. Los estudiantes deben ayudarle a decidir que escribir en su primer borrador así que tome en cuenta sus sugerencias.

Cuando termine, lea la historia y diga algo similar a esto:

“¿Se notan mis características que quería demostrar en esta historia? Como lectores, ¿entienden el tipo de persona que soy yo al leer esta historia? Tendré que regresar luego a esta historia y pensar en qué revisiones voy a hacer.”

**Escritura independiente**

Los estudiantes escriben una historia en su libreta después de utilizar la estrategia para desarrollar personajes a través de sus acciones y pensamientos.

**Reflexión**

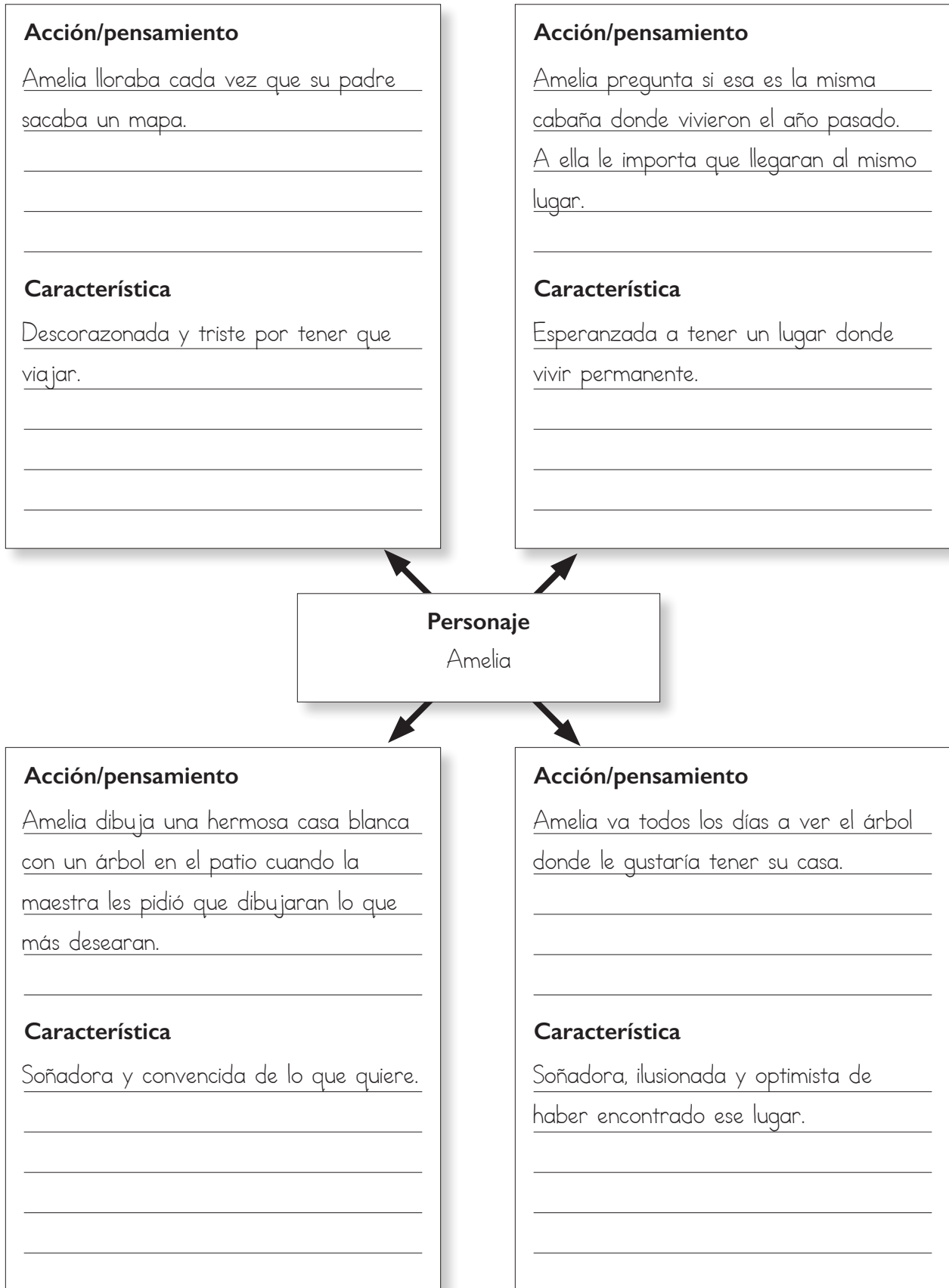
“¿Cómo les funcionó esta estrategia? ¿Qué notaron sobre sus personajes o su historia al seguir esta estrategia?”



### Pensando en un personaje

The diagram consists of a central box labeled "Personaje" with four arrows pointing outwards to four surrounding boxes. Each of the four surrounding boxes is divided into two sections: "Acción/pensamiento" (Action/thought) and "Característica" (Characteristic). Each section contains five horizontal lines for writing.

### Pensando en un personaje: Ejemplo



# Poetry Writing

## Lesson 1: Haiku Riddles

### Materials

- *If Not for the Cat* by Jack Prelutsky
- A notecard with the word *syllable* and a notecard with word *haiku*
- Chart paper with two or three haikus from the book written on it (make sure to have spaces between the lines in each haiku to write numbers)
- Markers
- Copies of the Haiku Riddle Poetry sheet for you and every student (page 5 of this handout)
- Copies of the Our Haiku Riddle sheet for every student (page 6 of this handout)

### Objective

Students will write animal riddles using haiku poetry.

### Hook and Modeling With a Text

Show your notecard with *syllable* on it.

“Let’s read the word on the card.”

Chunk the word, have students sound it out with you, and then read it.

“*Syllable*. We have talked about reading words with more than one syllable. Can you remember what a syllable is? Turn and talk with your partner about what a syllable is.”

Let students discuss for 15 to 20 seconds. Call on a student who you hear defining *syllable* (a chunk or part of a word with one vowel sound).

“Let’s quickly practice identifying syllables in words. I’ll say a word. Then, we’ll count the syllables together.”

**Scaffolding Note:** Have students who need more scaffolding put their hands under their chins to count how often their mouths open when saying a word slowly. The vowel sounds cause our mouths to open a bit wider, causing our chin to touch our hand each time.

“Say, *elephant*.” (Students repeat.) “Count the syllables—/ĕl/ /ə/ /fənt/, three.”

“Giraffe.” (Students repeat.) “/jə/ /rāf/—two.”

“Jellyfish.” (Students repeat.) “/jĕl/ /ē/ /fĭsh/—three.”

“What type of words are all of these? Whisper the answer to your partner.”

Pause for students to whisper the answer.

“What’s the answer?”

Give your signal for all students to answer chorally. (animals)

“Yes! Animals. We will use our knowledge of syllables to write some fun animal poetry. We will create a type of poetry called a *haiku*.”

Show your notecard with *haiku* on it and have students repeat it.

“A haiku is a poem with only three lines. It doesn’t have to rhyme, but it does have to have a certain number of syllables in each line. The first line must have five syllables. The second line has seven syllables, and the third has five. Here is an example.”

Show the following poem on chart paper. Read each line, writing a one over the first syllable, a two over the second syllable, etc. After you read a line, write the number of syllables next to it.

I have no hatchet  
And yet I fell a forest.  
My teeth are my tools.

“Here’s another example. Count the syllables in each line with me.”

Show the following poem on chart paper. As you read it with students, count the syllables with the students and write the numbers at the end of each line.

We are wrinkled hulks  
With astonishing noses.  
Our ears block the sun.

“Each of these poems is also an animal riddle. Can you figure out the animal that is speaking in the first one? I’ll give you a moment to discuss the answer with your partner.”

Point to the first haiku. Allow 15 to 20 seconds for students to discuss.

“Did you figure it out?”

Call on students to give their guesses. (Correct answer: beaver)

“Can you figure out the next one? Talk with your partner about it.”

Point to the second haiku. Allow 15 to 20 seconds for students to discuss. Call on students to give their guesses. (Correct answer: elephants)

Give students copies of the Haiku Riddle Poetry sheet (page 5 of this handout). Put your own copy of the handout on the document camera to refer to.

“This handout has another example haiku riddle. Count the syllables in each line with your partner. Then, try to figure out what animal is speaking. Write your answer in the blank.”

Give students one to two minutes to work.

“Did you figure out the animal that is speaking?”

Call on students to give their guesses. (Correct answer: mouse)

**Brainstorming**

“Now, help me plan and write our own haiku animal riddle. First, let’s brainstorm some animals we could write a poem about.”

Have students help you brainstorm a list of animals. This is a good lesson to do during a biology or ecosystem science unit when students are learning about different kinds of animals.

**Anchor Chart**

Haiku planning web

**Modeling and Shared and Guided Writing**

“Now, let’s pick an animal from our list.”

Have students help you pick one of the animals and write it in the “Animal” square in the middle of the web on the Haiku Riddle Poetry sheet.

Then, work with students to come up with the animal’s attributes that you could use in your poem. The following is an example.

**Starfish**

Attribute 1: Lives in the ocean

Attribute 2: Has five arms

Attribute 3: Looks like a star

Attribute 4: Is colorful

Next, use a write-aloud to model how to turn these attributes into a haiku. The following is an example starfish haiku riddle you could use.

My home is the sea.  
Could I live in the night sky?  
Five colorful arms!

**Independent Writing**

“Work with your partner to plan a haiku riddle with a different animal. First, plan some different attributes you could use in your haiku. Then, work together to write a haiku from the animal’s perspective. Be sure not to include the animal’s name in the poem so we can all try to guess your animal.”

**Reflection**

In small groups, use guiding questions such as the following to reflect with students.

“How did today’s strategy of writing haiku riddles work for you? What was most difficult to do?”

### **Optional Steps: Write and Reflect Again**

Have students revise their haiku riddle using a type of figurative language previously taught (e.g., onomatopoeia, simile).

“What did you notice about trying to add figurative language? Was it difficult? If so, what made it difficult? If not, why do you think it was easy for you?”

Source: Prelutsky, J. (2004). *If not for the cat*. New York, NY: HarperCollins.

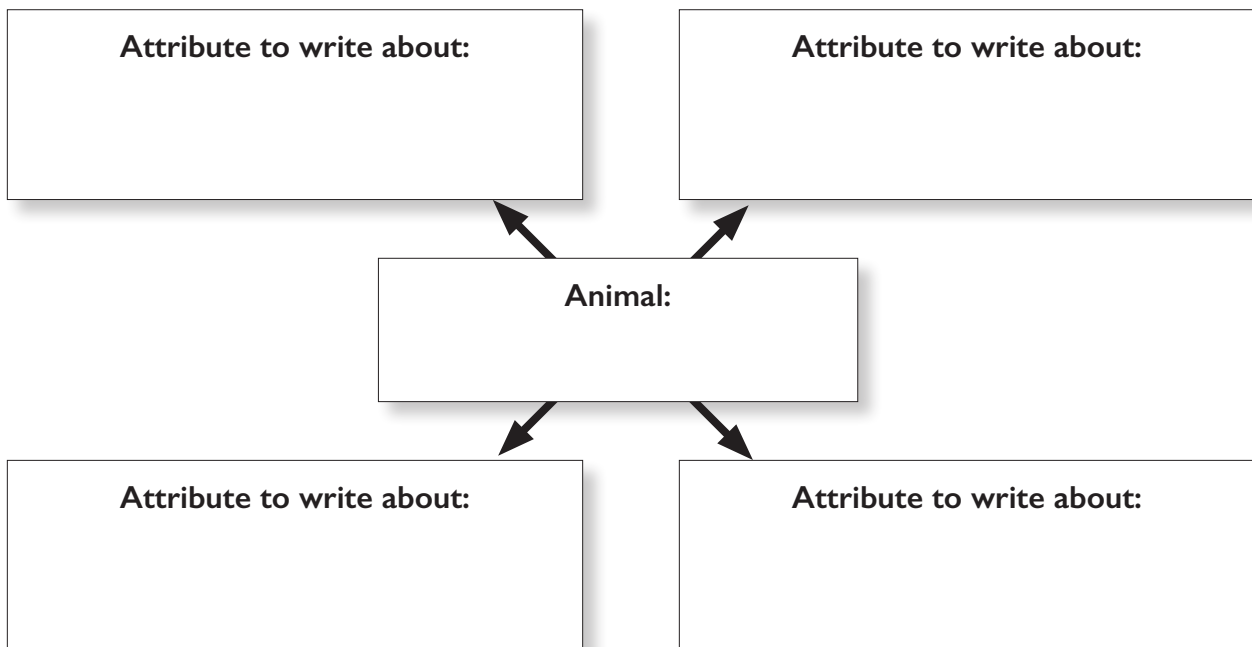
## Haiku Riddle Poetry

**Example haiku poem:**

If not for the cat,  
And the scarcity of cheese,  
I could be content.

**What type of animal is speaking in this poem?** \_\_\_\_\_

**Let's plan a haiku riddle:**



**Our class's haiku riddle:**

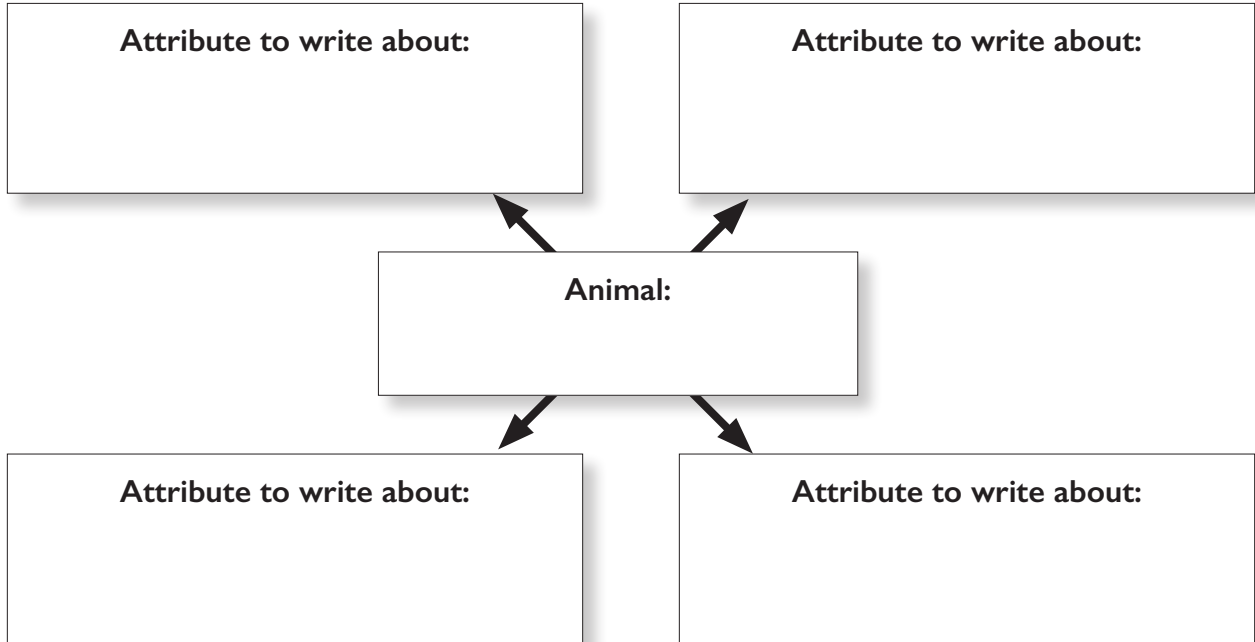
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# Our Haiku Riddle

Plan a haiku riddle:



Our haiku riddle:

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## Lesson 2: Adding Figurative Language to Our Haiku

### Materials

- *If Not for the Cat* by Jack Prelutsky
- Anchor chart describing similes and giving a few examples
- Chart paper with two or three haikus from the book written on it
- Blank chart paper
- Markers
- Teacher- and student-created haikus from Lesson 1

### Objective

Students will revise one of their animal riddles to include a simile.

### Brainstorming

“We have been discussing different forms of figurative language. Let’s brainstorm some different elements of figurative language.”

Have students help you brainstorm a list of figurative language elements. These elements might include onomatopoeia, simile, metaphor, hyperbole, or personification. (Not all of these elements will be mastered in elementary school.)

### Modeling

“Let’s see whether we can add one of these types of figurative language to one of Jack Prelutsky’s haikus. We’ll try adding simile. Do you remember what a simile is?”

Refer to your anchor chart on similes. Have students turn and talk with a partner about the definition of a simile. Call on one or two students to define *simile* (a comparison between two unlike things using the word *like* or *as*).

“Here is one of Prelutsky’s haikus that we examined.”

Show the following on chart paper and read it.

I have no hatchet  
And yet I fell a forest.  
My teeth are my tools.

“Let me think about where I could add a simile. In the last line, it talks about the animal’s teeth. Maybe I can compare them to something. How about this: ‘Teeth like...’ What could I say in three syllables?”

Have students help you brainstorm three-syllable words or phrases. Here are some possibilities: *sharp razors*, *giant knives*, *small axes*, *mini blades*.

Rewrite the poem using one of the ideas, such as in the following.

I have no hatchet  
And yet I fell a forest.  
Teeth like mini blades.

### Anchor Chart

Simile anchor chart

### Shared and Guided Writing

“Now, let’s try it again with Prelutsky’s other haiku.”

Show the following on chart paper and read it to students.

We are wrinkled hulks  
With astonishing noses.  
Our ears block the sun.

“Which two body parts are described in this poem?”

Give your signal for all students to answer chorally. (noses and ears)

“Working with your partner, pick one of these body parts. See whether you can come up with a simile like this:

Noses like \_\_\_\_\_

Ears as big as \_\_\_\_\_”

Give students a few minutes to work on their similes. As they give you ideas, write them on chart paper. The following are a few ideas:

- Noses like humongous snakes
- Noses like garden hoses
- Noses like fire hoses
- Ears as big as sails
- Ears like blowing flags

Help students revise their ideas to have the correct number of syllables (seven in the second row and five in the third row). Use a few of the students’ ideas to create revised versions of the haiku.

### Modeling and Shared and Guided Writing

“Now I will try it with the haiku riddle I wrote.”

My home is the sea.  
Could I live in the night sky?  
Five colorful arms!

“Hmm, like the other haikus, mine describes one of the animal’s body parts—its arms. Maybe I could use a simile in the last line.”

Conduct a write-aloud to create a few simile ideas. Examples might include the following:

- Arms like bright rainbows.
- Arms like colored twigs.
- Arms like candy sticks.

“Rewrite your haiku with one of your similes.”

### Independent Writing

“Work with your partner to revise your haiku riddle by adding a simile. I’ll walk around to help you if you get stuck.”

### Reflection

In small groups, use guiding questions to reflect with students.

“How did today’s strategy of adding a simile to your haiku work for you? What was most difficult to do?”

### Optional Steps: Write and Reflect Again

When ready, have students revise their haiku riddle using a metaphor.

“What did you notice about trying to add a metaphor instead of a simile? Was it more difficult? If so, what made it difficult? If not, why do you think it was easy for you?”

Source: Prelutsky, J. (2004). *If not for the cat*. New York, NY: HarperCollins.

# Escribiendo poesía

## Lección: Acertijos haiku

### Materiales

- Tarjetas con las palabras *sílabas* y *haiku* en cada una
- Hoja de papel tamaño póster con dos o tres ejemplos de haikus (asegúrese de dejar espacio suficiente entre cada verso para escribir números)
- Marcadores
- Copias de “Acertijos haiku” para usted y para cada estudiante
- Copias de “Nuestros acertijos haiku” para cada estudiante

### Objetivo

Los estudiantes escribirán acertijos de animales utilizando la poesía haiku.

### Gancho y demostración con un texto

Muestre su tarjeta con la palabra *sílabas*.

“Vamos a leer la palabra en la tarjeta.”

Separe la palabra en partes en partes si es necesario y luego lean la palabra todos juntos.

“Sílabas. Podemos leer palabras con más de una sílaba. ¿Puedes recordar qué es una sílaba? Voltea y discute con tu pareja lo que es una sílaba.”

Deje que los estudiantes discutan durante 15 o 20 segundos. Pida a un estudiante que comparta la definición de sílaba: una parte de una palabra que tiene una vocal.

“Practiquemos rápidamente cómo separar una palabra en sílabas. Voy a decir una palabra y separaremos la palabra en sílabas todos juntos. Al final, contaremos las sílabas que tiene cada palabra.”

“Diga, *elefante*. (Estudiantes: “*Elefante*.”) Separamos en sílabas: *e-le-fan-te*: cuatro sílabas.”

“*Jirafa*. (Estudiantes: “*Jirafa*.”) Separamos en sílabas: *ji-ra-fa*: tres sílabas.”

“*Medusa*. (Estudiantes: “*Medusa*.”) Separamos en sílabas: *me-du-sa*: tres sílabas.”

“¿Qué nombran todas estas palabras? Susurra la respuesta a tu pareja.”

Haga una pausa para que los estudiantes susurren la respuesta. Luego diga:

“¿Cuál es la respuesta? Todos juntos.” (“Animales.”)

“¡Sí! Animales. Vamos a usar nuestro conocimiento de las sílabas para escribir un poema sobre animales. Vamos a hacer un nuevo tipo de poesía llamada *haiku*.”

Muestre su tarjeta con la palabra haiku y haga que los estudiantes la repitan.

“Un *haiku* es un poema con sólo tres versos. No tiene que rimar, pero tiene que tener un cierto número de sílabas en cada verso. El primer verso debe tener 5 sílabas. El segundo verso tiene que tener 7 sílabas y el tercero tiene que tener 5 sílabas otra vez. Aquí hay un ejemplo:”

**Temprano al sol  
Kikiriki yo oigo  
Otro responde**

Muestre el poema en una hoja de papel tamaño póster. Lea cada verso, escribiendo 1 sobre la primera sílaba, 2 sobre la segunda sílaba, etc. Después de leer cada verso, escriba el número total de sílabas al lado.

“Aquí hay otro ejemplo. Cuenten las sílabas en cada verso conmigo.”

**Con su gran cuerno  
pasta en la sabana  
cae la tarde**

Mientras lo lee con los estudiantes, cuente las sílabas con ellos y escriba el número de sílabas al final de cada verso. Note como la palabra cae es un hiato simple y se divide en dos sílabas.

“Cada uno de estos poemas es también un acertijo sobre un animal. ¿Puedes averiguar el animal del cuál están hablando en el primero? Les daré un momento para discutir la respuesta con su pareja.”

Señale el primer haiku. Dé 15–20 segundos para que los estudiantes discutan.

“¿Lo adivinaron?”

Pida a los estudiantes que compartan sus respuestas. (Respuesta correcta: gallo)

“¿Puedes adivinar el siguiente? Habla con tu pareja para pensar en la respuesta.”

Señale el segundo haiku. Dé 15–20 segundos para que los estudiantes discutan. Pida a los estudiantes que compartan sus respuestas. (Respuesta correcta: rinoceronte)

Dé a los estudiantes copias del organizador gráfico “Acertijos haiku” (presentado más adelante). Ponga su copia en la cámara de documentos para hacer referencia.

“Aquí hay otro acertijo en forma de haiku como ejemplo. Cuenten las sílabas en cada verso con su pareja. Después traten de averiguar de qué animal están hablando. Escriban su respuesta en el espacio en blanco.”

Dé a los estudiantes 1–2 minutos para trabajar.

“¿Adivinaron de qué animal están hablando?”

Pida a los estudiantes que le digan sus respuestas. (Respuesta correcta: perro)

## Lluvia de ideas

“Ahora, veamos si pueden ayudarme a planear y escribir nuestro propio acertijo haiku para un animal. Primero, hagamos una lluvia de ideas sobre algunos animales sobre los que podríamos escribir un poema.”

Pida a los estudiantes que le ayuden a hacer una lluvia de ideas sobre animales. Esta es una buena lección que se puede hacer durante la materia de biología o una unidad de ciencias que trate de diferentes ecosistemas y animales.

## Póster

Organizador gráfico para planear acertijos haiku

## Demostración y escritura guiada y compartida

“Ahora, vamos a escoger un animal de nuestra lista.”

Pida a los estudiantes que le ayuden a escoger uno de los animales y escríbalo en el círculo “Animal” en medio del organizador gráfico para planear acertijos haiku.

Luego, trabaje con los estudiantes para nombrar los atributos o características del animal que podría usar en su poema. He aquí un ejemplo:

### Estrella de mar

**Atributo 1: Vive en el océano**

**Atributo 2: Tiene cinco brazos**

**Atributo 3: Parece una estrella**

**Atributo 4: Colorida**

A continuación, muestre cómo convertir estos atributos en un haiku al pensar en voz alta al escribir. He aquí un ejemplo de acertijo haiku sobre las estrellas mar que podría usar:

**Vivo en el mar**

**También en la noche fría**

**Con cinco brazos**

## Escritura independiente

“Trabajen con su pareja para planear un acertijo haiku sobre otro animal. Primero, piensen en algunos atributos sobre ese animal que podrían usar en su haiku. Luego, trabajen juntos para escribir un haiku desde la perspectiva del animal. Asegúrense de no incluir el nombre del animal en el poema para que todos podamos tratar de adivinar qué animal es.”

**Reflexión**

En grupos pequeños, reflexione con los estudiantes utilizando preguntas similares a éstas:

“¿Cómo funcionó la estrategia de hoy para escribir acertijos haiku? ¿Qué fue lo más difícil de hacer?”

**Pasos opcionales: Escriba y reflexione de nuevo**

Los estudiantes revisan su acertijo haiku usando un tipo de lenguaje figurado previamente enseñado (por ej., onomatopeya, símil).

“¿Qué notaste al tratar de utilizar lenguaje figurado? ¿Fue difícil? Si es así, ¿qué lo hizo difícil? Si no, ¿por qué crees que fue fácil para ti?”

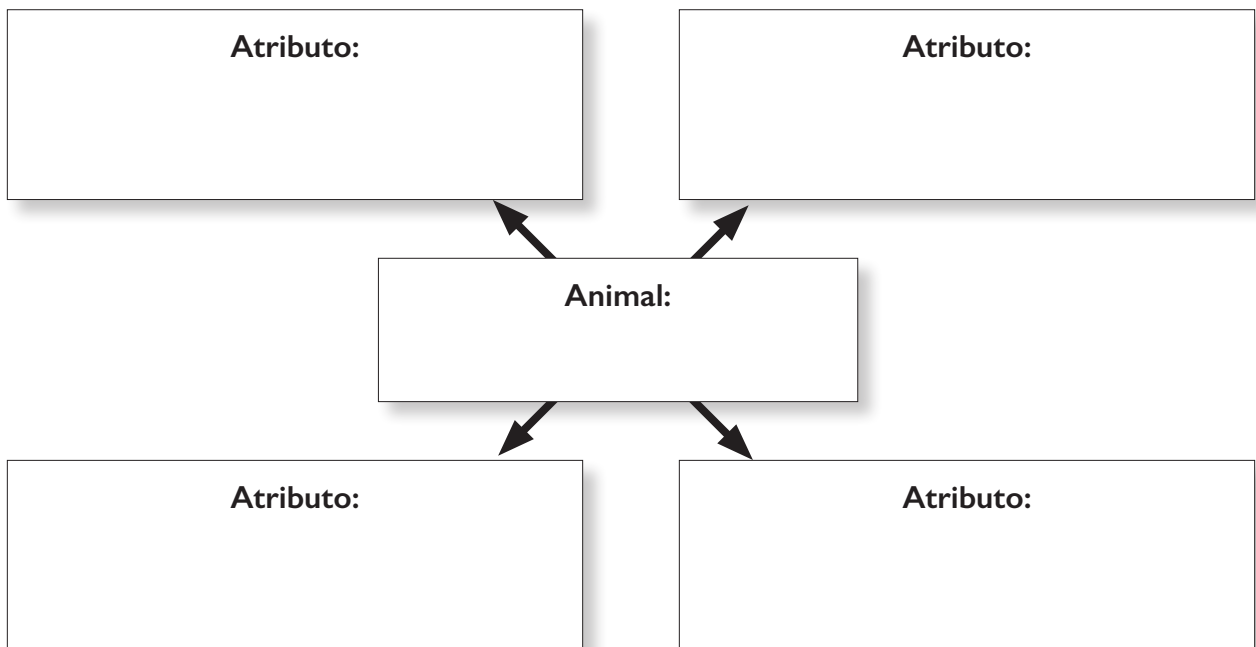
## Acertijos haiku

### Ejemplo:

Mueve su cola  
Saluda con cariño  
Duerme a tus pies

¿De qué animal habla este poema? \_\_\_\_\_

### Planeando un poema haiku:



### Nuestro acertijo haiku:

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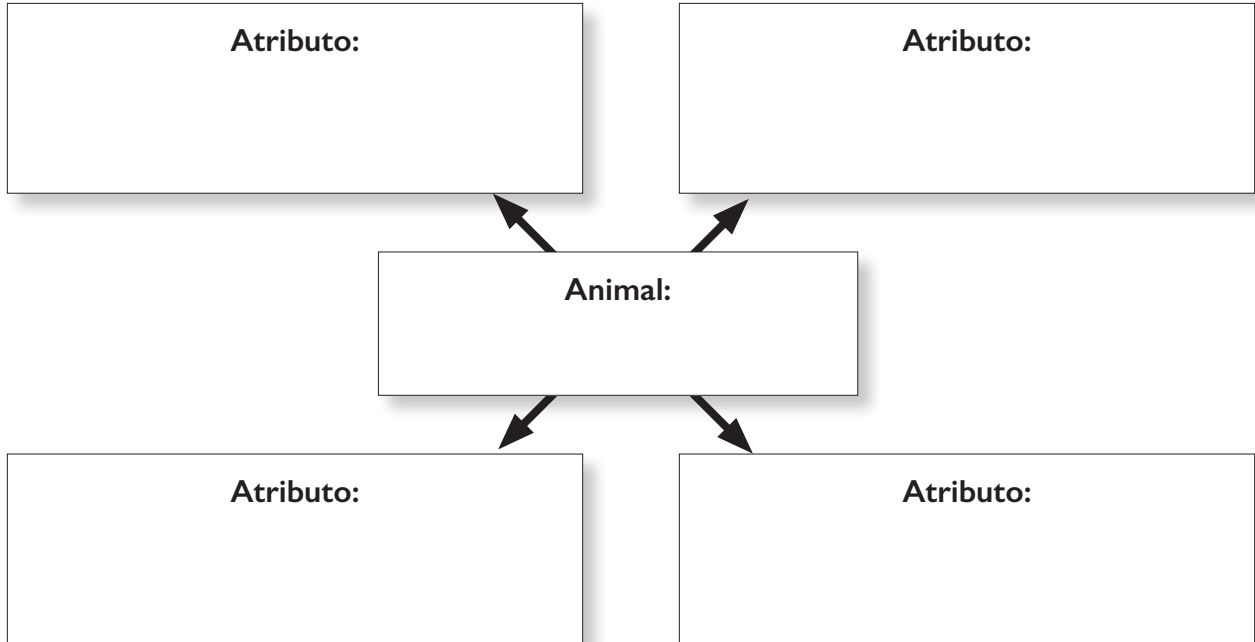
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# Nuestro acertijos haiku

## Planeando un poema haiku:



## Nuestro acertijo haiku:

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# Expository Writing

## Lesson 1: Using Details to Create a Thesis Statement

### Materials

- *Amos & Boris* by William Steig
- *Owen & Mzee: The True Story of a Remarkable Friendship* by Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu
- “Creature Comforts” by Rebecca Skloot (page 11 of this handout)
- Notecard with *thesis* on it
- Copies of Using Details to Create a Thesis Statement sheet for each student (page 4 of this handout)

### Objective

Collect details and information from different kinds of text and use those details and information to create a thesis statement.

### Hook, Brainstorming, and Modeling

“We have talked about relationships and friendships in different areas, including in stories, science, social studies, and math. In our discussions, we have read several books and texts, including *Amos & Boris*, *Owen & Mzee*, and an interesting newspaper article about a guide horse named Panda and her owner.

“Now I’d like us to use some of the details and information from these texts to put together our ideas about friendships to write what is called a thesis statement. Let’s talk about what that means.”

Show students the *thesis* notecard. Tell them that a thesis is a sentence or paragraph that tells your idea or perspective about something.

“For example, if I wanted to write about family, I would identify something I think is important to teach someone about family. What are some things that are important about family?”

Have students help you brainstorm important things about family. The list could include the following:

- Take care of each other
- Help each other in different ways
- Celebrate with each other
- Have fun doing activities together
- Share responsibilities

Then, model how to pick one of these ideas and turn it into a thesis statement.

“I like the idea of a family celebrating with each other, so I’ll write a thesis about that: ‘When I think about family, good times come to mind. My family loves to celebrate together, and these celebrations are some of my best memories.’”

“Notice that my thesis is not just one sentence. A thesis can be one sentence, but it can also be two or three sentences.

“Now that I have written this thesis, I can use it to plan an essay with details and specific examples of family celebrations and how these have created good memories.

“Let’s try doing this for the idea of friendship using what we’ve learned from our readings.”

## Graphic Organizer

Using Details to Create a Thesis Statement sheet

## Modeling

“Instead of rereading each text, I will pull sections we can use to form a thesis statement. As I read the text, we need to identify ideas or information that is important to teaching us about friendship. We will use the Using Details to Create a Thesis Statement sheet to write our notes.”

Reread sections of *Amos & Boris* that discuss friendship. For example, you could read the following.

They became the closest possible friends. They told each other about their lives, their ambitions. They shared their deepest secrets with each other. The whale was very curious about life on land and was sorry that he could never experience it. Amos was fascinated by the whale’s accounts of what went on deep under the sea.

As you read this section, stop and note important details related to friendship. For example, you might stop after the first three sentences and say the following.

“Here is something about friendship. When you share a friendship, you share things, not just concrete things like toys, but also more abstract things like secrets. That is nice. I will write that on my sheet.”

Write, “Friendships make you share things like secrets or ideas” in the *Amos & Boris* box. Continue reading, stopping occasionally to discuss ideas. After this first model, have students discuss the ideas in partners and with the whole group to help you come up with notes to write.

After you finish reading a few pages from *Amos & Boris*, do the same thing with *Owen & Mzee* and “Creature Comforts.”

### Shared and Guided Writing

After you have filled out the top three boxes on the Using Details to Create a Thesis Statement sheet, have students work with you to use these notes to come up with a thesis statement.

Tell students that they will use these notes to come up with an idea about friendship that they think is important to teach others. Have students talk in partners or small groups about their notes and what they teach us about friendship.

Have students share possible ideas for thesis statements and write them on a whiteboard or chart paper. The following are possible thesis statements:

- No matter where you come from or who you are, having a good friend is important.
- Friendships can build bridges between animals or people who normally would not even like each other.
- Always be open to making a new friend, no matter what that friend looks like, because you never know what that friendship could mean to you.

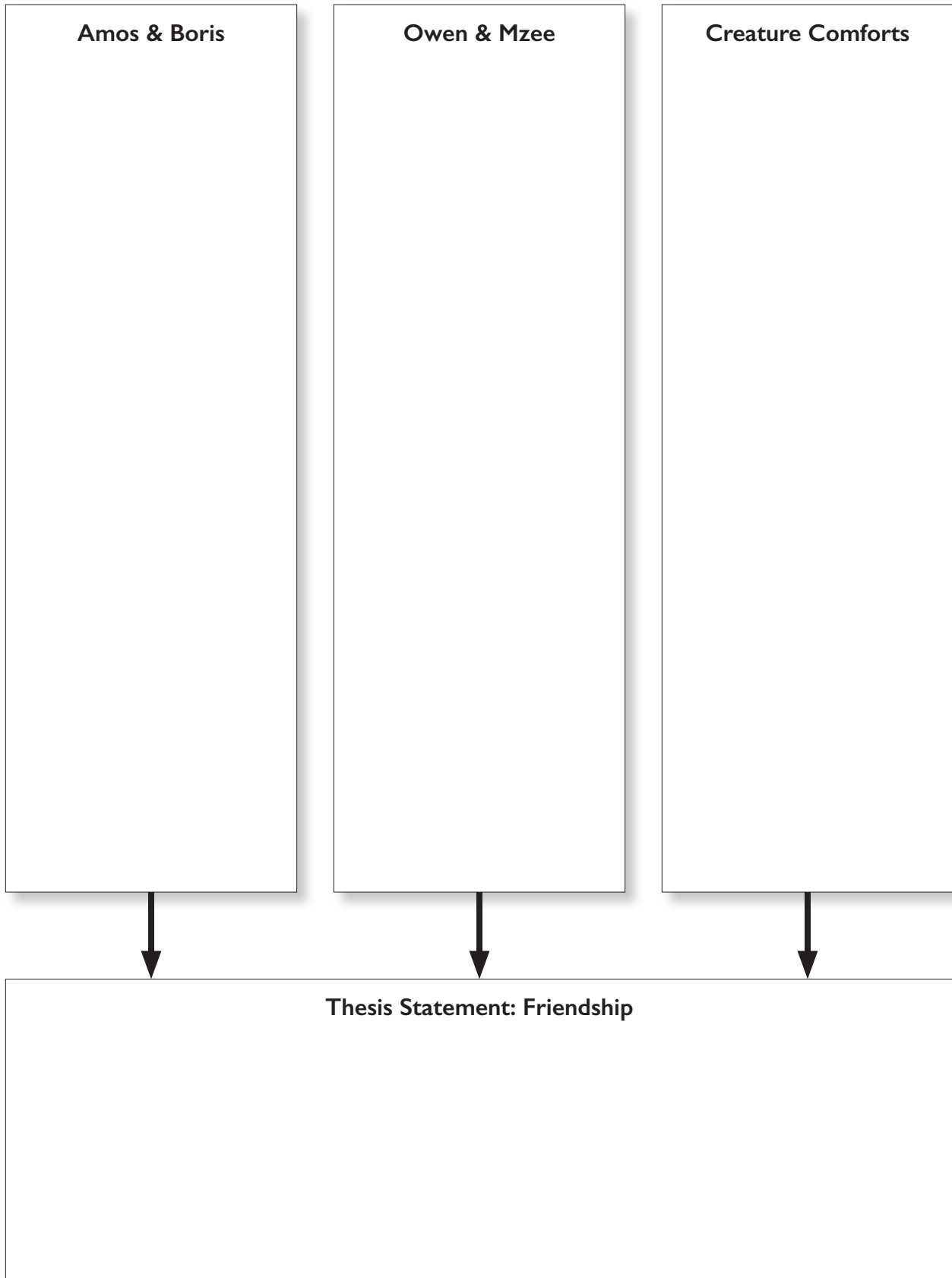
After you and students have brainstormed several possible thesis statements, work as a class to pick your favorite one. You will use this statement in the next lesson to plan an expository essay.

### Reflection

When students finish, ask reflection questions such as the following.

“What did you notice about taking notes? How did these details and this information help us write a thesis statement? What was difficult about creating a thesis statement?”

## Using Details to Create a Thesis Statement



## Lesson 2: Outlining an Expository Essay

### Materials

- *Amos & Boris* by William Steig
- *Owen & Mzee: The True Story of a Remarkable Friendship* by Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu
- “Creature Comforts” by Rebecca Skloot (page 11 of this handout)
- Students’ completed copies of the Using Details to Create a Thesis Statement sheet
- Anchor chart with possible expository text structures
- Copies of Expository Essay Outline sheet for each student (page 8 of this handout)

### Objective

In this lesson, students use the notes taken and thesis statement created in Lesson 1 to plan an expository essay using an outline.

### Modeling

Reread the thesis statement that you and students created in the previous lesson.

“We used our notes to write this thesis statement. Let’s write that statement and our topic at the top of the Expository Essay Outline sheet.”

Write the topic (friendship) and thesis statement at the top of the outline. The thesis will also go in your introduction, so write it there, too.

Next, think about how to organize your essay. The following are some example text structures with possible main ideas:

- Thesis, example, example, closing: Use the friendships in *Amos & Boris*, *Owen & Mzee*, and/or “Creature Comforts” as examples to support your thesis.
- Thesis, problem, solution, closing: Your problem could be that sometimes we feel isolated, and your solution could be that we need to open ourselves up to new, and maybe unusual, friendships. This solution has support in the texts.
- Thesis, cause, effect, closing: The cause could be that everyone has needs. Each text provides evidence of this fact. The effect could be that to meet these needs, we form strong bonds, even with those who seem like unusual choices.

Pick the text structure that works best, given your notes and the thesis. Page 9 of this handout provides an example of how a completed outline might look using the text structure described in the first bullet above. Page 10 provides an example that follows the text structure in the third bullet.

**Modeling**

Look at your anchor chart with possible text structures and tell students you have picked one to organize your essay on friendship. Model how you can use this text structure and your notes to write two main ideas (see the example outlines).

Have students write these main ideas on their own outlines.

**Anchor Chart**

Expository text structures

**Graphic Organizer**

Expository essay outline

**Shared and Guided Writing**

Now that you have your two main ideas, ask students to help you fill out the details from the texts that support each main idea. Remind students to use their notes from the Using Details to Create a Thesis Statement sheet.

Have students talk in partners or in small groups first, and then have students share with the whole group what in their notes fits with each main idea. Write these details in the third column of the outline.

It is fine if students provide evidence that is not in the texts. Include ideas from their own lives, too. In fact, encourage such connections.

**Modeling and Independent Writing**

Use the completed outline to model how to write complete sentences and paragraphs to create an essay.

Have students work on their own or in partners to use their completed outlines to draft their own essays.

**Reflection**

Guide self-reflection through key questions such as the following:

“Do you like how we organized this essay? Is there a different way that you would organize it? How would you provide different evidence within that organization?”

Ask additional questions, depending on the proficiency of your students and the purpose of the lesson.



### **Write and Reflect Again**

Have writers revise their writing.

“If I were to revise my writing, what is one thing I would absolutely change, take out, or add?”

# Expository Essay Outline

Topic: \_\_\_\_\_

Thesis Statement: \_\_\_\_\_

Paragraph	Main Idea	Details
1	Introduction	<hr/> <hr/> <hr/>
2		<hr/> <hr/> <hr/>
3		<hr/> <hr/> <hr/>
4	Conclusion	<hr/> <hr/> <hr/>

## Expository Essay Outline: Examples as Main Ideas

Topic: Friendship

Thesis Statement: No matter where you come from or who you are, having a good friend is important.

Paragraph	Main Idea	Details
1	Introduction	<ul style="list-style-type: none"> <li>No matter where you come from or who you are, having a good friend is important.</li> <li>Examples in stories, in nature, and in our society today</li> </ul>
2	Example: Owen & Mzee	<ul style="list-style-type: none"> <li>Owen needed a friend when he was left all alone.</li> <li>Mzee likes having a new friend, even though he seemed happy.</li> <li>Each one provides companionship, protection, and someone to curl up next to.</li> </ul>
3	Example: "Creature Comforts"	<ul style="list-style-type: none"> <li>Panda helps Ann with basic, day-to-day living.</li> <li>Ann needs Panda's help and will have Panda as a friend for a long time.</li> <li>Ann and Panda take care of one another.</li> </ul>
4	Conclusion	<ul style="list-style-type: none"> <li>Friends depend on each other.</li> <li>Friends are necessary to life.</li> </ul>

## Expository Essay Outline: Cause and Effect as Main Ideas

Topic: Friendship

Thesis Statement: No matter where you come from or who you are, having a good friend is important.

Paragraph	Main Idea	Details
1	Introduction	<ul style="list-style-type: none"> <li>No matter where you come from or who you are, having a good friend is important.</li> <li>Everyone has needs.</li> <li>Friendships help us meet these needs.</li> </ul>
2	Cause: Everyone has needs	<ul style="list-style-type: none"> <li>Owen needed someone to take care of him and provide security.</li> <li>Amos needed someone to take him home, and Boris needed someone to help him get back in the water.</li> <li>Ann needed someone to help her "see."</li> </ul>
3	Effect: Look for friends who can help us meet these needs	<ul style="list-style-type: none"> <li>Owen found Mzee to be his surrogate mother.</li> <li>Boris found Amos floating in water, and Amos found Boris on the beach.</li> <li>Ann found Panda to help guide her through life.</li> </ul>
4	Conclusion	<ul style="list-style-type: none"> <li>Friends provide for our basic needs.</li> <li>They help us to survive, to feel secure, and to feel happy.</li> </ul>

Adapted from Hochman, 2009.

## Creature Comforts

By Rebecca Skloot  
*New York Times*  
December 31, 2008

On Halloween night in a suburb of Albany, a group of children dressed as vampires and witches ran past a middle-aged woman in plain clothes. She gripped a leather harness—like the kind used for Seeing Eye dogs—which was attached to a small, fuzzy, black-and-white horse barely tall enough to reach the woman’s hip. “Cool costume,” one of the kids said, nodding toward her.

But she wasn’t dressed up. The woman, Ann Edie, was simply blind and out for an evening walk with Panda, her guide miniature horse.

There are no sidewalks in Edie’s neighborhood, so Panda led her along the street’s edge, maneuvering around drainage ditches, mailboxes, and bags of raked leaves. At one point, Panda paused, waited for a car to pass, and then veered into the road to avoid a group of children running toward them, swinging glow sticks. She led Edie onto a lawn so she wouldn’t hit her head on the side mirror of a parked van and then to a traffic pole at a busy intersection, where she stopped and tapped her hoof. “Find the button,” Edie said. Panda raised her head inches from the pole so Edie could run her hand along Panda’s nose to find and press the “walk” signal button.

Edie isn’t the only blind person who uses a guide horse instead of a dog—there’s actually a Guide Horse Foundation that’s been around nearly a decade. The obvious question is: Why? In fact, Edie says, there are many reasons: Miniature horses are mild-mannered, trainable, and less threatening than large dogs. They’re naturally cautious and have exceptional vision, with eyes set far apart for nearly 360-degree range. Plus, they’re herd animals, so they instinctively synchronize their movements with others. But the biggest reason is age: Miniature horses can live and work for more than 30 years. In that time, a blind person typically goes through five to seven guide dogs. That can be draining both emotionally and economically, because each one can cost up to \$60,000 to breed, train, and place in a home.

“Panda is almost 8 years old,” her trainer, Alexandra Kurland, told me. “If Panda were a dog, Ann would be thinking about retiring her soon and starting over, but their relationship is just getting started. They’re still improving their communication and learning to read each other’s bodies. It’s the difference between dating for a few years and being married so long you can finish each other’s sentences.”

Edie has nothing against service dogs—she has had several. One worked beautifully. Two didn’t—they dragged her across lawns, chasing cats and squirrels, and even pulled her into the street, chasing dogs in passing cars. Edie doesn’t worry about those sorts of things with Panda because miniature horses are less aggressive. Still, she says, “I would never say to a blind person, ‘Run out and get yourself a guide horse,’ because there are definite limitations.” They eat far more often than dogs and go to the bathroom about every two or three hours. (Yes, Panda is house-trained.) Plus, they can’t curl up in small places, which makes going to the movies or riding in airplanes a challenge. (When miniature horses fly, they stand in first class or bulkhead because they don’t fit in standard coach.)

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## Escribiendo texto expositivos

### Lección 1: Utilizando detalles para crear una posición argumentativa

#### Materiales

- *Un día diferente para el señor Amos* por Philip C. Stead
- *Owen & Mzee: la verdadera historia de una amistad increíble* por Isabella Hatkoff, Craig Hatkoff, y Paula Kahumbu
- *Cosita linda* por Anthony Browne
- Tarjetas con la frase *posición argumentativa*
- Copias del organizador gráfico “Utilizando detalles para crear una posición argumentativa” para cada estudiante (presentado más adelante)

#### Objetivo

Encontrar razones e información en diferentes tipos de texto y utilizar estas razones e información para crear una posición argumentativa.

#### Gancho, lluvias de ideas y demostración

“Hemos hablado de las relaciones y amistades en diferentes materias, incluyendo historias, matemáticas, ciencias naturales y ciencias sociales. En nuestras discusiones, hemos leído varios libros y textos, incluyendo ‘Cosita linda’, ‘Un día diferente para el señor Amos’ y la historia de Owen y Mzee.

“Ahora, me gustaría que utilizáramos la información de estos textos para organizar nuestras ideas sobre la amistad y crear lo que se llama una ‘posición argumentativa’ o ‘postura argumentativa’ o simplemente ‘posición’. Vamos a ver qué significa eso.”

Muestre a los estudiantes la tarjeta con la frase *posición argumentativa*. Explique que una posición argumentativa en un escrito es una oración o un párrafo que presenta tu idea o perspectiva del tema sobre el que vas a escribir.

“Por ejemplo, si yo quisiera escribir sobre la familia, yo escogería una idea sobre la familia que yo creo es importante discutir y enseñar a otros. ¿Qué cosas sobre la familia son importantes?”

Haga que los estudiantes le digan cosas importantes sobre la familia en una lluvia de ideas. La lista puede incluir:

- Cuidarse unos a otros
- Ayudarse mutuamente
- Celebrar con los otros miembros de la familia
- Divertirse juntos
- Compartir responsabilidades

Después, demuestre cómo escoger una de estas ideas para convertirla en una posición argumentativa.

“Me gusta la idea de la familia celebrando juntos así que voy a escribir una posición argumentativa sobre eso: ‘Cuando pienso en la familia, siempre recuerdo momento muy divertidos. A mi familia le encanta celebrar ocasiones especiales juntos, y estas celebraciones son unos de mis mejores recuerdos.’”

“Observen como la posición argumentativa no es solo una oración. Una posición argumentativa puede ser una oración, pero también puede ser dos o tres oraciones.

“Ahora puedo utilizar mi posición argumentativa para planear mi ensayo con ejemplos y detalles específicos que den más información sobre mi posición argumentativa y que den ejemplos de mis celebraciones familiares y cómo éstas han creado bonitos recuerdos.

“Vamos a tratar de hacer esto para el tema de amistad utilizando lo que hemos aprendido con nuestras lecturas sobre el tema.”

### Organizador gráfico

Utilizando detalles para crear una posición argumentativa

### Demostración

“En lugar de leer cada texto, voy a seleccionar ciertas partes que nos puedan ayudar a crear una posición argumentativa. Necesitamos identificar ideas o información que sea importante para enseñar a otros sobre el concepto de la amistad conforme vayamos leyendo. Utilizaremos el organizador gráfico ‘Utilizando detalles para crear una posición argumentativa’ para escribir nuestras notas.”

Vuelva a leer las primeras hojas del libro *Un día diferente para el señor Amos* en donde se muestran las cosas que el Señor Amos hacía para sus amigos. Por ejemplo, lea:

Jugaba ajedrez con el elefante (que pensaba y pensaba antes de hacer un movimiento), jugaba a las carreras con la tortuga (que nunca perdía), se sentaba en silencio con el pingüino (que era muy tímido), le prestaba un pañuelo al rinoceronte (que siempre tenía catarro), y al anochecer le leía cuentos al búho (que le tenía miedo a la oscuridad).

Al terminar de leer esta sección, deténgase para señalar cómo todas estas acciones demuestran amistad. Por ejemplo:

“Todas estas actividades demuestran amistad y cariño. El señor Amos hace todas estas cosas porque quiere a sus amigos aunque a veces no tengan sentido. Deja a la tortuga ganar y le lee cuentos al búho en la noche. Muchas veces la amistad es hacer cosas que no tienen sentido. Eso está muy bien. Lo voy a escribir en mis anotaciones.”

Escriba, “La amistad te hace hacer cosas que a veces no tienen mucho sentido” en el cuadro de *Un día diferente para el señor Amos*. Después de eso, lea la parte final donde los animales del zoológico van a casa del Señor Amos a cuidarlo y a tratarlo cómo él siempre los ha tratado. Los



animales le regresan las muestras de amistad ahora que él está enfermo. Al terminar de leer, pida a los estudiantes que discutan estas ideas en parejas y que le ayuden a escribir las notas que van en el cuadro para este libro en el organizador gráfico.

Realice el mismo procedimiento con el libro de *Owen y Mzee* y el libro *Cosita linda*.

### **Escritura compartida y guiada**

Después de escribir las notas en los cuadros en el organizador gráfico, pida a los estudiantes que trabajen con usted para crear una posición argumentativa.

Explique a los estudiantes que van a utilizar las notas que tomaron para presentar una idea sobre la amistad que ellos creen es importante para enseñar a otros. Haga que los estudiantes discutan sus notas sobre la amistad en parejas o pequeños grupos.

Pida a los estudiantes que compartan con todo el grupo posibles posiciones argumentativas y escribálas en el pizarrón o en una hoja tamaño póster. He aquí unos ejemplos:

- No importa quién eres o de dónde vengas, siempre es importante tener un buen amigo.
- Las amistades pueden unir a animales o personas que normalmente no se relacionarían.
- Es importante estar abierto a hacer nuevas amistades en cualquier momento sin importar la apariencia de esa persona porque nunca sabes lo que esa amistad puede significar para ti en un futuro.

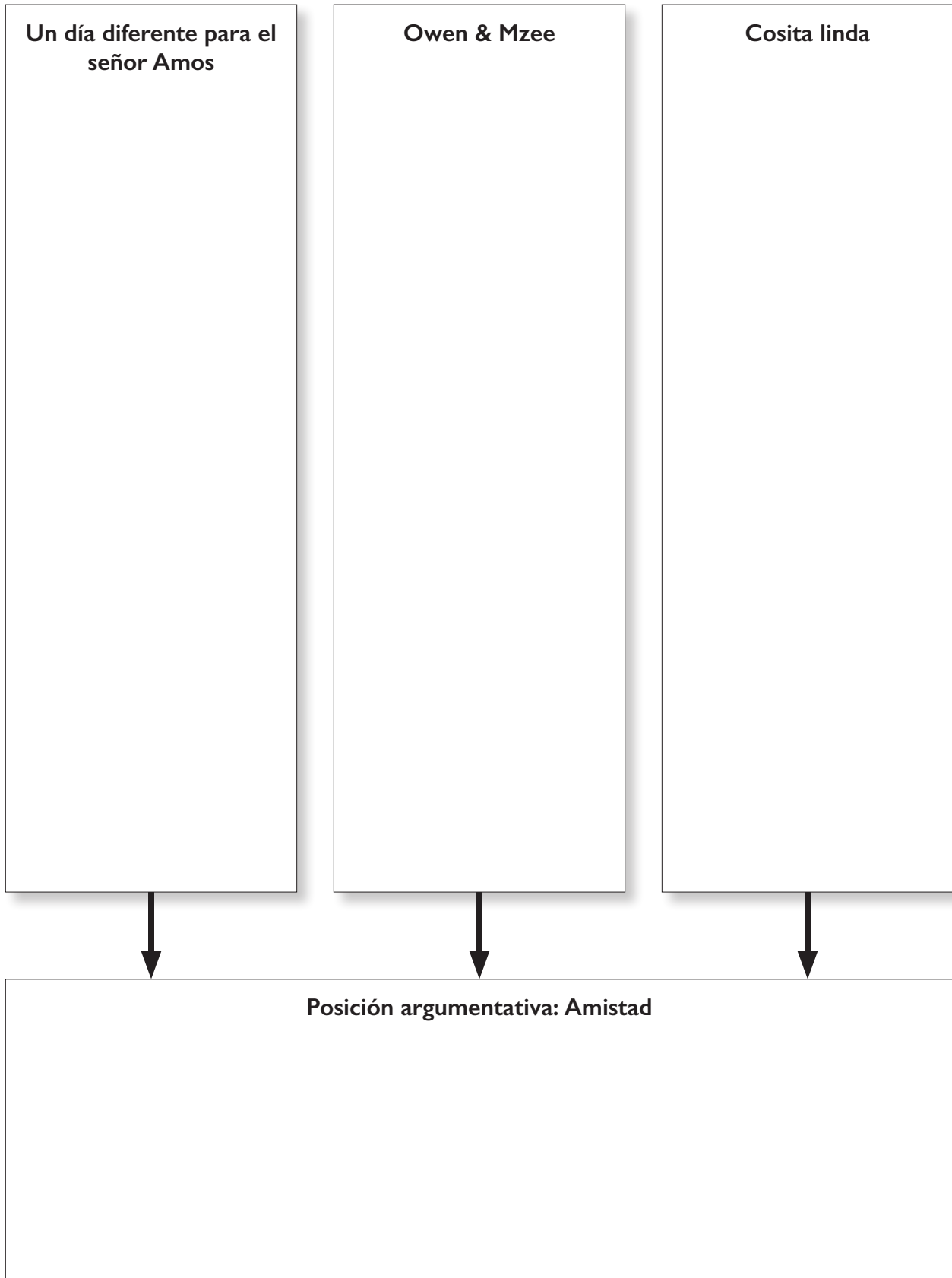
Después de que usted y los estudiantes hayan mencionado varias posibles posiciones argumentativas, seleccionen una favorita todos juntos. Se utilizará esta posición argumentativa en la siguiente lección para planear un ensayo expositivo.

### **Reflexión**

Para terminar la lección, haga este tipo de preguntas a la clase:

“¿Qué fue lo que aprendiste al tomar notas? ¿Cómo ayudan estos detalles y la información en las notas a escribir una posición argumentativa? ¿Qué fue lo más difícil para crear una posición argumentativa?”

## Utilizando detalles para crear una posición argumentativa



## Lección 2: Escribiendo un esbozo o esquema de un ensayo expositivo

### Materiales

- *Un día diferente para el señor Amos* por Philip C. Stead
- *Owen & Mzee: la verdadera historia de una amistad increíble* por Isabella Hatkoff, Craig Hatkoff, y Paula Kahumbu
- *Cosita linda* por Anthony Browne
- La copia completada del organizador gráfico “Utilizando detalles para crear una posición argumentativa”
- Póster con diferentes estructuras de texto expositivo
- Copias del organizador gráfico “Esquema para un ensayo expositivo” para cada estudiante (presentado más adelante)

### Objetivo

Los estudiantes utilizarán las notas que se tomaron anteriormente y la posición argumentativa creada en la Lección 1 para planear un ensayo expositivo utilizando un esbozo o esquema.

### Lluvia de ideas y planeación

Vuelva a leer la posición argumentativa que se creó en la lección anterior.

“Utilizamos nuestras notas para escribir esta posición argumentativa. Ahora vamos a escribirla y nuestro tema en la parte superior del organizador gráfico ‘Esquema para un ensayo expositivo’.”

Escriba el tema y la posición argumentativa en el organizador gráfico. La posición argumentativa irá en la introducción, así que escribala ahí también.

En seguida, piense cómo organizar el ensayo. Aquí se presentan ejemplos de diferentes tipos de estructuras de texto con posibles ideas principales:

- Posición argumentativa, ejemplo, ejemplo, ejemplo, cierre: Utilice ejemplos de los textos leídos como ejemplos para apoyar la posición argumentativa.
- Posición argumentativa, problema, solución, cierre: El problema puede ser que algunas veces nos sentimos aislados y solos, y la solución puede ser que necesitamos abrirnos a nuevas, y quizás diferentes, amistades. Esta solución tiene ejemplos de apoyo de los textos leídos.
- Posición argumentativa, causa, efecto, cierre: La causa puede ser que todas las personas tienen necesidades. Cada texto proporciona evidencia de esto. El efecto puede ser que para satisfacer estas necesidades, los seres humanos formamos fuertes lazos de amistad, aún con aquellas personas que parecen ser muy diferentes a nosotros.

Escoja la estructura de texto que funcione mejor en su caso y de acuerdo a sus notas y posición argumentativa. La siguiente página presenta un ejemplo de esquema que sigue la estructura de texto explicada en el número 1 (posición, ejemplo, ejemplo, ejemplo, cierre). Más adelante se presenta un ejemplo de un esquema completado para un ensayo que muestra la estructura de texto explicada en el número 3 (posición, causa, efecto, cierre).

### **Demostración**

Explique que usted ha escogido una estructura de texto de las presentadas en el póster para organizar su ensayo sobre la amistad. Demuestre cómo se puede utilizar esta estructura de texto y sus notas para escribir las ideas (vea los ejemplos de esquemas). Los estudiantes pueden escribir lo mismo en su copia del organizador gráfico.

### **Póster**

Estructuras para textos expositivos

### **Organizador gráfico**

Esquema para un ensayo expositivo

### **Escritura compartida y guiada**

Pida a los estudiantes que le ayuden a completar el organizador con detalles e ideas de los textos que apoyen cada idea principal. Recuérdeles que ellos deben usar sus notas del organizador gráfico “Utilizando detalles para crear una posición argumentativa”.

Pida a los estudiantes que primero discutan en parejas o en grupos pequeños, y después ellos comparten con todo el grupo la información de sus notas que encaja con cada idea principal. Escriba estos detalles en la tercera columna del esquema como notas y no en oraciones completas.

Se permite que los estudiantes proporcionen evidencia para cada idea que no se encuentra en los textos leídos. También incluya ideas de sus vidas ya que es conveniente el fomentar este tipo de conexiones.

### **Demostración y escritura independiente**

Utilice el esquema completado para demostrar cómo escribir oraciones completas y párrafos para escribir un ensayo.

Pida a los estudiantes que trabajen independientemente o en parejas para usar sus esquemas completos para escribir un borrador de su ensayo.

**Reflexión**

Guíe la reflexión de los estudiantes haciendo preguntas como las siguientes:

“¿Les gustó cómo organizamos este ensayo? ¿De qué otra manera lo pudimos haber organizado? ¿De qué otra manera se pudo haber proporcionado evidencia dentro de esta misma organización?”

Haga preguntas adicionales dependiendo del nivel de sus estudiantes y el propósito de la lección.

**Revisión y modificación**

Haga que los estudiantes revisen y modifiquen su ensayo.

“Si yo fuera a revisar y modificar mi ensayo, ¿cuál sería el elemento que yo absolutamente cambiaría, quitaría o añadiría?”

## Esquema para un ensayo expositivo

Tema: \_\_\_\_\_

Posición argumentativa: \_\_\_\_\_

Párrafo	Idea principal	Detalles/información específica
1	Introducción	<hr/> <hr/> <hr/> <hr/>
2		<hr/> <hr/> <hr/> <hr/>
3		<hr/> <hr/> <hr/> <hr/>
4		<hr/> <hr/> <hr/> <hr/>
5	Conclusión	<hr/> <hr/> <hr/> <hr/>

## Esquema para un ensayo expositivo: Ejemplos como ideas principales

Tema: Amistad

Posición argumentativa: No importa de dónde vienes o quién eres, tener un buen amigo es importante.

Párrafo	Idea principal	Detalles/Información específica
1	Introducción	<ul style="list-style-type: none"> <li>No importa de dónde vienes o quién eres, tener un buen amigo es importante.</li> <li>Ejemplos en las historias, en la naturaleza, en la sociedad</li> </ul>
2	Ejemplo: "Owen & Mzee"	<ul style="list-style-type: none"> <li>Owen necesitaba un amigo cuando estaba solo.</li> <li>A Mzee le gusta tener un amigo nuevo, aunque pareciera que estuviera feliz.</li> <li>Se acompañan y se protegen el uno al otro y tienen alguien con quien acurrucarse.</li> </ul>
3	Ejemplo: "Un día diferente para el señor Amos"	<ul style="list-style-type: none"> <li>El señor Amos complace a sus amigos en el zoológico.</li> <li>El señor Amos deja ganar a la tortuga en las carreras, le lee libros al búho, y juega al ajedrez con el elefante.</li> <li>Cuando el señor Amos se enferma, sus amigos lo cuidan.</li> </ul>
4	Ejemplo: "Cosita linda"	<ul style="list-style-type: none"> <li>Los amigos hacen muchas cosas juntos.</li> <li>Los amigos se echan la culpa para salvarse mutuamente.</li> </ul>
5	Conclusión	<ul style="list-style-type: none"> <li>Los amigos depende de cada uno.</li> <li>Los amigos son necesarios para la vida.</li> </ul>

## Esquema para un ensayo expositivo: Causa/efecto como ideas principales

Tema: Amistad

Posición argumentativa: No importa de dónde vienes o quién eres, tener un buen amigo es importante.

Párrafo	Idea principal	Detalles/información específica
1	Introducción	<ul style="list-style-type: none"> <li>• No importa de dónde vienes o quién eres, tener un buen amigo es importante.</li> <hr/> <li>• Todas las personas tienen necesidades.</li> <hr/> <li>• Las amistades nos ayudan a satisfacer esas necesidades.</li> </ul>
2	Causa: Todas las personas tienen necesidades	<ul style="list-style-type: none"> <li>• Owen necesitaba alguien que lo cuidara y lo protegiera.</li> <hr/> <li>• Los animales del zoológico necesitaba a alguien que los complaciera y jugara con ellos.</li> <hr/> <li>• El Sr. Amos necesitaba alguien que lo cuidara cuando se enfermó.</li> <hr/> <li>• Gorila está solo y pide un amigo.</li> </ul>
3	Efecto: Busca a amigos que puedan satisfacer esas necesidades	<ul style="list-style-type: none"> <li>• Owen adoptó a Mzee como su mamá.</li> <hr/> <li>• El señor Amos complació a sus amigos haciendo lo que a ellos les gustaba.</li> <hr/> <li>• Los animales cuidaron al Sr. Amos cuando se enfermó.</li> <hr/> <li>• Gorila encontró una amiga en la gatita y hacían todos juntos.</li> </ul>
4	Conclusión	<ul style="list-style-type: none"> <li>• Los amigos satisfacen nuestras necesidades básicas.</li> <hr/> <li>• Nos ayudan a sobrevivir, a sentirnos seguros, y a estar contentos.</li> <hr/> </ul>

Adapted from Hochman, 2009.



# Persuasive Writing

## Writing a Position Statement Using an Organizational Structure

### Materials

- *The Gardener* by Sarah Stewart
- Copies of “A Farm on Every Floor” by Dickson Despommier (an op-ed piece in *The New York Times*) for each student (pages 5 to 7 of this handout)
- Newspaper with an op-ed page and an editorial page
- Anchor chart with the text structures you have discussed with students (If you have not yet discussed the problem-solution structure, add it to the chart during this lesson.)
- Chart paper with the text’s opening paragraph
- Highlighters
- Problem-solution graphic organizer (page 8 of this handout)
- Writer’s notebooks

### Objective

One way to help writers improve is to examine the text structures that expert expository and persuasive writers use. In this lesson, we look at one type of text structure that can be used to organize a piece of persuasive writing: problem-solution. Specifically, this lesson focuses on the opening position statement.

### Hook and Modeling With a Text

“We have read the book *The Gardener* several times to examine concepts like letter writing and including dates on our letters. Now, let’s talk a little more about what the girl, Lydia Grace, did at her uncle’s bakery.”

Discuss with students how she created a garden on the roof and all over the bakery, even though the bakery was in the middle of a big city. Ask students what they think about the idea of creating gardens where they do not usually exist.

“I have a newspaper article called an op-ed essay that is all about this topic. ‘Op-ed’ means it was published in a newspaper on the page opposite of the editorial page.”

Show an example of a newspaper with an op-ed page and an editorial page.

“The editorial page is where newspaper writers publish their opinions in persuasive pieces called editorials, and opposite of that is the op-ed page, where other writers’ persuasive essays are published. So this article is a persuasive piece about creating gardens in big cities.”

Display the op-ed essay “A Farm on Every Floor” on the document camera. Read the entire article aloud once.

Then, tell students you will read aloud the opening paragraph again, and this time, students should listen for the writer's position. What is he trying to persuade us to do? (You should have already taught lessons about position statements and persuasive writing prior to this lesson.)

Reread the first paragraph.

“What is this writer's position? We can figure it out from this first paragraph.”

Have students discuss in partners the writer's position and then discuss as a whole group.

“This writer is very clever. He uses a specific text structure that we can use in our own writing to present a position.”

Put up the first paragraph from the text on chart paper.

If climate change and population growth progress at their current pace, in roughly 50 years farming as we know it will no longer exist. This means that the majority of people could soon be without enough food or water. But there is a solution that is surprisingly within reach: Move most farming into cities, and grow crops in tall, specially constructed buildings. It's called vertical farming.

Reread the first two sentences and then highlight them.

“What is the writer doing in these first two sentences?”

Have students discuss in partners. Then discuss his presentation of the problem in the whole group.

If you already have discussed problem-solution and have it on an anchor chart with text structures, refer to it during your discussion. If this is the first time you are discussing problem-solution, add it to a text structure anchor chart.

Reread the first half of the next sentence, until the colon. Tell students that a key word can help them figure out the text structure and what the rest of this sentence and the next sentence will do. Have students work in partners for 10 to 15 seconds to try to find the key word. When students tell you the key word, *solution*, highlight it.

Move to the second half of that sentence and the last sentence and discuss their role—first in student partners and then as a whole class.

### **Brainstorming and Modeling**

“We can use problem-solution to introduce positions to write about in our own persuasive essays. For example, we have been discussing industrialization and how it created both positive and negative outcomes. We could think of industrialization as either a problem or a solution. Let's start by thinking of it as a solution. What are some of the problems that industrialization solved?”

Have students brainstorm problems that industrialization helped to solve. The following is an example list:

- High cost of making materials and growing food, cotton, etc.
- High cost of getting these materials to people
- Large amount of time spent making materials
- More people needed the materials that were being made and grown
- People were spreading out across the country, which made it more difficult to get them materials
- People had to do jobs that were difficult or boring

Then, examine these problems to use in your essay. Display a problem-solution graphic organizer (such as the one on page 8 of this handout) and write your problem in the “Problem” box. Then, under “Attempted Solutions” and “Results,” write some examples of how industrialization helped solve this problem. For example, the high cost of making materials was resolved by inventing machines that could make the materials more cheaply.

### **Graphic Organizer**

Problem-solution graphic organizer

### **Shared and Guided Writing**

“I can use my problem-solution graphic organizer to write an opening paragraph just like Mr. Despommier did to introduce his persuasive piece. Here is my first draft.”

Write the following on chart paper.

In the United States in the 1800s, it cost a lot of money and took a lot of time to make and grow materials that many people needed. Industrialization came along and solved this problem through the invention of machines that could make materials more cheaply and the building of roads and railroads to get these materials to people more quickly.

Highlight the sentences with your problem, highlight your key words, and then highlight the sentences with your solution.

### **Independent Writing**

After students work with you in the whole group on your planning and drafting, have each student or pair of students use your problem or come up with their own problem. Have students use a copy of the problem-solution graphic organizer to plan their first paragraph with both the problem and their solution.

As they work, conduct roving conferences with individual students about their planning and writing.

**Reflection**

Guide self-reflection through key questions such as the following.

“What did this activity tell you about persuasion? How do you think the problem-solution text structure works for writing a persuasive essay?”

**Optional Steps: Write and Reflect Again**

Model planning the body of the paper by imitating the structure of “A Farm on Every Floor.” Have students help you use this plan to write more of your draft. Then, have students practice using the same structure to plan and draft their own writing.

Follow the same procedure to write a closing for the paper.

## A Farm on Every Floor

By Dickson D. Despommier, Op-Ed Contributor  
*The New York Times*  
August 24, 2009

If climate change and population growth progress at their current pace, in roughly 50 years farming as we know it will no longer exist. This means that the majority of people could soon be without enough food or water. But there is a solution that is surprisingly within reach: Move most farming into cities, and grow crops in tall, specially constructed buildings. It's called vertical farming.

The floods and droughts that have come with climate change are wreaking havoc on traditional farmland. Three recent floods (in 1993, 2007, and 2008) cost the United States billions of dollars in lost crops, with even more devastating losses in topsoil. Changes in rain patterns and temperature could diminish India's agricultural output by 30 percent by the end of the century.

What's more, population increases will soon cause our farmers to run out of land. The amount of arable land per person decreased from about an acre in 1970 to roughly half an acre in 2000 and is projected to decline to about a third of an acre by 2050, according to the United Nations. With billions more people on the way, before we know it the traditional soil-based farming model developed over the last 12,000 years will no longer be a sustainable option.

Irrigation now claims some 70 percent of the fresh water that we use. After applying this water to crops, the excess agricultural runoff, contaminated with silt, pesticides, herbicides and fertilizers, is unfit for reuse. The developed world must find new agricultural approaches before the world's hungriest come knocking on its door for a glass of clean water and a plate of disease-free rice and beans.

Imagine a farm right in the middle of a major city. Food production would take advantage of hydroponic and aeroponic technologies. Both methods are soil-free. Hydroponics allows us to grow plants in a water-and-nutrient solution, while aeroponics grows them in a nutrient-laden mist. These methods use far less water than conventional cultivation techniques, in some cases as much as 90 percent less.

Now apply the vertical farm concept to countries that are water-challenged—the Middle East readily comes to mind—and suddenly things look less hopeless. For this reason the world's very first vertical farm may be established there, although the idea has garnered considerable interest from architects and governments all over the world.

Vertical farms are now feasible, in large part because of a robust global greenhouse initiative that has enjoyed considerable commercial success over the last 10 years. (Disclosure: I've started a business to build vertical farms.) There is a rising consumer demand for locally grown vegetables and fruits, as well as intense urban-farming activity in cities throughout the United States. Vertical farms would not only revolutionize and improve urban life but also revitalize land that was damaged by traditional farming. For every indoor acre farmed, some 10 to 20 outdoor acres

of farmland could be allowed to return to their original ecological state (mostly hardwood forest). Abandoned farms do this free of charge, with no human help required.

A vertical farm would behave like a functional ecosystem, in which waste was recycled and the water used in hydroponics and aeroponics was recaptured by dehumidification and used over and over again. The technologies needed to create a vertical farm are currently being used in controlled-environment agriculture facilities but have not been integrated into a seamless source of food production in urban high-rise buildings.

Such buildings, by the way, are not the only structures that could house vertical farms. Farms of various dimensions and crop yields could be built into a variety of urban settings—from schools, restaurants, and hospitals to the upper floors of apartment complexes. By supplying a continuous quantity of fresh vegetables and fruits to city dwellers, these farms would help combat health problems, like Type II diabetes and obesity, that arise in part from the lack of quality produce in our diet.

The list of benefits is long. Vertical farms would produce crops year-round that contain no agro-chemicals. Fish and poultry could also be raised indoors. The farms would greatly reduce fossil-fuel use and greenhouse-gas emissions, since they would eliminate the need for heavy farm machinery and trucks that deliver food from farm to fork. (Wouldn't it be great if everything on your plate came from around the corner, rather than from hundreds to thousands of miles away?)

Vertical farming could finally put an end to agricultural runoff, a major source of water pollution. Crops would never again be destroyed by floods or droughts. New employment opportunities for vertical farm managers and workers would abound, and abandoned city properties would become productive once again.

Vertical farms would also make cities more pleasant places to live. The structures themselves would be things of beauty and grace. In order to allow plants to capture passive sunlight, walls and ceilings would be completely transparent. So from a distance, it would look as if there were gardens suspended in space.

City dwellers would also be able to breathe easier—quite literally. Vertical farms would bring a great concentration of plants into cities. These plants would absorb carbon dioxide produced by automobile emissions and give off oxygen in return. So imagine you wanted to build the first vertical farm and put it in New York City. What would it take? We have the technology—now we need money, political will, and, of course, proof that this concept can work. That's why a prototype would be a good place to start. I estimate that constructing a five-story farm, taking up one-eighth of a square city block, would cost \$20 million to \$30 million. Part of the financing should come from the city government, as a vertical farm would go a long way toward achieving Mayor Michael Bloomberg's goal of a green New York City by 2030.

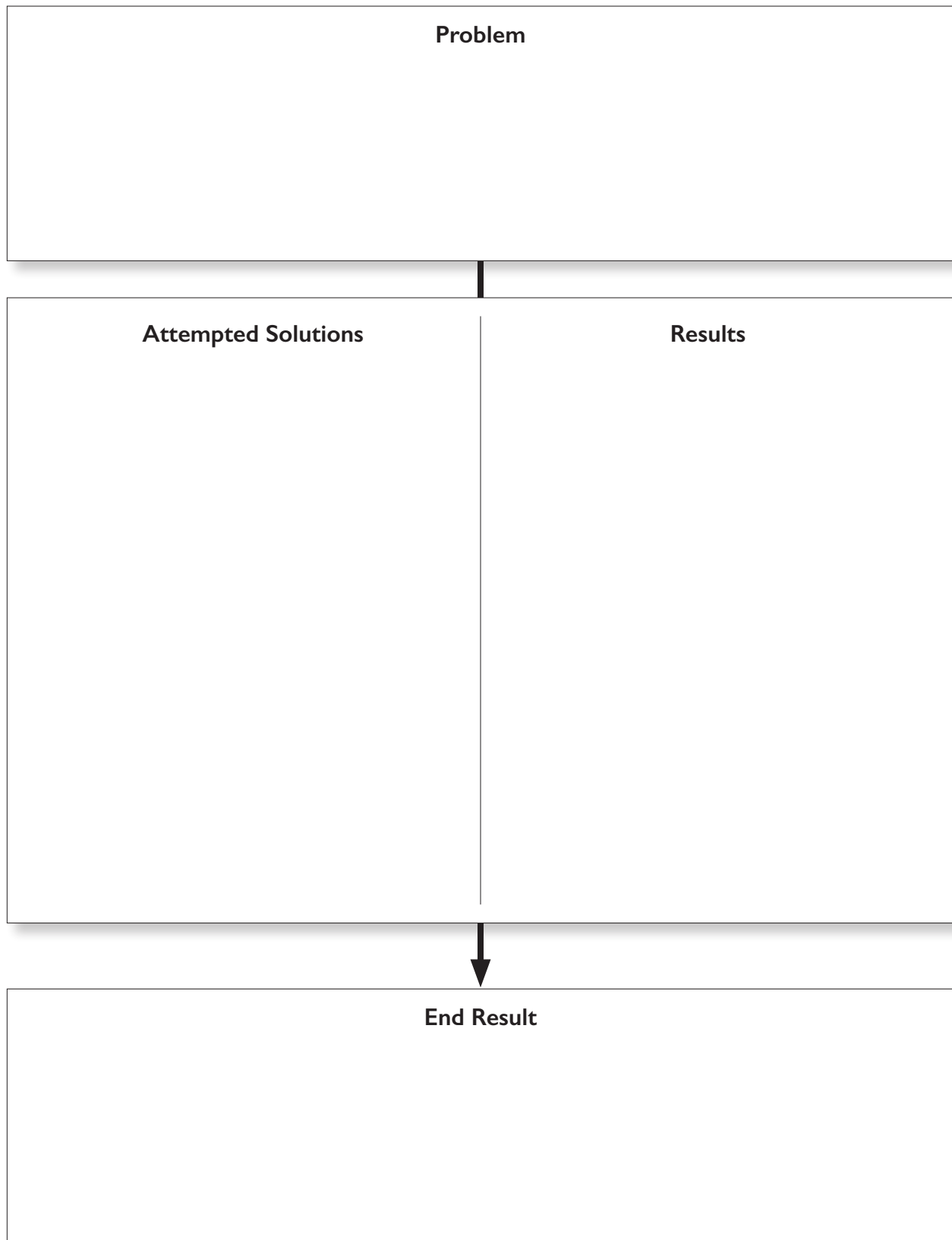
Manhattan Borough President Scott Stringer has already expressed interest in having a vertical farm in the city. City officials should be interested. If a farm is located where the public can easily visit it, the iconic building could generate significant tourist dollars, on top of revenue from the sales of its produce.

But most of the financing should come from private sources, including groups controlling venture-capital funds. The real money would flow once entrepreneurs and clean-tech investors realize how much profit there is to be made in urban farming. Imagine a farm in which crop production is not limited by seasons or adverse weather events. Sales could be made in advance because crop-production levels could be guaranteed, thanks to the predictable nature of indoor agriculture. An actual indoor farm developed at Cornell University growing hydroponic lettuce was able to produce as many as 68 heads per square foot per year. At a retail price in New York of up to \$2.50 a head for hydroponic lettuce, you can easily do the math and project profitability for other similar crops.

When people ask me why the world still does not have a single vertical farm, I just raise my eyebrows and shrug my shoulders. Perhaps people just need to see proof that farms can grow several stories high. As soon as the first city takes that leap of faith, the world's first vertical farm could be less than a year away from coming to the aid of a hungry, thirsty world. Not a moment too soon.

*Dickson D. Despommier, a professor of public health at Columbia University, is writing a book about vertical farms.*

## Problem-Solution Text Structure Graphic Organizer



Adapted from Florida Center for Reading Research, 2007.



## Escribiendo textos persuasivos: Escribiendo una posición argumentativa utilizando una estructura organizacional

### Materiales

- Copias del artículo “Una granja en cada piso” por Dickson Despommier (un artículo “op-ed” de *New York Times*; páginas 13–17 de este folleto)
- Un artículo “op-ed” y uno editorial
- Poster con las diferentes estructuras de texto que se hayan estudiado previamente (Se puede añadir la estructura problema-solución durante esta lección si no se ha discutido antes.)
- Hoja de papel tamaño póster con el párrafo inicial
- Marcadores
- Organizador gráfico problema-solución (presentado más adelante)
- Libretas para la escritura

### Objetivo

Una manera de ayudar a los escritores a mejorar es examinar las estructuras de texto que utilizan los escritores expertos al escribir textos persuasivos. En esta lección, estudiaremos un tipo de estructura de texto que puede usarse para organizar un texto persuasivo: estructura problema-solución. En concreto, esta lección se centra en la declaración de la posición argumentativa inicial.

### Gancho y demostrar con un texto

“Tengo un artículo de periódico llamado ‘op-ed’ que tiene que ver con el tema de la producción de alimentos. “Op-ed” significa que fue publicado en un periódico en la página opuesta a la página editorial y que expresa la opinión de alguien.”

Muestre un ejemplo de un artículo de opinión y un editorial.

“La página editorial es dónde los periodistas publican sus opiniones en textos persuasivos llamados ‘editoriales’, y la página de ‘op-ed’ es donde se publican ensayos persuasivos de otros escritores. Así que este artículo ‘op-ed’ es una texto persuasivo sobre la creación de jardines en las grandes ciudades.”

Ponga una copia del ensayo de opinión “Una granja en cada piso” en la cámara de documentos. Lea todo el artículo en voz alta.

Luego, diga a los estudiantes que leerá en voz alta el párrafo inicial de nuevo, y esta vez, los estudiantes deben escuchar la posición argumentativa del escritor.

“¿Qué está tratando de convencernos a hacer?” (Usted ya debería haber enseñado lecciones sobre posiciones argumentativas y textos persuasivos antes de esta lección.)

Vuelva a leer el primer párrafo.

“¿Cuál es la posición de este escritor? Podemos entenderlo desde este primer párrafo.”

Haga que los estudiantes discutan en parejas la posición argumentativa del escritor y luego discuta con el grupo entero.

“Este escritor es muy listo. Utiliza una estructura de texto específica que podemos usar en nuestros propios textos para presentar una posición argumentativa.”

Muestre el primer párrafo del texto en una hoja de papel tamaño póster.

Si el cambio climático y el crecimiento de la población progresan a su ritmo actual, en aproximadamente 50 años la agricultura tal como la conocemos ya no existirá. Esto significa que la mayoría de la gente pronto podría estar sin suficiente comida o agua. Pero hay una solución que está sorprendentemente a nuestro alcance: mover la mayoría de la agricultura a las ciudades, y mantener cultivos en edificios altos y especialmente contruidos para ello. Esto se llama agricultura vertical.

Vuelva a leer las dos primeras oraciones y luego resáltelas como se muestra arriba.

“¿Qué está haciendo el escritor en estas dos primeras oraciones?”

Pida a los estudiantes que discutan en pareja. Luego discuta cómo presenta el autor el problema con todo el grupo.

Si ya ha discutido la estructura problema-solución y la tiene en un póster, utilícelo durante esta discusión. Si es la primera vez que está discutiendo la estructura problema-solución, agregue esta estructura al póster de estructuras de textos persuasivos.

Vuelva a leer la primera mitad de la siguiente oración hasta los dos puntos. Diga a los estudiantes que una palabra clave puede ayudarles a entender la estructura del texto y lo que las siguientes oraciones van a hacer. Pida a los estudiantes que trabajen con su pareja durante 10 o 15 segundos para tratar de encontrar la palabra clave. Cuando los estudiantes le digan la palabra clave, solución, resáltela como se muestra arriba.

Lea la segunda mitad de esa oración y la última oración y discuta su papel o rol en el párrafo primero en parejas y luego con el grupo entero.

### **Lluvia de ideas y demostración**

“Podemos usar la estructura problema-solución para introducir posiciones argumentativas al escribir nuestros propios ensayos persuasivos. Por ejemplo, hemos estado discutiendo la industrialización y cómo ésta tuvo resultados positivos y negativos. Podríamos pensar en la industrialización como un problema o como una solución. Comencemos por pensar en ella como una solución. ¿Cuáles son algunos de los problemas que la industrialización resolvió?”

Haga que los estudiantes hagan una lluvia de ideas sobre los problemas que la industrialización ayudó a resolver. Aquí hay unos ejemplos:

- Alto costo de fabricación de materiales y cultivo de alimentos, algodón, etc.
- Alto costo de llevar estos materiales a la gente
- Gran cantidad de tiempo dedicado a la fabricación de materiales
- Cada vez más personas necesitaban los materiales que se estaban fabricando y cultivando
- La gente se estaba extendiendo por todo el país lo que dificultaba obtener materiales
- La gente tenía que hacer trabajos que eran muy difíciles o monótonos

Luego, examine estos problemas para usarlos en su ensayo y escoja uno. Muestre un organizador gráfico para problema-solución (como el que se muestra más adelante) y escriba su problema en el cuadro “Problema”. Luego, bajo “Soluciones intentadas” y “Resultados”, escriba algunos ejemplos de cómo la industrialización ayudó a resolver este problema. Por ejemplo, el alto costo de fabricación de materiales se resolvió inventando máquinas que podrían abaratar el precio de estos materiales.

### **Organizador gráfico**

Estructura problema-solución

### **Escritura guiada y compartida**

“Puedo usar mi organizador gráfico de problema-solución para escribir un párrafo inicial tal como lo hizo el Sr. Despommier para presentar su texto persuasivo. Aquí está mi primer borrador.”

Escriba lo siguiente en una hoja de papel tamaño póster.

En los Estados Unidos en el siglo XIX, costaba mucho dinero y tomaba mucho tiempo el cultivar y fabricar materiales que mucha gente necesitaba. La industrialización vino y resolvió este problema a través de la invención de máquinas que podían hacer los materiales más baratos y construir carreteras y ferrocarriles para que estos materiales llegaran a la gente más rápidamente.

Resalte las oraciones que describen el problema, resalte las palabras clave y luego resalte las oraciones que presentan la solución como se muestra arriba.

### **Escritura independiente**

Después de que los estudiantes trabajen con usted en su planificación y redacción del párrafo inicial, haga que cada alumno o parejas de estudiantes presenten su propio problema. Pida a los estudiantes que usen una copia del organizador gráfico solución-problema para planificar su primer párrafo con el problema y su solución.

Realice conferencias ambulantes con los estudiantes individualmente acerca de su planificación y redacción.

### **Reflexión**

Guíe la auto-reflexión a través de preguntas clave como las siguientes:

“¿Qué te enseñó esta actividad sobre la persuasión? ¿Cómo funciona la estructura solución-problema para escribir un ensayo persuasivo?”

### **Pasos opcionales: Escribir y reflexionar de nuevo**

Demuestre cómo planear la redacción del cuerpo de su ensayo imitando la estructura del artículo “Una granja en cada piso”. Haga que los estudiantes le ayuden a usar este plan para expandir su primer borrador. Luego, haga que los estudiantes practiquen la misma estructura para planear y redactar su propio texto persuasivo. Siga el mismo procedimiento para trabajar en la creación de un cierre para el ensayo.

## Una granja en cada piso

por Dickson D. Despommier, colaborador

*New York Times*

24 agosto, 2009

Si el cambio climático y el crecimiento de la población progresan a su ritmo actual, en aproximadamente 50 años la agricultura tal como la conocemos ya no existirá. Esto significa que la mayoría de la gente pronto podría estar sin suficiente comida o agua. Pero hay una solución que está sorprendentemente a nuestro alcance: Mover la mayoría de la agricultura a las ciudades, y mantener cultivos en edificios altos y especialmente contruidos para ello. Esto se llama agricultura vertical.

Las inundaciones y las sequías que han acompañado al cambio climático están causando estragos en las tierras agrícolas tradicionales. Tres recientes inundaciones (en 1993, 2007 y 2008) costaron a los Estados Unidos miles de millones de dólares en cultivos perdidos, con pérdidas aún más devastadoras en la capa superior del suelo. Los cambios en los patrones de lluvia y la temperatura podrían disminuir la producción agrícola de la India en un 30 por ciento para finales del siglo.

Además los aumentos de población pronto harán que nuestros agricultores se queden sin tierra. La cantidad de tierra cultivable por persona disminuyó aproximadamente de un acre en 1970 a aproximadamente medio acre en 2000 y se proyecta que disminuya a un tercio de acre antes de 2050, según las Naciones Unidas. Con miles de millones más de personas que nacerán en el futuro, el tradicional modelo de cultivo basado en el suelo desarrollado en los últimos 12,000 años ya no será una opción sostenible.

El riego ahora reclama un 70 por ciento del agua dulce que usamos. Después de usar esta agua en los cultivos, el exceso de escorrentía agrícola, contaminado con limo, pesticidas, herbicidas y fertilizantes, no es apto para ser reutilizado. El mundo desarrollado debe encontrar nuevos enfoques agrícolas antes de que los más hambrientos del mundo lleguen a su puerta pidiendo un vaso de agua limpia y un plato de arroz y frijoles libres de enfermedades.

Imagine una granja justo en el centro de una ciudad importante. La producción de alimentos aprovecharía las tecnologías hidropónicas y aeropónicas. Ambos métodos están libres de suciedad. Hidroponía nos permite cultivar plantas en una solución de agua y nutrientes, mientras que las tecnologías aeropónicas cultivan las plantas en una niebla cargada de nutrientes. Estos métodos utilizan mucho menos agua que las técnicas de cultivo convencionales, en algunos casos hasta un 90 por ciento menos.

Ahora aplique el concepto de granja vertical a los países que están desafiados por el agua -el Oriente Medio viene fácilmente a la mente- y de repente las cosas parecen menos desesperadas. Por esta razón, la primera granja vertical del mundo puede establecerse allí, aunque la idea ha suscitado un interés considerable de arquitectos y gobiernos de todo el mundo.

Las granjas verticales son factibles ahora, en gran parte debido a una fuerte iniciativa global para el uso de invernaderos para cultivar plantas que ha gozado de un éxito comercial considerable durante los 10 años pasados. (Divulgación: He comenzado un negocio para construir granjas verticales.) Hay una creciente demanda de verduras y frutas cultivadas localmente por parte

de los consumidores, así como una intensa actividad de agricultura urbana en ciudades de los Estados Unidos. Las fincas verticales no sólo revolucionarían y mejorarían la vida urbana, sino también revitalizarían las tierras dañadas por la agricultura tradicional. Por cada hectárea cultivada en el interior, se puede permitir que entre 10 y 20 acres de tierra cultivada regresen a su estado ecológico original (principalmente bosque de madera dura). Las granjas abandonadas lo hacen de forma gratuita, sin necesidad de ayuda humana.

Una granja vertical se comportaría como un ecosistema funcional, en el que los residuos se reciclan y el agua utilizada en hidroponía y aeroponía es recapturada por la deshumidificación y se utiliza una y otra vez. Las tecnologías necesarias para crear una granja vertical se utilizan actualmente en instalaciones agrícolas de medio ambiente controlado, pero no se han integrado en una fuente continua de producción de alimentos en edificios urbanos de gran altura.

Tales edificios, por cierto, no son las únicas estructuras que podrían albergar granjas verticales. Las granjas de varias dimensiones y los rendimientos de los cultivos podrían incorporarse a una variedad de entornos urbanos, desde escuelas, restaurantes y hospitales hasta los pisos superiores de los complejos de apartamentos. Al suministrar una cantidad continua de verduras y frutas frescas a los habitantes de las ciudades, estas granjas ayudarían a combatir problemas de salud, como la diabetes tipo II y la obesidad, que surgen en parte por la falta de productos de calidad en nuestra dieta.

La lista de beneficios es larga. Las fincas verticales producirían cultivos durante todo el año que no contienen agroquímicos. El pescado y las aves también pueden ser criados en interiores. Las granjas reducirían en gran medida el uso de combustibles y las emisiones de gases de efecto invernadero, ya que eliminaría la necesidad de maquinaria agrícola pesada y camiones que entreguen los alimentos de la granja a la mesa. (¿No sería genial si toda la comida en su plato viniera de un lugar a la vuelta de la esquina, en lugar de cientos o miles de kilómetros de distancia?)

La agricultura vertical finalmente podría poner fin a la escorrentía agrícola, una de las principales fuentes de contaminación del agua. Los cultivos nunca más serían destruidos por las inundaciones o las sequías. Las nuevas oportunidades de empleo para los gerentes y los trabajadores de las granjas verticales abundarían, y las propiedades urbanas abandonadas volverían a ser productivas una vez más.

Las fincas verticales también convertirían a las ciudades en lugares más agradables para vivir. Las estructuras mismas serían cosas de belleza y gracia. Con el fin de permitir que las plantas capturen la luz solar, las paredes y los techos serían completamente transparentes. Así que desde la distancia, parecía que hubiera jardines suspendidos en el espacio.

Los habitantes de la ciudad también podrían respirar más fácilmente, literalmente. Las granjas verticales traerían una gran concentración de plantas a las ciudades. Estas plantas absorberán el dióxido de carbono producido por las emisiones de los automóviles y emitirán oxígeno a cambio.

Así que imagine que usted quiere construir la primera granja vertical en la ciudad de Nueva York. ¿Qué haría falta? Tenemos la tecnología, ahora necesitamos dinero, voluntad política y, por supuesto, prueba de que este concepto puede funcionar. Es por eso que un prototipo sería un buen comienzo. Yo estimo que la construcción de una granja de cinco pisos, ocupando un octavo de un bloque cuadrado de la ciudad, costaría entre \$ 20 millones y \$ 30 millones. Parte del

financiamiento debe venir del gobierno de la ciudad, ya que una granja vertical ayudaría en gran medida a lograr la meta del alcalde Michael Bloomberg de tener una ciudad verde de Nueva York para el año 2030.

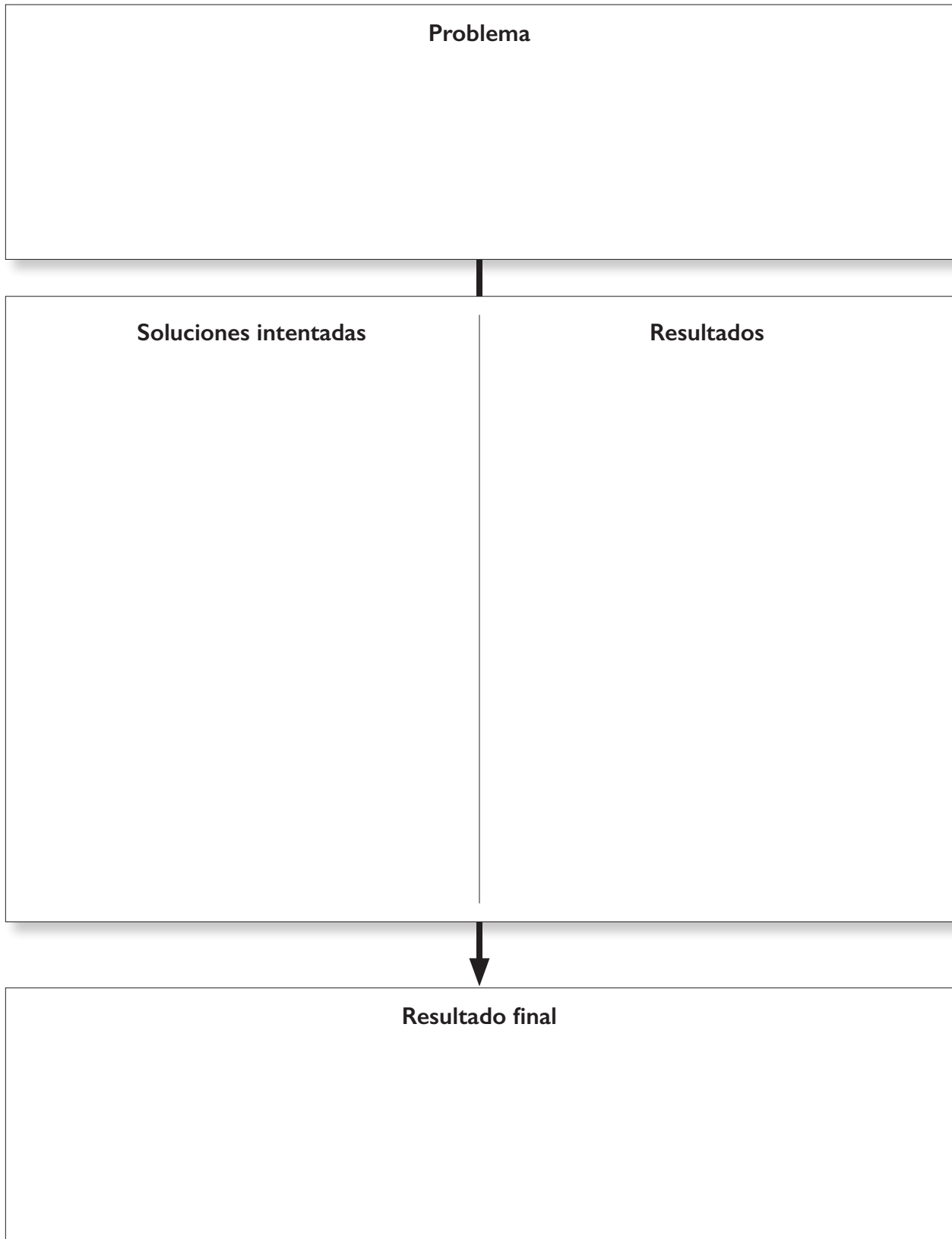
El presidente del municipio de Manhattan Scott Stringer ya ha expresado interés en tener una granja vertical en la ciudad. Los funcionarios municipales deberían estar interesados. Si una granja está ubicada donde el público pueda visitarla fácilmente, el icónico edificio podría generar dólares turísticos importantes, además de los ingresos de las ventas de sus productos.

Pero la mayor parte del financiamiento debe provenir de fuentes privadas, incluyendo grupos que controlan capitales de fondos de riesgo. El dinero real fluiría una vez que los empresarios y los inversionistas de tecnología limpia se den cuenta de cuánta ganancia es posible en la agricultura urbana. Imagine una granja en la que la producción de cultivos no está limitada por temporadas o por eventos climáticos adversos. Las ventas se podrían hacer por adelantado porque los niveles de la producción de la cosecha podrían ser garantizados, gracias a la naturaleza predecible de la agricultura de interiores. Una granja de interior real desarrollada en la Universidad de Cornell donde se cultivó lechuga hidropónica fue capaz de producir hasta 68 cabezas por pie cuadrado por año. A un precio en Nueva York de hasta \$ 2.50 por cabeza para la lechuga hidropónica, usted puede fácilmente hacer las matemáticas y la rentabilidad del proyecto para otros cultivos similares.

Cuando la gente me pregunta por qué el mundo todavía no tiene una sola granja vertical, levanto mis cejas y me encojo de hombros. Tal vez la gente sólo necesita ver prueba de que las granjas pueden crecer a varios pisos de altura. Tan pronto como la primera ciudad tome ese salto de fe, la primera granja vertical del mundo podría estar trabajando en menos de un año para ayudar a un mundo sediento y hambriento.

*Dickson D. Despommier, profesor de salud pública en Columbia Universidad, está escribiendo un libro sobre granjas verticales.*

## Estructura problema-solución



Adapted from Florida Center for Reading Research, 2007.



## Think Sheets

Writing organizers, or “think sheets,” provide scaffolding for students’ writing.

Writing organizers can help students initially when writing first drafts.

Students watch teachers model the organizers and then use them as they write with a partner, in small groups, or independently.

Graphic organizers help scaffold students’ efforts, especially students with reading and writing difficulties and English language learners.

Think sheets often correspond to different stages of the writing process, such as prewriting and drafting.

### Planning Think Sheet

#### Possible Topics

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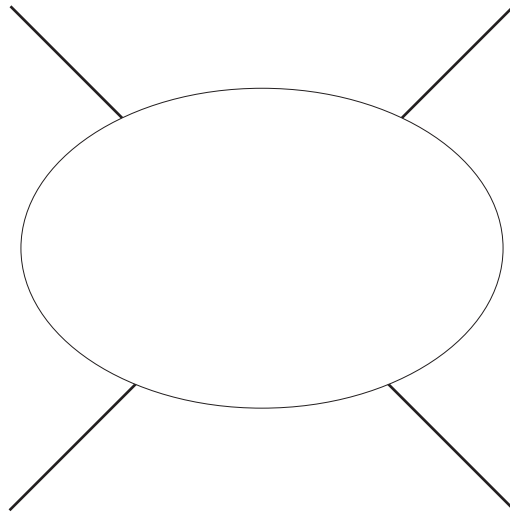
---

Circle your choice.

#### What do I know about the topic? Brainstorm ideas.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

# Drafting Think Sheet



1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

# Narrative Think Sheet

Title: \_\_\_\_\_

**BEGINNING (What is the setting? Who are the characters?)**

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**MIDDLE (Action: What is the problem?)**

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**ENDING (How was the problem solved?)**

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# Important Information Think Sheet

**WHO**

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**WHAT**

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**WHEN**

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**WHERE**

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**WHY**

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**HOW**

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## Sequence Think Sheet

**Topic**

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**Sentence Describing Topic**

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**First,**

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**Next,**

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**Then,**

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**Finally,**

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## Story Innovation Think Sheet

Using short poems and pattern books can be an excellent way to scaffold writing, especially for those who struggle to think of topics.

Story innovations can be an effective way to motivate students to write and help students to see themselves as writers.

### Procedures

Select a favorite pattern book and model rewriting with the whole class.

Select the part of the text that you will change. For example, you might change the characters, the setting, what the characters do, or a combination.

### Example

#### Story

The cat likes to lie on the rug.

The cat likes to drink milk.

The cat likes to sit in the sun.

The cat likes to jump on me.

#### Innovation

The dog likes to lie on the bed.

The dog likes to drink water.

The dog likes to sit in the car.

The dog likes to jump on my baby brother.

Adapted from Englert, 1990.

## Diferentes tipos de organizadores gráficos para escribir

Los organizadores gráficos para escribir ofrecen apoyo estratégico a los estudiantes para escribir y desarrollar sus ideas.

Los organizadores gráficos para escribir ayudan a los estudiantes a escribir sus primeros borradores.

Los estudiantes observan a la maestra(o) utilizar los organizadores gráficos y después ellos utilizan el mismo organizador que demostró la maestra(o) al escribir con un compañero, en grupos pequeños o independientemente.

Los organizadores gráficos ofrecen apoyo estratégico y específico a los estudiantes con problemas de lectura y escritura y a los estudiantes que aprenden inglés como segunda lengua.

Los organizadores gráficos para escribir, generalmente corresponden a las diferentes etapas del proceso de escritura tales como Planeando la Escritura y Escribiendo un Borrador.

### Para pensar y planear

#### Posibles temas

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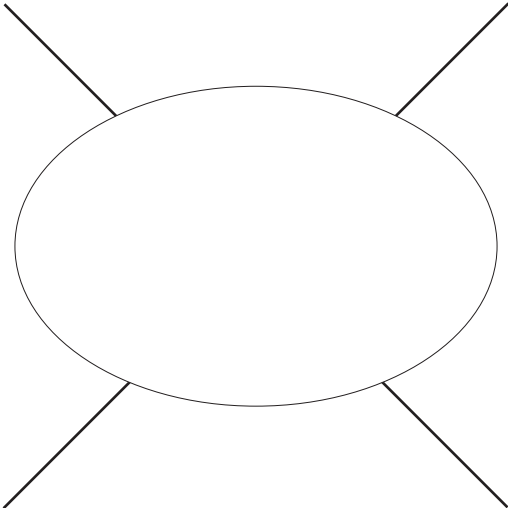
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Encierra en un círculo tu elección.

#### Pregúntate: “¿Qué sé sobre el tema?” Escribe tus ideas.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

# Elaboración de ideas



1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_



## Planeando un texto narrativo

Título: \_\_\_\_\_

### **PRINCIPIO (¿Cuál es el escenario? ¿Quiénes son los personajes?)**

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### **INTERMEDIO (La acción: ¿Cuál es el problema?)**

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### **FINAL (¿Cómo se resolvió el problema?)**

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# Organizador de ideas

**QUIÉN**

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**QUÉ**

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**CUÁNDO**

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---

**DÓNDE**

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**POR QUÉ**

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**CÓMO**

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## Organizador de ideas

**El tema**

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**Una oración que describe el tema**

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**Primero,**

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**Luego,**

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**Después**

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**Al final,**

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## Innovando una historia

Poemas cortos o libros con estructuras repetidas pueden ser una gran ayuda para facilitar el proceso de escritura para los estudiantes a los que se les dificulta pensar en temas para escribir.

Este proceso puede ser muy efectivo para motivar los estudiantes a escribir y ayudarles a verse como escritores exitosos.

### **Procedimiento**

Seleccione un libro con estructura repetida y muéstrela a los estudiantes como reescribir o modificar la historia.

Seleccione la parte del libro que va a ser modificada. Por ejemplo, se pueden cambiar los personajes, el escenario, o lo que los personajes hacen o una combinación de estos elementos.

### **Ejemplo**

#### **Historia**

A mi gato le gusta acostarse en la alfombra.

A mi gato le gusta beber leche.

A mi gato le gusta sentarse al sol.

A mi gato le gusta brincar sobre mí.

#### **Innovación**

A mi perro le gusta acostarse en mi cama.

A mi perro le gusta beber agua.

A mi perro le gusta sentarse adentro del carro.

A mi perro le gusta brincar sobre mi hermanito.

Adapted from Englert, 1990.

# Systematic Instruction: Writing Checklist

Teacher: \_\_\_\_\_ Observer: \_\_\_\_\_ Content Area: \_\_\_\_\_ Date: \_\_\_\_\_

Category	Instructional Methods and Strategies (Check All Observed)		Observed Time(s)	Comments
<b>Grouping Formats</b>	<input type="checkbox"/> Whole group <input type="checkbox"/> Teacher-led small groups <input type="checkbox"/> Independent work	<input type="checkbox"/> Mixed-ability small groups (e.g., workstations) <input type="checkbox"/> Partners		
<b>Explicit Instruction Components</b>	<input type="checkbox"/> Identifies objective <input type="checkbox"/> Activates background knowledge <input type="checkbox"/> Models (e.g., thinks aloud) <input type="checkbox"/> Uses consistent language <input type="checkbox"/> Scaffolds when needed <input type="checkbox"/> Uses examples and nonexamples (as appropriate)	<input type="checkbox"/> Paces instruction appropriately <input type="checkbox"/> Provides guided practice <input type="checkbox"/> Checks for understanding <input type="checkbox"/> Provides multiple response opportunities <input type="checkbox"/> Provides extended practice opportunities <input type="checkbox"/> Provides immediate feedback (corrective when needed)		
<b>Writing Activities and Lessons</b>	<input type="checkbox"/> Writing-to-learn activity <input type="checkbox"/> Teaching or practicing of handwriting <input type="checkbox"/> Participating in sentence activities <input type="checkbox"/> Read-aloud of model text focused on writing <input type="checkbox"/> Modeling of writing element or strategy <input type="checkbox"/> Guided or collaborative practice with writing element or strategy	<input type="checkbox"/> Teaching or practicing of prewriting or planning <input type="checkbox"/> Teaching or practicing of drafting <input type="checkbox"/> Teaching or practicing of revising <input type="checkbox"/> Teaching or practicing of editing <input type="checkbox"/> Teaching or practicing of writing for specific a purpose or audience <input type="checkbox"/> Teaching or practicing of writing in a specific genre <input type="checkbox"/> Peer or teacher conferencing		
<b>Materials Used</b>	<input type="checkbox"/> Handwriting scaffold <input type="checkbox"/> Think-aloud or write-aloud <input type="checkbox"/> Graphic organizer or think sheet <input type="checkbox"/> Revising checklist <input type="checkbox"/> Editing checklist <input type="checkbox"/> Model text	<input type="checkbox"/> Anchor chart <input type="checkbox"/> Writer's notebook <input type="checkbox"/> Collaborative book <input type="checkbox"/> Technology tool <input type="checkbox"/> Other material:		

# Instrucción sistemática de escritura: Lista de control

Docente: \_\_\_\_\_ Observador: \_\_\_\_\_ Materia: \_\_\_\_\_ Fecha: \_\_\_\_\_

Categoría	Estrategias y métodos de instrucción (marque todos los observados)		Cantidad de tiempo observado	Comentarios
<b>Formatos de grupo</b>	<input type="checkbox"/> Grupo entero <input type="checkbox"/> Grupos pequeños guiados por la maestra <input type="checkbox"/> Trabajo independiente	<input type="checkbox"/> Grupos pequeños de habilidades mixtas (por ej., centros) <input type="checkbox"/> Trabajo en parejas		
<b>Elementos de instrucción explícita</b>	<input type="checkbox"/> Se identifica el objetivo <input type="checkbox"/> Se activa el conocimiento previo y de fondo <input type="checkbox"/> Se demuestra a través de modelos (Por ej., pensando en voz alta) <input type="checkbox"/> Se utiliza un lenguaje consistente <input type="checkbox"/> Se apoya específicamente a los estudiantes cuando se necesita <input type="checkbox"/> Se utiliza ejemplos y no-ejemplos apropiadamente	<input type="checkbox"/> El ritmo de la lección es apropiado <input type="checkbox"/> Proporciona práctica guiada. <input type="checkbox"/> Se monitorea el entendimiento <input type="checkbox"/> Se proporcionan múltiples oportunidades para responder <input type="checkbox"/> Se proporcionan oportunidades para practicar más a fondo. <input type="checkbox"/> Se proporciona retroalimentación inmediata y se corrige cuando es necesario.		
<b>Actividades/ lecciones de escritura</b>	<input type="checkbox"/> Actividad de escribir para leer. <input type="checkbox"/> Enseñanza y práctica de la caligrafía <input type="checkbox"/> Se lee un libro para niños que se enfoca al desarrollo de la escritura <input type="checkbox"/> Se demuestra la estrategia o el elemento de escritura <input type="checkbox"/> Práctica guiada y colaborativa de la estrategia o elemento de escritura	<input type="checkbox"/> Enseñanza/práctica de la planeación para la lectura <input type="checkbox"/> Enseñanza y práctica para escribir un borrador <input type="checkbox"/> Enseñanza y práctica para revisar textos <input type="checkbox"/> Enseñanza y práctica para editar <input type="checkbox"/> Enseñanza y práctica para escribir textos para audiencias específicas <input type="checkbox"/> Enseñanza y práctica de un género específico <input type="checkbox"/> Conferencias con compañeros o maestra		
<b>Materiales utilizados</b>	<input type="checkbox"/> Apoyo a la caligrafía <input type="checkbox"/> Actividades de pensar en voz alta <input type="checkbox"/> Organizadores gráficos y hojas para planear <input type="checkbox"/> Lista de control para revisar <input type="checkbox"/> Lista de control para editar <input type="checkbox"/> Textos para demostrar	<input type="checkbox"/> Posters con información <input type="checkbox"/> Libreta del escritor <input type="checkbox"/> Libro para colaborar <input type="checkbox"/> Herramienta de tecnología <input type="checkbox"/> Otro material		

## Writing Instruction Considerations for English Language Learners

Language development significantly affects the writing of English language learners (ELLs). By providing linguistically accommodated instruction that matches students' current level of English proficiency, ELLs can develop English writing skills as they develop oral English skills. Help ELLs in this process in the following ways.

### **Consider ELLs' English language development to tailor writing instruction.**

Some ELLs might have been exposed to instruction mostly focused on developing oral communication skills and not academic writing. Also, consider writing skills in their native language. Many of these skills can be transferred to English writing skills. For example, if students can write a complete paragraph with correct punctuation in their native language, they might be able to use this knowledge to write a paragraph in English with the right scaffolding and linguistic accommodations.

### **Create a safe environment and sense of community where ELLs can take risks when writing.**

ELLs should feel safe when trying their new language in writing and should feel that their writing risks are supported. When pairing students to write, edit, or give feedback, ELLs at the early stages of English development can benefit from shared writing experiences in which they can work with other ELLs with similar skills and write in English or their native language. More advanced ELLs can work with native English speakers to discuss appropriate vocabulary and linguistic structures to use in their writing.

### **Provide explicit instruction on how to write different genres and numerous model texts, especially when dealing with content area texts.**

ELLs need to see how scientists, mathematicians, historians, journalists, and literary authors write. When using examples of these texts, explicitly point out the different characteristics of each genre. ELLs need substantial scaffolding and explicit instruction when developing their language and writing skills at the same time as they learn content knowledge.

### **Focus on the unique conventions of writing and spelling in English.**

Make visible the thinking tools that experienced writers use when writing in English. Use anchor charts to illustrate English print conventions and, when possible, compare and contrast native language and English conventions. Fill your classroom with charts, posters, books, and labels that ELLs can use as a reference.

**Ensure that ELLs have authentic and meaningful opportunities to engage in writing activities.**

Language support is essential and can be provided by peers, mentors, or technology.

Adapted from Au, 2000; Brisk & Harrington, 2000; Carrillo, 1994; de Oliveira & Lan, 2014; Farnan, Flood, & Lapp, 1994; Foulger & Jimenez-Silva, 2007; Hudelson, 1994; Hurley & Tinajero, 2001; Kame'enui & Carnine, 1998; Lee et al., 2009; Olson & Land, 2007; Peregoy & Boyle, 2005; Pérez, 1998; Samway, 2006; Snow, Burns, & Griffin, 1998.



## Assessing the Growth of Student Writers

**Read a collection of a student's work and consider the following.**

1. What does the writing reveal about the student's knowledge of the English language in the following areas?
  - Relationships among phonology, orthography, and morphology
  - Vocabulary and parts of speech
  - Phrases, clauses, and their relationships in sentences
  - How to use language effectively for various audiences and purposes
2. What risks does this student take as a writer?
  - Does the student take risks with spelling and vocabulary, or is the student's writing limited to basic words that inhibit specific and precise word choice?
  - Does the student add or take away parts to fit the needs of the text, or does the paper determine the length of the writing?
3. What patterns emerge as you read through the writer's work?
  - Is there repetition of topics and purposes?
  - Does the student apply a formula over and over again?
  - Is there a recurring theme?
4. What changes occurred over time? When arranged chronologically, are there changes in the following?
  - Sentence structure
  - Quality of text
  - Length of text
  - Organization
  - Spelling
  - Idea development
5. Does the student have a clear strength as a writer (e.g., knowledge of conventions, unique understanding of audience, use of the writing process)?
6. Based on your observations, what is this writer ready to learn next?
  - What instruction might benefit the writer today?
  - What experiences or situations might be fruitful for future growth?

**Use response guides, checklists, rubrics, and anecdotal notes to assess student writing.**

See Handouts 10 and 11 for revision and editing checklist examples. See pages 3 to 14 of this handout for examples of response guides and rubrics.

**Conference with students regularly.**

- Meet with a few students each day.
- Keep conferences short (e.g., two to three minutes).
- Establish a comfortable environment for sharing.
- Make eye contact with the writer.
- Have the student read his or her writing aloud.
- Be a good listener and show genuine interest in each student's writing.
- Ask questions to clarify and extend the writing.
- Provide plenty of support and encouragement.
- Emphasize strategies and skills the student is ready to use.

## Response Guide

Title: \_\_\_\_\_

Author or Speaker: \_\_\_\_\_

### **Praise and Encouragement**

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### **Questions**

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### **Suggestions for Improvement**

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### **Signed**

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## Partner Response Sheet

Author: \_\_\_\_\_

Partner: \_\_\_\_\_

### **1. What do you like most about this writing?**

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### **2. What suggestions do you have for the author?**

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# Writing Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Assignment: \_\_\_\_\_

<p><b>Excellent</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Good</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Satisfactory</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Unsatisfactory</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Comments:</b></p>

## Rubric: Writing's Organization

Rating	Beginning, Middle, End	Details	Order
<b>I'm there.</b>	I have a clear beginning, middle, and ending.	I've put details in the right places.	I've put ideas in order effectively.
<b>I'm working on it.</b>	I've made a good attempt at a beginning, middle, and ending.	I've put some details in the right places.	I've put ideas in an order that makes sense.
<b>I'm just figuring it out.</b>	My writing doesn't have a clear beginning, middle, or ending.	My details are confusing.	I haven't ordered my ideas in a way that makes sense.

## Rubric: Handwriting and Conventions

Rating	Handwriting	Spelling	Capital Letters	Punctuation
<b>I'm there.</b>	My handwriting is neat and legible.	I spelled all or almost all of my words correctly.	All or almost all of my capital letters are in the right places.	All or almost all of my punctuation is correct.
<b>I'm working on it.</b>	My handwriting is legible with just a few problems.	I spelled most of my words correctly.	I used capital letters correctly in most places.	I have correct punctuation in some places but not in others.
<b>I'm just figuring it out.</b>	My words are hard to read because of my handwriting.	My spelling makes it hard to read the words.	Most of my capital letters don't follow the rules.	I haven't used much correct punctuation at all.

## General Writing Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Criteria	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
<b>Topic</b>	Key words near beginning	Main idea or topic in first sentence	Good main idea or topic sentence	Interesting, well-stated main idea or topic sentence	
<b>Words</b>	Related words or ideas mentioned	Some key words or related ideas included as details with meaning	Key related words and ideas used as details with meaning	Key related words and ideas used correctly and defined for reader; interesting word choice	
<b>Order</b>	Ideas not ordered	Some order of main idea and details	Main idea and details somewhat sequential	Good flow of ideas from topic sentence to details	
<b>Sentences</b>	Sentence fragments	Mostly complete sentences	Complete sentences	Complete, varied sentences	
<b>Punctuation</b>	Some punctuation	Most sentences have punctuation	Correct punctuation	Correct, varied punctuation	
<b>Capitalization</b>	Not distinguished	Uses uppercase and lowercase	Begins sentences with uppercase	Correct case in all uses	
<b>Spelling</b>	Many spelling errors	Some spelling errors	Few spelling errors	Very few, if any, spelling errors	
<b>Handwriting</b>	Hard to read; not well formed	Mostly legible	Well-formed letters	Neat, easy to read, well formed	

## Expository Writing Rubric

Based on Fourth Grade STAAR Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Criteria	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
<b>Thesis</b>	Missing, unclear, or illogical thesis	Weak or unclear thesis	Clear thesis	Thoughtful and engaging thesis	
<b>Organization</b>	Failure to maintain focus on thesis  Repetition or wordiness	Some irrelevant information  Some repetition or wordiness	Coherent essay with minor lapses in focus  Logical and controlled sentence flow and connections	Sustained focus that unifies entire essay  Strong sentence-to-sentence connections that make train of thought easy to follow	
<b>Ideas</b>	Inappropriate, vague, or insufficient details or examples  Weakly linked to prompt or not expository	Some details or examples inappropriate or only partially presented  Little to no thoughtfulness—may be formulaic	Specific and appropriate details and examples  Some thoughtfulness—original ideas	Specific and well-chosen details and examples  Thoughtful and engaging—unique and interesting view	
<b>Sentences</b>	Simplistic or awkward	Awkward or only somewhat controlled	Varied and adequately controlled	Purposeful, varied, well controlled	
<b>Punctuation</b>	Many errors	Some errors	Few errors	Very few, if any, errors	
<b>Capitalization</b>	Many errors	Some errors	Few errors	Very few, if any, errors	
<b>Spelling</b>	Many errors	Some errors	Few errors	Very few, if any, errors	

Adapted from Bromley, 1998; Culham, 2006; Fletcher & Portalupi, 2001; Fry & Kress, 2006; Texas Education Agency, 2011; Tompkins, 1998.



## Guía para responder

Título: \_\_\_\_\_

Autor/Hablante: \_\_\_\_\_

### **Elogios**

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### **Preguntas**

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### **Sugerencias para mejorar**

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### **Firma**

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## Retroalimentación de compañero

Autór: \_\_\_\_\_

Compañero: \_\_\_\_\_

**1. ¿Qué es lo que te gusta más de este texto?**

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**2. ¿Qué sugerencias tienes para el autor?**

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# Rúbrica para textos escritos

Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Tarea: \_\_\_\_\_

<b>Excelente</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Bueno</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Satisfactorio</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Insatisfactorio</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Comentarios:</b>          

## Rúbrica para la organización del texto

Clasificación	Principio, medio, final	Detalles	Orden
<b>Lo logré.</b>	Tengo un principio, medio, y final claro en mi texto.	Escribí detalles en los lugares correctos.	Escribí las ideas con un orden apropiado.
<b>Estoy trabajando en eso.</b>	Intenté escribir un principio, medio, y final claro en mi texto.	Escribí algunos detalles en los lugares correctos.	Escribí las ideas con cierto orden apropiado.
<b>Estoy empezando a entender.</b>	Mi texto todavía no tiene un principio, medio, y final claro.	Mis detalles están confusos.	No he ordenado mis ideas de una manera que tenga sentido.

## Rúbrica para caligrafía y convenciones del lenguaje

Clasificación	Caligrafía	Ortografía	Mayúsculas	Puntuación
<b>Lo logré.</b>	Mi caligrafía está bien hecha y es fácil de leer.	Todas o casi todas las palabras tienen ortografía correcta.	Todas o casi todas las mayúsculas están en los lugares correctos.	Todos o casi todos los signos de puntuación están correctamente utilizados.
<b>Estoy trabajando en eso.</b>	Mi caligrafía es fácil de leer pero hay algunos problemas.	La mayoría de las palabras tienen ortografía correcta.	La mayoría de las mayúsculas están en los lugares correctos.	Algunos signos de puntuación están correctamente utilizados.
<b>Estoy empezando a entender</b>	Mis palabras no se pueden leer fácilmente porque mi caligrafía no es clara.	Muchas palabras tienen faltas de ortografía.	Las mayúsculas no están en los lugares correctos.	Los signos de puntuación no están correctamente utilizados.

## Rúbrica para textos escritos

Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Criterios	Principiante 1	En desarrollo 2	Bien logrado 3	Ejemplar 4	Pun- tuación
<b>Tema</b>	Palabras clave cerca del principio del texto	Idea principal o tema en la primera oración	Buena idea principal en la oración de inicio	Idea principal interesante y bien expresada al inicio	
<b>Palabras</b>	Palabras o ideas relacionadas al tema son mencionadas	Algunas palabras o ideas relacionadas con el tema están incluidas como detalles con significado	Palabras o ideas relacionadas con el tema son incluidas como detalles con significado	Palabras o ideas relacionadas con el tema son usadas correctamente y definidas para el lector; interesante elección de palabras	
<b>Orden</b>	Ideas no están en orden	Existe cierto orden en las ideas y detalles incluidos	La idea principal y los detalles están secuenciados correctamente	Las ideas fluyen efectivamente de la oración de inicio a los detalles	
<b>Oraciones</b>	Oraciones fragmentadas	La mayoría son oraciones completas	Oraciones completas	Oraciones completas y variadas	
<b>Puntuación</b>	Algunos signos de puntuación	La mayoría de las oraciones tienen signos de puntuación	Signos de puntuación correctamente utilizados	Signos de puntuación correctamente utilizados y variados	
<b>Uso de mayúsculas</b>	No hay uso de mayúsculas solo minúsculas	Uso de mayúsculas y minúsculas	Las oraciones empiezan con mayúsculas	La mayúsculas se utilizan correctamente siempre	
<b>Ortografía</b>	Muchos errores de ortografía	Algunos errores de ortografía	Pocos errores de ortografía	Muy pocos errores de ortografía	
<b>Caligrafía</b>	Caligrafía no bien formada; no es legible	Legible en algunas partes	Las letras están bien formadas	Limpio, legible y letras bien formadas	

## Rúbrica para textos expositivos

Basada en la rúbrica para cuarto grado de STAAR

Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Criterios	Principiante 1	En desarrollo 2	Bien logrado 3	Ejemplar 4	Pun- tuación
<b>Tesis</b>	No hay tesis o no es lógica y no está claramente expresada	Tesis es débil o no está claramente expresada.	Tesis está claramente expresada	Tesis está bien presentada, es lógica y captura la atención del lector	
<b>Organización</b>	No se mantiene el enfoque en la tesis del escrito  Hay mucha repetición y uso de palabras sin propósito claro	Hay información relevante a la tesis del escrito  Hay cierta repetición y uso de palabras sin propósito claro	Ensayo coherente con pocos problemas de enfoque en la tesis  Las oraciones fluyen de manera lógica y utilizando enlaces correctos	Un enfoque claro se percibe por todo el ensayo  El texto está correctamente organizado utilizando enlaces correctos	
<b>Ideas</b>	Detalles y ejemplos son vagos, inapropiados, o insuficientes  Las ideas son débiles y no están relacionadas con el tema	Algunos detalles y ejemplos son inapropiados y no están bien desarrollados  Las ideas no muestran pensamiento original	Detalles y ejemplos son apropiados y específicos  Las ideas muestran cierta originalidad	Detalles y ejemplos son específicos y bien seleccionados  Las ideas están bien pensadas y son únicas y presentan un interesante punto de vista	
<b>Oraciones</b>	Oraciones simples o no bien desarrolladas	Oraciones no bien desarrolladas	Oraciones variadas y desarrolladas adecuadamente	Oraciones variadas, con un objetivo claro y desarrolladas adecuadamente	
<b>Puntuación</b>	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	
<b>Uso de Mayúsculas</b>	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	
<b>Ortografía</b>	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	

Adapted from Bromley, 1998; Culham, 2006; Fletcher & Portalupi, 2001; Fry & Kress, 2006; Texas Education Agency, 2011; Tompkins, 1998.

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