Texas Education Agency

Writing

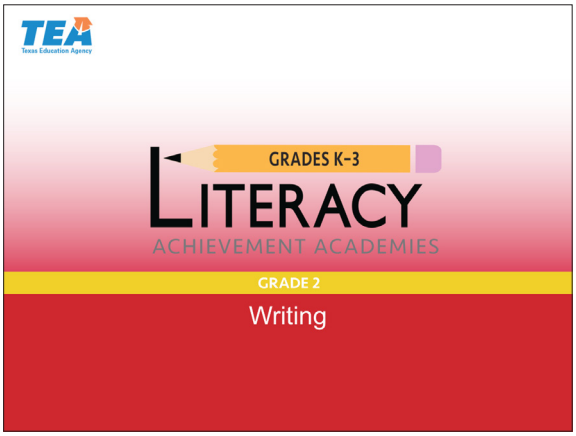
Participant Notes

GRADES K–3

LITERACY

ACHIEVEMENT ACADEMIES

GRADE 2



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.

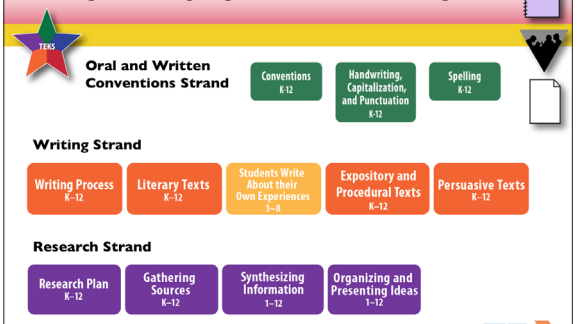
Previewing Quick-Write

- 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 second grade.

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



Allocating Daily Time to Writing

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

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

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.

Why We Should Care About Handwriting: The Presentation Effect

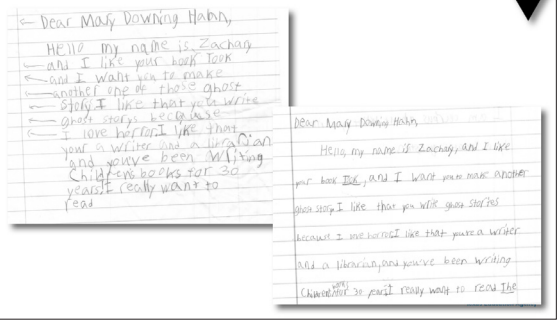
"Non-content factors, such as legibility or spelling correctness, influence readers' judgments about the quality of ideas in a written text."

— 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

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?

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**.

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
  - Combining 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?

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? How…? When…? Where…? Why…?	Who or what? Which…? What kind of…?

Using Syntactic Knowledge: Combining Sentences

- Break a sentence into multiple sentences.
- Have students combine the sentences to make one sentence.

Sentence Deconstructed	Original Sentence

Teaching the Writing Process

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

Estimate the percentage of time students spend engaged in each stage of the writing process.

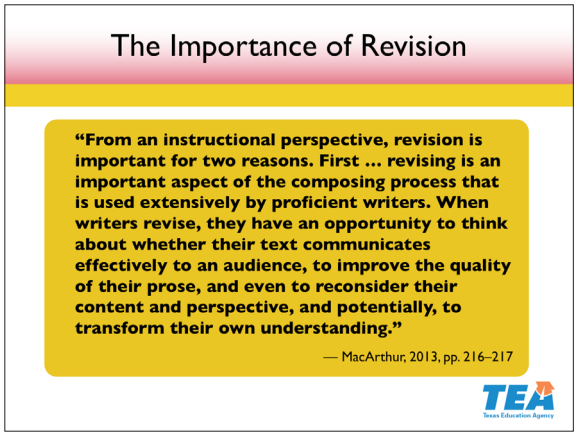
Planning: A Key Step in the Process

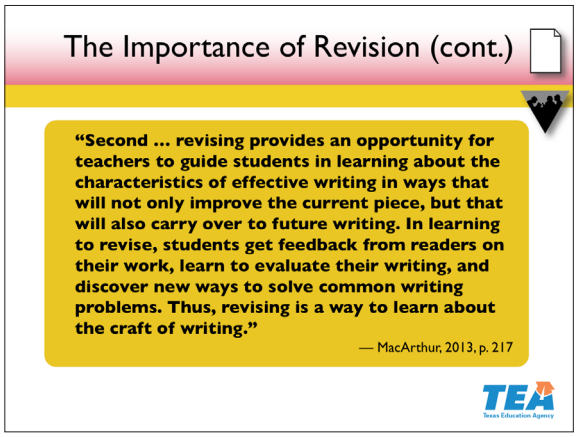
Prewriting Activities

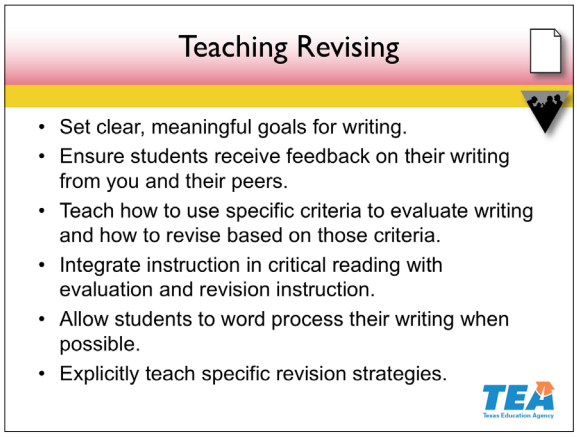
- Conducting research
- Drawing pictures, creating lists, etc.
- Conferencing about, brainstorming, or webbing ideas

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.







Editing and Publishing

Editing

Checking and correcting elements such as the following:

- **C**apitalization
- **U**sage (e.g., subject-verb agreement)
- **P**unctuation
- **S**pelling

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.

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.

"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?
- 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

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.

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

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

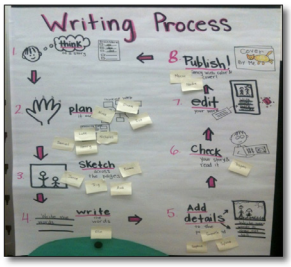
Anchor Charts

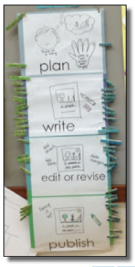
Class-, teacher-, or student-created graphic organizers, charts, word lists, etc., that support a specific aspect of writing

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



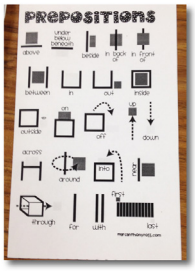


The Writing Process

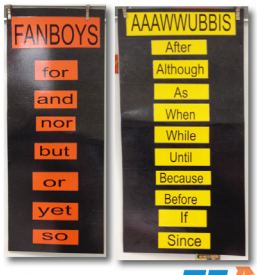
Anchor Chart Examples (cont.)

El proceso de la escritura

Anchor Chart Examples (cont.)



Prepositions



Connectives

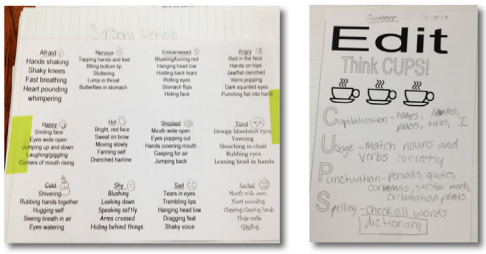
Anchor Chart Examples (cont.)

Palabras para organizar la escritura

Anchor Chart Examples (cont.)

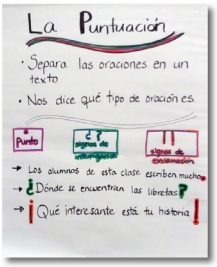
More Precise Word Choice

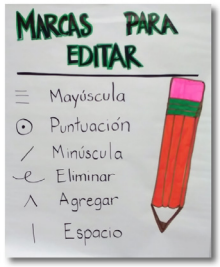
Anchor Chart Examples (cont.)



Revising and Editing Tools

Anchor Chart Examples (cont.)





Herramientas para revisar y editar

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

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

Writing for a Variety of Purposes and Audiences

- Model how purpose and audience influence planning strategies.
- Help students generate topics of interest based on the genre.
- Help students identify a purpose and match it to form and audience.

Sample Mini-Lesson for Teaching Purpose and Audience

Lost Dogs

- 5 and 4 years old
- Great Dane mix and pit bull mix
- Blue collars
- Scared of lightning storms
- Like children
- Last seen in back yard at 10 N. Main St.
- Have tags labeled "Loki" and "Torchy"
- Wag their tails a lot
- Love to cuddle
- Lost in Decatur, TX
- Love to jump in cars with people
- Were rescued when they were each a puppy

Sample Mini-Lesson for Teaching Purpose and Audience (cont.)

Zach and Alex's Lost Dogs
Blue collars
Names: Loki and Torchy
Last seen:
10 N. Main St., Decatur, TX
Like children

REWARD
Please call 512-555-1234.

Narrative Writing

Fictional Stories

- In second grade, students are expected to include a beginning, middle, and end.
- In third grade, students are expected to include detailed characters, a setting, and a plot with a climax.

Personal Narratives

- Students must reflect on important personal experiences and show why they are meaningful.
- This type of writing is not addressed in the TEKS until third grade but can be prepared for in second grade by students keeping journals, drawing pictures or cartoons of experiences, and beginning to write short pieces.

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
- www.poetry4kids.com
- www.readwritethink.org
- www.poetryfoundation.org

Informational Writing

Expository Essays

- In second grade, students are expected to write about a topic of interest.
- In third grade, students are expected to include a central idea, or thesis, that controls the paper. Explanations, details, and examples tie directly to the thesis.

Literary Responses

- In second grade, students are expected to write "brief comments" on various texts.
- In third grade, students are expected to show an understanding of the text.
- In fourth grade, students are expected to provide text evidence.

Informational Writing (cont.)

How-To Texts

- How-to texts are addressed in the Reading TEKS but not directly discussed in the Writing TEKS.
- These texts can include materials lists, step-by-step directions, and graphic elements.

Letters

- In second grade, students are expected to sequence ideas in a logical order.
- In third grade, students are expected to tailor their writing to the purpose and audience.
- This type of writing requires the use of appropriate conventions.

Persuasive Writing

- In second grade, students are expected to create persuasive statements about issues important to them.
- In third grade, students are expected to establish a position and use details to support it.
- This type of writing must be created with a specific audience in mind.

Research Report Writing

Planning

- Deciding on a topic and creating questions
- Identifying sources to answer the questions

Gathering Sources

- Obtaining and recording information from various sources
- Using text features to identify information

Synthesizing and Organizing Information

- Adjusting the topic based on information
- Creating a visual display or dramatization

Creating a Writing Community

- Weave writing into lessons throughout the day and across content areas.
- Show students the importance of writing in your daily life.
- Make mistakes in front of your students and show them how you learn from mistakes.
- Give students writing choices.
- Celebrate and share student successes by publishing their writing.

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.

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.

Consider Diversity: English Language Learners

- Consider English language development and native language writing skills to tailor writing instruction.
- Create a safe environment where writing risks are supported.
- Pair ELLs purposefully when engaging in writing activities.
- Provide explicit writing and spelling instruction and numerous model texts.
- Focus on the unique writing and print conventions of English.
- Ensure that ELLs have authentic opportunities to engage in meaningful writing activities.

Assessing Writing

"Teachers should analyze rather than criticize … Error marks the place where education begins."

— Rose, 1989, p. 189

- Collect students' written work across the year.
- Examine student writing for strengths and needs to design targeted instruction.
- Use response guides, checklists, rubrics, and anecdotal notes to assess students' writing.
- Conference with students regularly to discuss specific writing elements and skills.

Conferencing With Students

- Meet with a few students each day.
- Keep conferences short (e.g., two to three minutes).
- Make eye contact with the writer.
- Have the student read his or her writing aloud.
- Ask questions to clarify and extend the writing.
- Provide plenty of support and encouragement.
- Emphasize strategies and skills the student is ready to use.

The Big Picture

- Establish a comfortable environment for sharing.
- Build trust by being a good listener.
- Show a genuine interest in each student's writing.

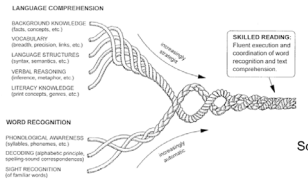
Remember

"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

The Reading Rope

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



Scarborough, 2001

My Synthesis and Summary

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

Three to four **workstation ideas**

Writing

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

Texas Education Agency

Writing

Handouts

GRADES K–3

LITERACY

ACHIEVEMENT ACADEMIES

GRADE 2

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 50 percent to 60 percent of the grade 2 English Language Arts and Reading TEKS address the components of effective writing instruction.

What does this 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 2?

Writing for a Variety of Purposes

What types of writing are students expected to learn about and practice in grades 1–4?

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

When are students expected to write legibly in cursive?

How many spelling expectations are in second grade?

What sentence types should be the focus in second-grade writing?

Creating a Community of Writers

How often do the TEKS mention writing for an audience or sharing writing? Highlight all uses of the words *audience* and *share* across grades 1–4. 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
Previewing Helps students and teachers determine prior knowledge	We are beginning a unit about the ocean. Write all the words you think of when you think of the ocean. You have one minute. Before we begin studying subtraction, write two sentences describing what you already know about subtraction.
Summarizing Reflects knowledge and concepts learned during a lesson	We have been learning about mammals. Write a one-sentence definition of a mammal. We have been discussing Amelia Earhart. Write one or two sentences about how she showed individualism.
Self-Assessing Assesses and checks student understanding of important information	Today, we learned a lot of new information about musical instruments. Write one thing you are not sure you understand. Tell me in one or two sentences what the experiment taught you about plant stems.

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:

- Drawing and labeling shapes students have learned
- Writing a tip to help students work subtraction 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.

Writing to Learn: Examples

Silent Conversation

Discuss this statement:

"A clock with an hour hand and a minute hand is more helpful for learning about time than a digital clock that just shows the time in numbers (e.g., 9:30)."

Silent Conversation (Double-Digit Addition)

Solve: 54 + 27 + 32 = _____

Step 1 Reasoning and Response:	**Step 1:**
Step 2 Reasoning and Response:	**Step 2:**
Step 3 Reasoning and Response:	**Step 3:**
Step 4 Reasoning and Response:	**Step 4:**
Step 5 Reasoning and Response:	**Step 5:**

Escribir para aprender: Ejemplos

Conversaciones silenciosas

Piensa y escribe sobre esta declaración:

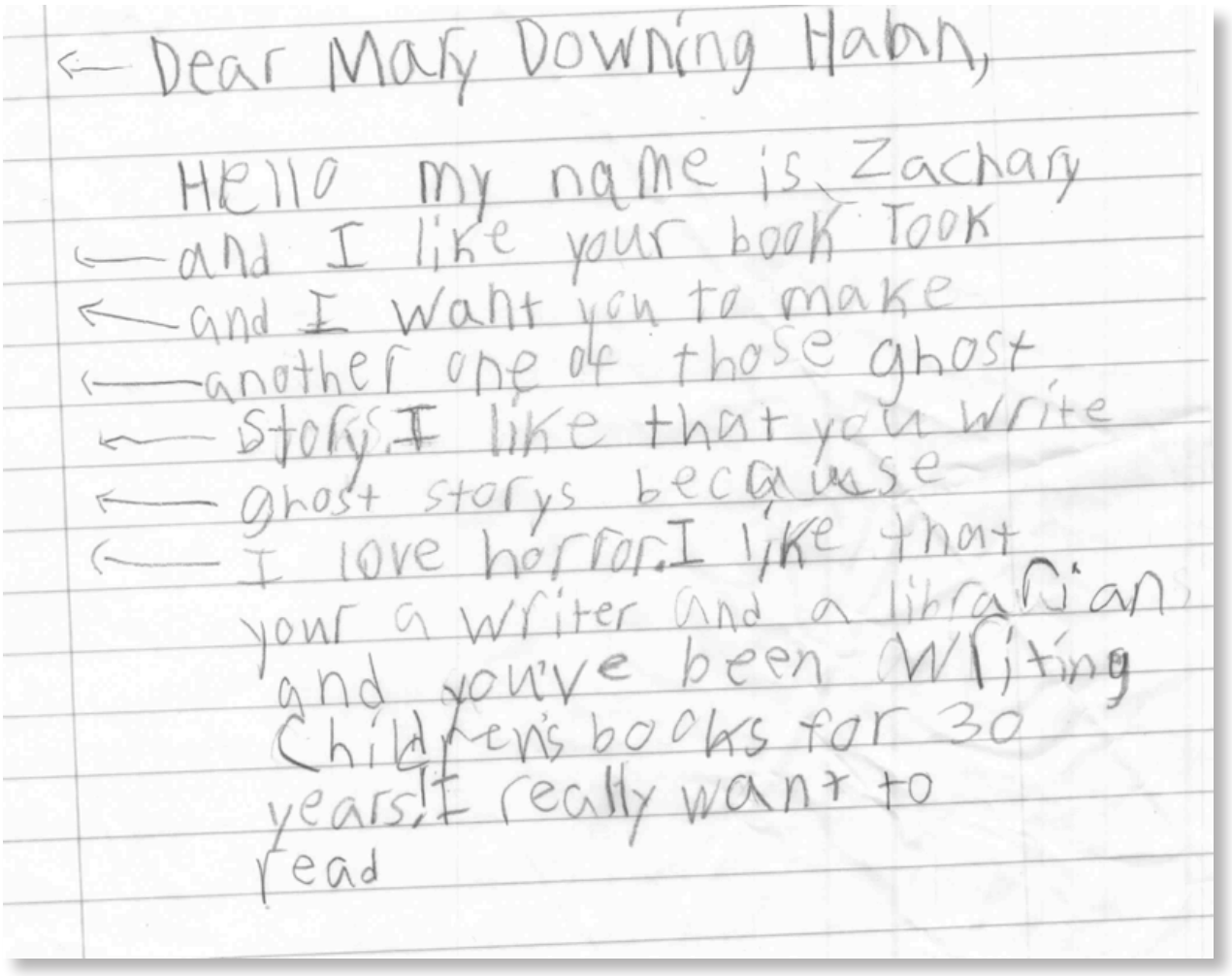
"Un reloj con una manecilla para las horas y otra manecilla para los minutos ayuda más a aprender sobre cómo medir el tiempo que un reloj digital que muestra el tiempo solo con números (por ej., 9:30)."

Conversación silenciosa
(Sumar varios números de dos dígitos)

Resuelve: 54 + 27 + 32 = _____

1er paso—Razonamiento y respuesta:	**1er paso:**
2do paso—Razonamiento y respuesta:	**2do paso:**
3er paso—Razonamiento y respuesta:	**3er paso:**
4to paso—Razonamiento y respuesta:	**4to paso:**
5to paso—Razonamiento y respuesta:	**5to paso:**

The Presentation Effect: Handwriting Samples



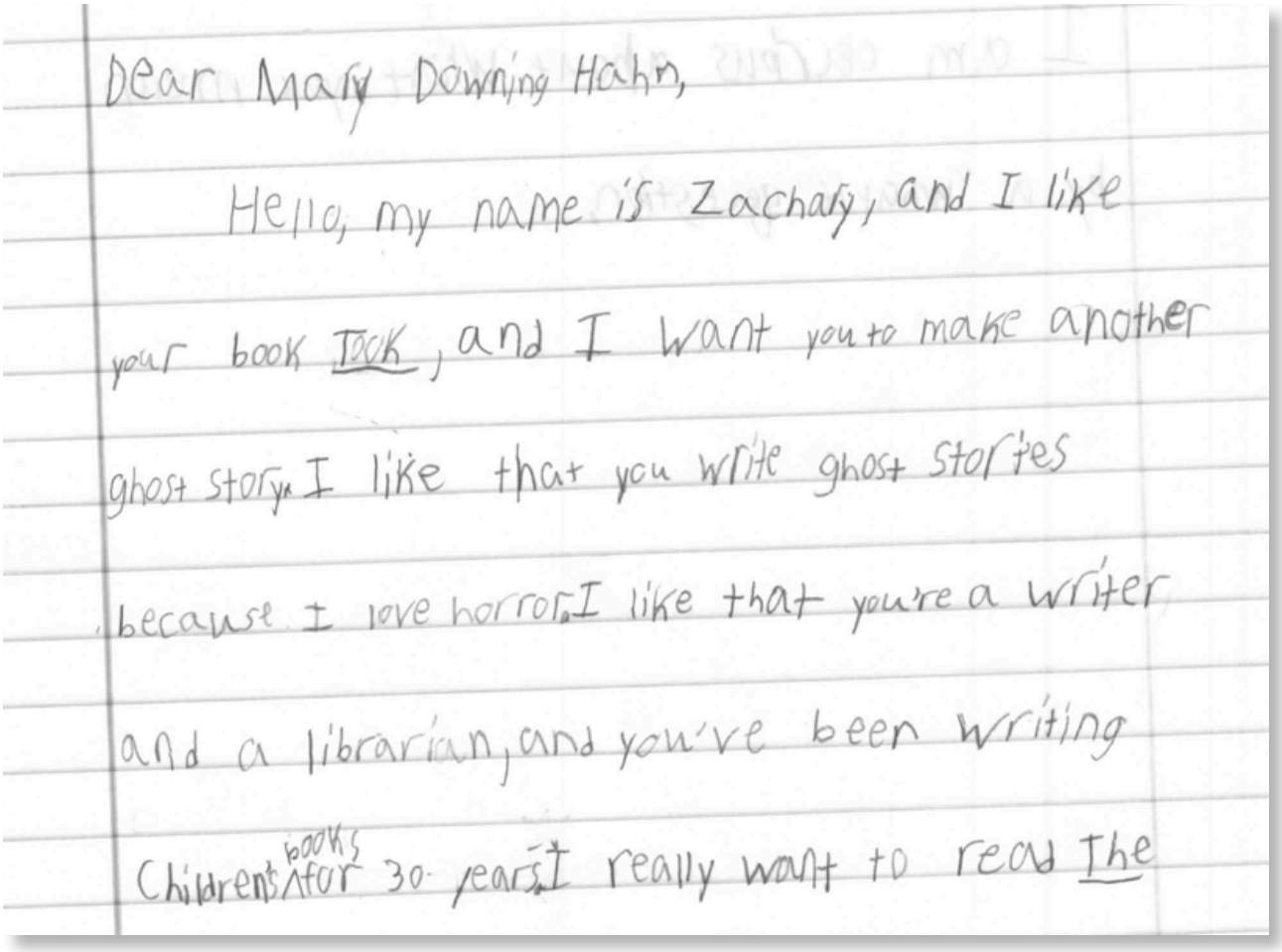
Dear Mary Downing Hahn,

Hello my name is Zachary and I like your book Took and I want you to make another one of those ghost Storys. I like that you write ghost storys because I love horror. I like that your a writer and a librarian and you've been writing Children's books for 30 years. I really want to read

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?



Dear Mary Downing Hahn,

Hello, my name is Zachary, and I like your book Took, and I want you to make another ghost story. I like that you write ghost stories because I love horror. I like that you're a writer and a librarian, and you've been writing Children's books for 30 years. I really want to read The

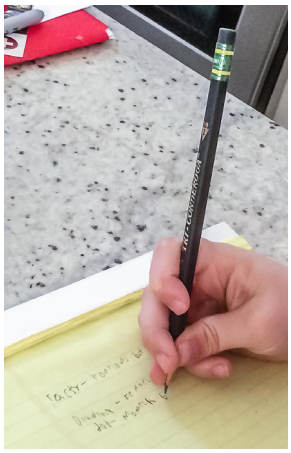
Does it meet the handwriting expectations in the English Language Arts Reading TEKS? Circle YES or NO.

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**

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	between the points	
		today		
		while calculating		
		later		
		before		

Sentence Expansion

ORIGINAL Sentence	
Expand the Predicate	
How?	
When?	
Where?	
Why?	
Expand the Subject	
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 pídales 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	durante los últimos años	en África	debido…
la princesa	se abrió al público	el mes pasado	en Nueva York	con motivo de…
la exhibición	fue escuchado	a las 9:30 am	hasta la cueva	sin embargo…

Sentence Activities for Building Connections Within and Across Sentences

Sentence Combining

Pull a sentence from a book that students are reading and break it into its constituent sentences. Have students put the sentences back together into one sentence, trying to do it the way the author wrote it.

OPTIONAL ACTIVITY: Use the opposite process. Have students deconstruct a sentence into two or more sentences. This activity is more difficult than combining sentences into one.

Examples

- Inserting adjectives and adverbs

  In that place she felt completely safe. The place was dark.

  In that dark place she felt completely safe. (from *Thank you, Mr. Falker* by Patricia Polacco)

- Making compound subjects, objects, and predicates

  Owen stuffed Fuzzy inside his pajama pants. Owen went to sleep.

  Owen stuffed Fuzzy inside his pajama pants and went to sleep. (from *Owen* by Kevin Henkes)

- Producing compound sentences with *and*, *but*, *or*, etc.

  They laughed. Both hung on to the grass.

  They laughed, and both hung on to the grass. (from *Thank You, Mr. Falker* by Patricia Polacco)

- Producing possessive nouns

  She longed to go back to the farm. The farm belonged to her grandparents.

  How she longed to go back to her grandparents' farm in Michigan. (from *Thank you, Mr. Falker* by Patricia Polacco)

- Making a sentence with an adverbial clause using *because*, *after*, *until*, *when*, etc.

  I want to be a Secret Service agent. I will do it when I grow up.

  When I grow up, I want to be a Secret Service agent. (from *Diary of a Worm* by Doreen Cronin)

  QUESTIONS: Can you write this sentence a different way? Would that sentence need a comma?

- Making a sentence with a relative clause using *who*, *that*, *which*, etc.

  More bats gathered around to see the strange young bat. The strange young bat behaved like a bird.

  More bats gathered around to see the strange young bat who behaved like a bird. (from *Stellaluna* by Janell Cannon)

The Writing Process

Writing Stage	Procedures
Planning • Selecting topics, generating ideas, and organizing ideas and related concepts to write about • Determining purpose, audience, and writing form	• Think • Brainstorm • Create webs or maps of ideas • Read related information • List ideas • Make and organize notes • Outline important points to include • Set goals for writing
Drafting • Putting planning ideas into writing • Reading and rereading to determine whether writing makes sense • Conferencing with teacher and peers to discuss and review writing	• Have writing materials ready • Get ideas down • Concentrate on meaning and content • Skip lines and write on one side of page • Circle unfamiliar words • Label: "Work in Progress" • Follow planning organizer • Remember that first drafts are not perfect
Revising • Making content changes discussed during conferences • Changing text to clarify or enhance meaning	• Conference with peer and/or teacher • Reread, reword, rewrite for clearer meaning • Refine word choice and sentence structure • Use self-revising checklist
Editing • Correcting punctuation, capitalization, grammar, and spelling • Conferencing with teacher or peer to proofread and edit	• Reread • Proofread • Check spelling, capitalization, punctuation, and grammar • Use peer-editing and/or self-editing checklists
Sharing or publishing • Preparing and sharing writing on a regular basis • Celebrating accomplishments	• Display for others to read in class and in school • Read work to others • Write to others (e.g., pen pals) • Make own books • Write for class newsletter, local newspaper, or children's magazines • Write reports or plays to read to class

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

El proceso de escritura

Etapa	Procedimientos
Planear • Seleccionar temas, generar ideas y organizar ideas y conceptos relacionados al tema del escrito • Determinar el propósito, la audiencia, y el tipo de texto a escribir	• Pensar • Realizar una lluvia de ideas • Crear mapas y listados de ideas • Leer información relevante al tema • Tomar y organizar notas • Identificar importantes puntos para escribir • Establecer objetivos para el escrito
Escribir un borrador • Poner las ideas por escrito • Leer y volver a leer para determinar si el escrito tiene sentido • Realizar una conferencia con el maestro/a o con compañeros para revisar el escrito	• Tener materiales para escribir listos • Escribir las ideas • Concentrarse en el significado y el contenido del escrito • Saltar un renglón al escribir y escribir solo en un lado de la hoja • Circular palabras desconocidas • Marcar el escrito como "En proceso" • Utilizar el organizador gráfico utilizado para la planeación
Revisar • Cambiar el contenido del texto escrito de acuerdo a la discusión anterior (la conferencia) • Modificar el escrito para aclarar o mejorar el significado	• Releer y volver a escribir para aclarar significado. • Utilizar una lista de control para la auto-revisión • Realizar otra conferencia para revisar el escrito si es necesario
Editar • Corregir la puntuación, la gramática y la ortografía • Realizar una conferencia con la maestra o compañero para buscar errores y corregirlos	• Volver a leer • Buscar errores y revisar el escrito • Revisar y corregir ortografía, puntuación, uso de mayúsculas y gramática • Utilizar listas de control para auto-editar el escrito y listas de control para que otros editen
Publicar • Preparar el texto escrito para compartir con los demás regularmente • Celebrar los logros de escritura	• Exhibir los escritos para que otros los puedan leer en el salón y en la escuela • Leer el trabajo a otros • Escribir cartas, notas a otros • Escribir sus propios libros • Escribir para el boletín informativo del salón o de la escuela, para el periódico local o para revistas para niños • Escribir reportes u obras de teatro para el salón

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

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

Guía para la conferencia de planeación

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

Importance of Revision

MacArthur's Reason 1:

MacArthur's Reason 2:

Processes:

1.

2.

3.

Processes:

1.

2.

3.

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, and day) 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?			

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, and day) 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?			

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.		

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 de personas, ciudades, países) 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.			

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 de personas, ciudades, países) 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.			

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.		

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

Video: Peer Conferencing and Editing

Revising Feedback Observed	Editing Elements Mentioned

Gradual-Release Model for Writing Instruction

I DO	HOOK:	Use text to invite participation.
	PURPOSE:	Tell what you will do.
	BRAINSTORM:	Invite writers to sketch or draw, list, talk, create word storms, and so on to generate ideas.
	MODEL:	Use a model text, your own writing, a picture, or sometimes a student sample to demonstrate a writing technique or strategy.
WE DO	SHARED OR GUIDED WRITING:	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.
	GRAPHIC ORGANIZER:	Select according to lesson focus and grade level.
	ANCHOR CHARTS:	Display teacher- and student-generated charts in the classroom.
YOU DO	INDEPENDENT WRITING:	Writers compose a new piece or return to a published piece to practice the modeled strategy.
	REFLECTION:	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?
	OPTIONAL STEPS—ANY OF THE ABOVE CAN BE REORDERED	
	WRITE AND REFLECT AGAIN:	Writers rewrite their piece using the revision strategy from reflection. Writers ask themselves whether the piece is ready to be published.
	GOAL SETTING:	Writers set goals based on input from the teacher and peers.
	PUBLISH:	The teacher determines what will be published and what will go into a writing folder.

Steps for Teaching Writing Strategies

Instructional Step	Sample Vignette
DEVELOP BACKGROUND KNOWLEDGE	
Ensure that students have the necessary skills and knowledge to use the strategy, including new vocabulary.	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.
DISCUSS THE STRATEGY	
Explain the new strategy, noting how and when the strategy can be used with specific tasks. Encourage students to set a goal of learning the strategy and trying it when they write.	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.
MODEL AND EXPLAIN THE STRATEGY	
Model and explain how to use the strategy. Think aloud while working. Present and explain examples and nonexamples to help students distinguish between the correct and incorrect ways to implement the strategy.	Mrs. Smith uses the document camera 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.

Instructional Step	Sample Vignette
LEARN AND REMEMBER THE STEPS	
Have students work collaboratively to learn the steps of the strategy.	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.
ENGAGE IN COLLABORATIVE PRACTICE	
Provide opportunities for students to try the new strategy. Scaffold learning, based on students' needs. Encourage students to think aloud and monitor their use of the strategy.	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. 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. 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.
ENGAGE IN INDEPENDENT PRACTICE	
Provide opportunities for students to use the new strategy on their own. Provide feedback and monitor students' writing progress as needed.	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.

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

Writing Lesson Design

Materials	
Objective "I Do"	
Hook "I Do" and "We Do"	
Brainstorming and Planning "We Do"	
Modeling "I Do" and "We Do"	
Graphic Organizer "I Do" and "We Do"	

Anchor Chart(s) "We Do"	
Shared and Guided Writing "We Do"	
Independent Writing "You Do"	
Reflection "We Do"	

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.

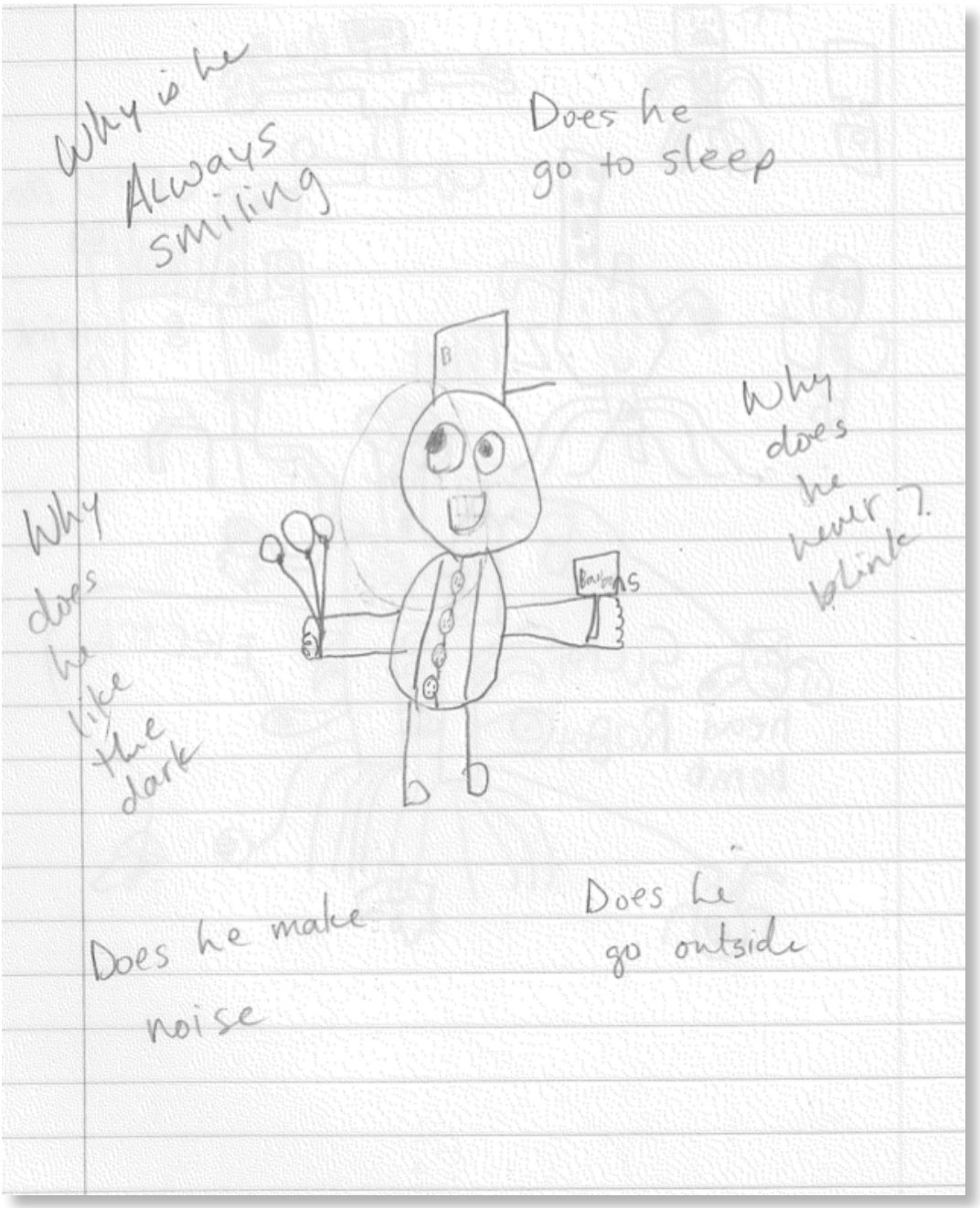
Writing aloud provides opportunities for students to learn how to select topics, organize ideas, and compose text.

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

Importance of "We Do" for Teaching Writing

Highly Scaffolded "We Do" Prewrite

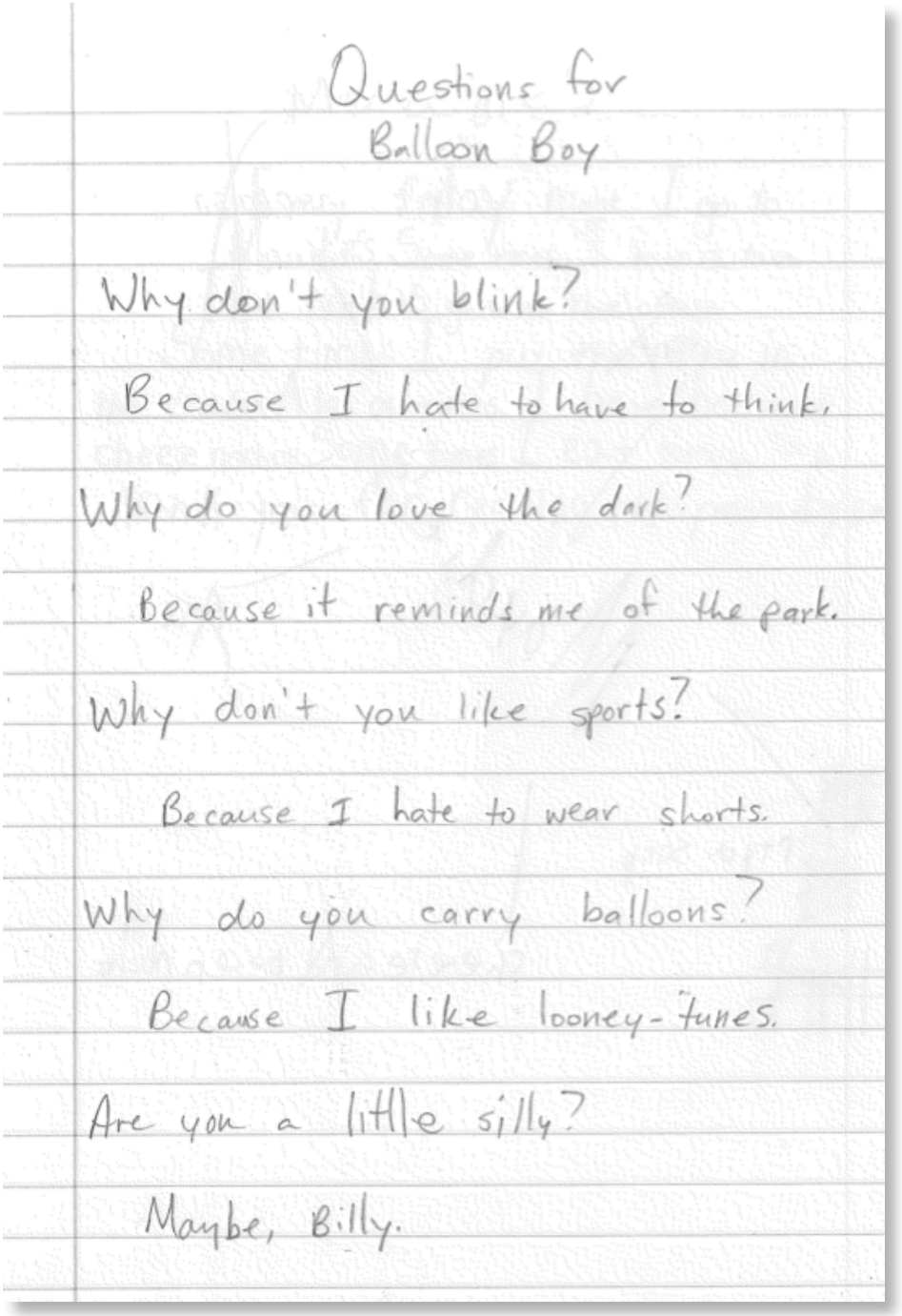
Zach, a second-grade student, spent almost six weeks trying to write something during his class's poetry unit, but an examination of his poetry portfolio revealed blank page after blank page. His teacher decided to do a very scaffolded "We do" prewrite with Zach. Below is what Zach created during this 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.



Questions for
Balloon Boy

Why don't you blink?

Because I hate to have to think.

Why do you love the dark?

Because it reminds me of the park.

Why don't you like sports?

Because I hate to wear shorts.

Why do you carry balloons?

Because I like looney-tunes.

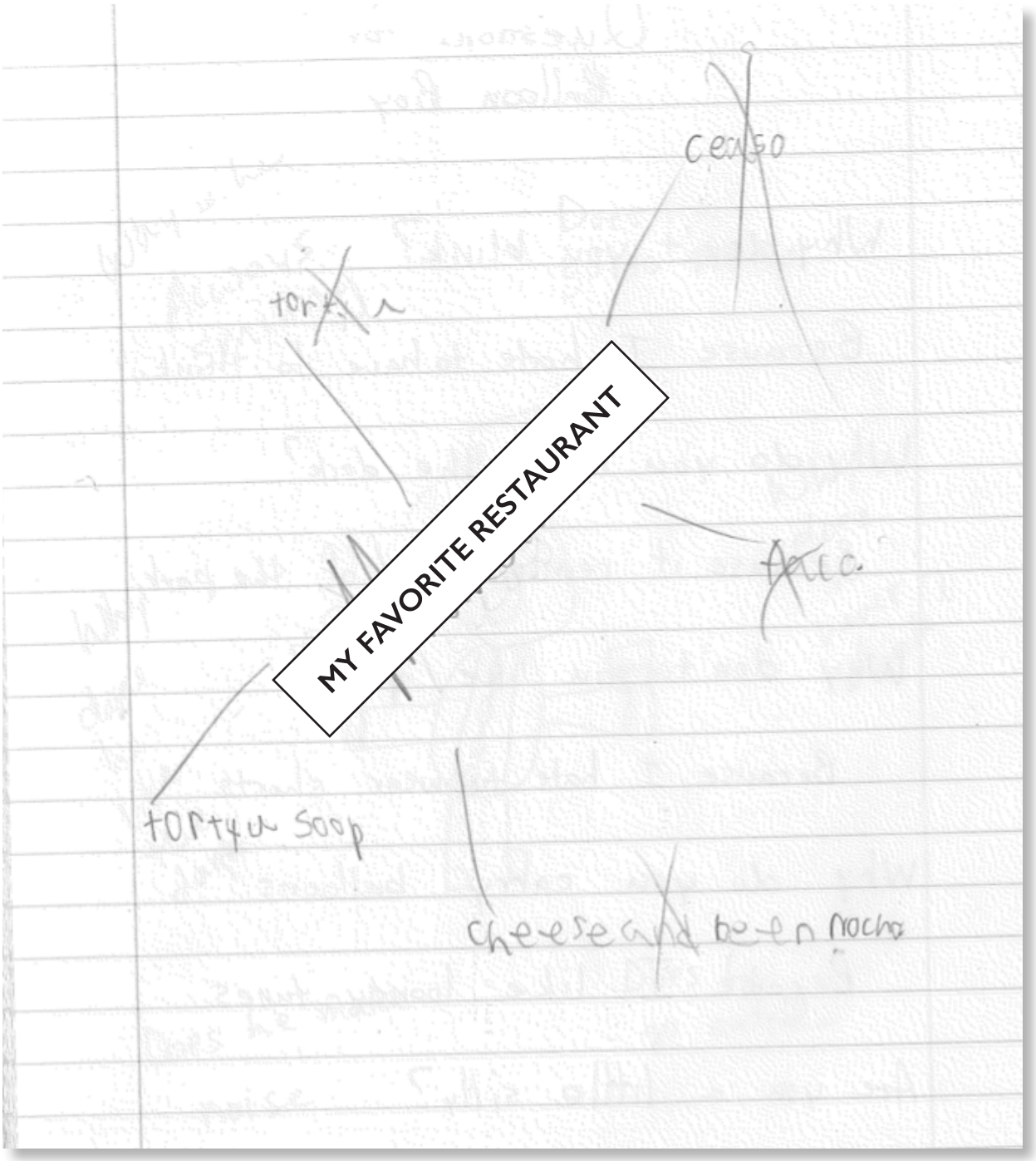
Are you a little silly?

Maybe, Billy.

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

Less Scaffolded "We Do" Prewrite

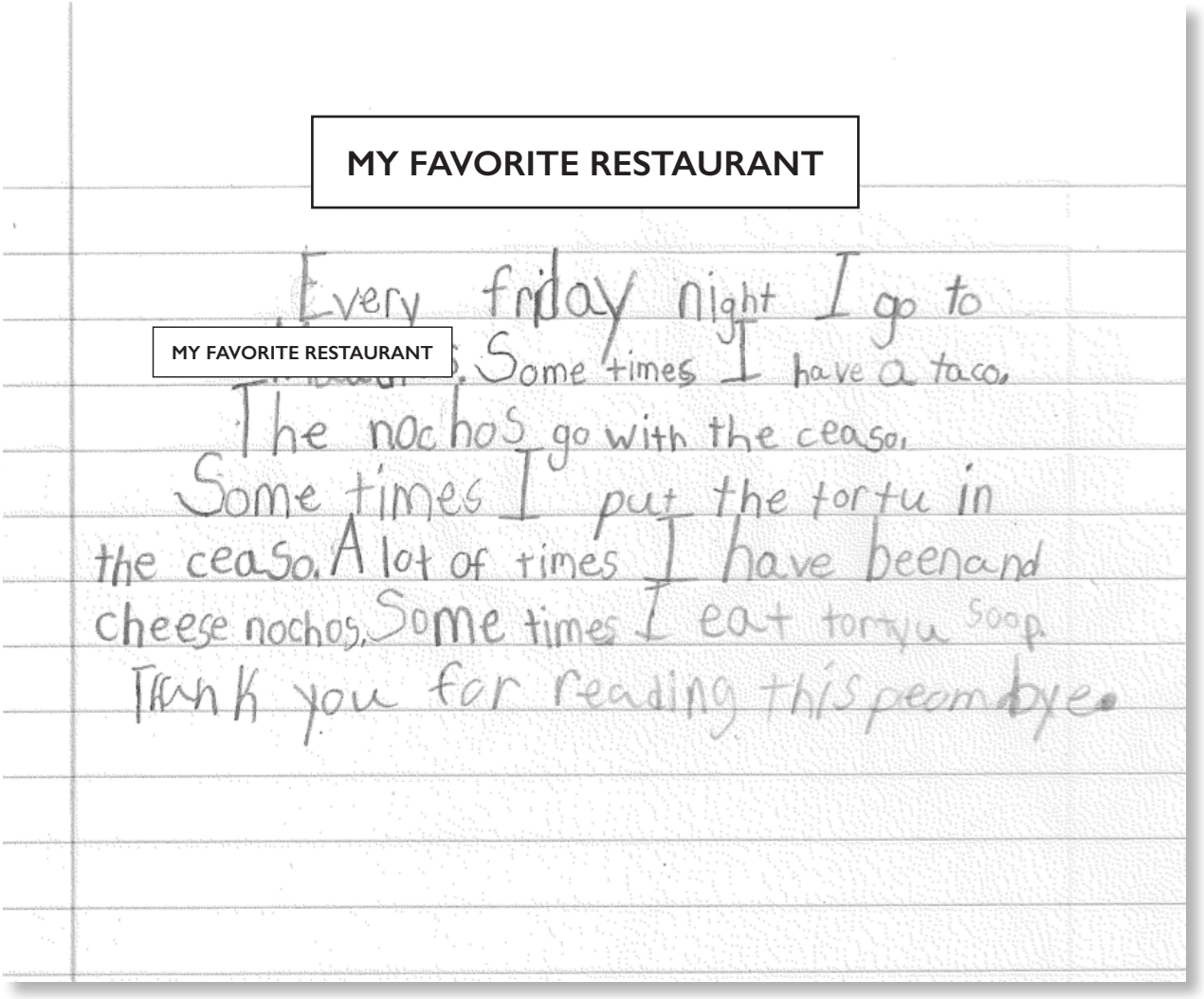
Zach asked whether he could write about his favorite restaurant that his family goes to every Friday night. The teacher said she thought that was a great idea and then asked him what he would write about in relation to the restaurant. Zach began to name off his favorite foods from the restaurant—queso, 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.

Option 1: If students are not ready to write with you, put up a piece of chart paper with the "My Important Poem About _____" frame on it.

Option 2: If students are ready to write along with you, 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 dónde 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
Writing to describe Detailed writing about a person, place, process, or experience	• Character sketches • Brochures • Descriptions of people, places, etc.
Writing to convey feelings or express inner thoughts Illustrations often as a first step	• Journals, including personal journals, response journals, dialogue journals, and buddy journals • Personal narratives • Letters • Poems
Writing to narrate • Includes an introduction, a sequence of events, and a conclusion • May use dialogue	• Narratives • Sequels • Newscasts • Skits • Obituaries • Biographies
Writing to explain, inform, or provide factual information Can involve research skills, and use of webs, concept maps, illustrations, and Venn diagrams	• Notes • Messages • Reports • Letters • Essays • Lists • Interviews • Character descriptions
Writing to persuade Attempts to form or change a reader's opinion	• Letters • Essays • Book reviews • Advertisements and product descriptions • Travel guides

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: • What did I see? How did it look? • What sounds did I hear? • What did I touch? How did it feel? • What could I smell? • What did I taste?	K–3
Narrate	Story grammar	Consider the following questions when developing a story: • Who are the main characters? • When does the story take place? • Where does the story take place? • What do the main characters want to do? • What happens? • How does the story end? • How does the main character feel?	1–3
		In older grades, expand the strategy in the following ways: • Tell the story from the point of view of a character other than the main character. • Add an interesting or surprising twist to the story.	4–6
Inform	Report writing	Complete a KWL chart, which shows the following: • What I **K**now • What I **W**ant to know • What I **L**earned In the KWL chart, gather appropriate information through the following processes: • Brainstorm. (What do I know about the topic?) • Extend brainstorming. (What do I want to know about the topic? What other information would be helpful to learn about the topic?) • 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?) Review the KWL chart and circle the most important ideas to include in the report. Develop an outline, showing which ideas will be included in the report. Continue planning while writing, gathering new information and adding to the outline as needed. Implement each aspect of the plan.	1–6

Purpose	Technique	How Students Can Use the Technique	Grade Range
Persuade or analyze	STOP	Before writing, **STOP** to do the following: • **S**uspend judgment. • **T**ake sides. • **O**rganize ideas. • **P**lan to adjust while writing.	4–6
	DARE	DARE to check the writing to be sure I have done the following: • **D**eveloped a thesis • **A**dded details to support the thesis • **R**ejected arguments on the other side • **E**nded with a strong conclusion	
	TREE	As I write, I will do the following: • **T**ell what I believe. (State a topic sentence.) • Provide three or more **R**easons. (Why do I believe this?) • **E**nd it. (Wrap it up right.) • **E**xamine. (Do I have all my parts?)	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
Escribir para describir Un texto detallado sobre una persona, un lugar, un proceso o una experiencia	• Descripciones de personajes • Folletos • Descripciones de personas, lugares, etc.
Escribir para transmitir sentimientos o expresar pensamientos Generalmente e utilizan ilustraciones como primer paso	• Diarios: diarios personales, diarios de diálogo, diarios con amigos, etc. • Narrativas personales • Cartas • Poemas
Escribir para narrar • Incluye una introducción, una secuencia de eventos, y una conclusión • Se puede utilizar diálogo	• Narrativas • Reporte de noticias • Obras de teatro • Secuelas o continuaciones • Obituarios • Biografías
Escribir para explicar, informar, o proporcionar información y hechos Puede incluir habilidades de investigación, y uso de diagramas, mapas conceptuales, ilustraciones y diagramas de Venn.	• Notas • Mensajes • Reportes • Cartas • Ensayos • Listas • Entrevistas • Descripciones de personajes
Escribir para persuadir Intentos para formar o cambiar la opinión del lector	• Cartas • Ensayos • Reseña de libros • Publicidad y descripciones de productos • Guías turísticas o guías de viaje

Ejemplos de estrategias para utilizarse en cuatro propósitos para escribir

Propósito	Estrategias	Cómo pueden los estudiantes usar la estrategia	Grados
Describir	Detalles sensoriales	Utiliza los cinco sentidos. Considera las siguientes preguntas: • ¿Qué fue lo que vi? ¿Cómo se veía? • ¿Qué sonidos escuché? • ¿Qué fue lo que toqué? ¿Cómo se sentía? • ¿Qué fue lo que podía oler? • ¿Qué fue lo que probé?	K–3
Narrar	Estructura de la historia	Considera las siguientes preguntas al escribir una historia: • Quiénes son los personajes principales? • ¿Cuándo ocurre la historia? • ¿Dónde ocurre la historia? • ¿Qué es lo que quieren hacer los personajes principales? • ¿Qué pasa? • ¿Cómo termina la historia? • ¿Cómo se sienten los personajes principales?	1–3
		En grados más avanzados, se puede extender la estrategia de la siguiente manera: • Cuenta la historia desde el punto de vista de otro personaje diferente al personaje principal • Añade algo inesperado o algún cambio interesante a la historia	4–6
Informar	Escribir reportes	Completa un diagrama SQA: • Lo que **S**é • Lo que **Q**uiero saber • Lo que **A**prendí Recolecta información siguiendo estos pasos para completar el diagrama SQA: • Lluvia de ideas – ¿Qué es lo que sé sobre el tema? • Lluvia de ideas extendida - ¿Qué es lo que quiero saber sobre el tema? ¿Qué otra información sería útil para aprender sobre el tema? • 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? 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. Continua planeando mientras escribes, recolectando nueva información y añadiéndola al esquema como sea necesario. Implementa cada paso del plan.	1–6

Propósito	Estrategias	Cómo pueden los estudiantes usar la estrategia	Grados
Persuadir o analizar	STOP DARE	Antes de escribir, detente un momento para planear tu escrito utilizando los siguientes pasos de la estrategia llamada en inglés "**STOP**": • **S**uspende juicio – deja de juzgar • **T**oma una posición • **O**rganiza las ideas • **P**lanea y ajusta al escribir Al terminar un escrito, atrévete a utilizar la estrategia llamada en inglés "**DARE**" para revisar el texto y asegurarte que has hecho lo siguiente: • **D**esarrollar una tesis • **A**ñadir ideas que apoyan la tesis • **R**echazar argumentos contrarios • **E**scribir una conclusión sólida	4–6
	TREE	Al escribir, utiliza la estrategia llamada en inglés "**TREE**" para organizar un texto siguiendo estos pasos: • **T**esis presentada en una oración temática • **R**azones presentadas para apoyar mi idea • **E**nsayo terminado con una conclusión sólida • **E**nsayo examinado para ver si tengo todas las partes necesarias	2–3
		En grados más avanzados, los pasos pueden ser los siguientes: • **T**esis presentada en una oración temática • **R**azones presentadas para apoyar mi idea • **E**nsayo terminado con una conclusión sólida • **E**xplico mis razones dando más información	4–6

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

"Lost Dogs" Poster: Discussion Questions

Work with your tablemates to respond to the following questions related to the "Lost Dogs" poster.

1. Why did I include "Zach and Alex's Lost Dogs" on the poster?

2. Why did I not include the breeds of my two dogs on the poster?

3. Why did I include the town?

4. Why did I include that they like children?

5. Why did I include the word "REWARD" in bold, all-capital letters?

Writing Lesson: Writing a Story with a Beginning, Middle, and End

Materials

- *Fireflies!* by Julie Brinckloe and the song "Firefly" on chart paper
- Chart paper with Planning a Story graphic organizer (see page 5 of this handout)
- Chart paper to make a brainstorm chart (to record student names and responses)
- Students' individual writer's notebooks with heart map filled with their important ideas, people, places, and things (see page 3 of this handout)
- Copies of Planning a Story graphic organizer for you and the students
- Copies of Drafting a Story graphic organizer for you and the students (page 6 of this handout)

Objective

Students will learn how to turn their everyday experiences into stories with a beginning, middle, and end.

Hook

Sit in front of your students with the Planning a Story graphic organizer on chart paper.

> "We have talked about how a good story has a beginning, middle, and end. Now, I will reread *Fireflies!* by Julie Brinckloe. *Fireflies!* tells a story. It has a beginning (what the character did first), middle (what the character did next), and an end (what the character did last)."

Point to the three boxes on the chart.

> "Think about what the boy did first, what he did next, and what he did at the end of the story."

Reread the story. When you come to the page where the boy sees the fireflies flashing, stop and ask what happened at the beginning of the book. Have students turn and talk to a partner. Then, have students share with the whole group.

Continue reading. Stop again at the middle (after he's caught some fireflies and gone home) and at the end (after he sets them free). Each time, ask students what happened in the story.

When you finish the story, have students work with a partner to retell what happened at the beginning, middle, and end of the story. Then, have students share what happened at each time point while you record it on your chart paper in the appropriate box.

Brainstorming and Planning

Ask students what they notice about the story parts, pointing to the appropriate boxes as you receive responses.

> "Does this book give you an idea of what you could write about?"

Ask students to think about something they enjoy doing. Model by discussing something you liked to do when you were a child. Title a brainstorm chart "Things We Like to Do." Write students' responses with their names next to them.

Modeling

Model planning a story about something you have done or an idea you generated with students that has a beginning, middle, and end. Display the Planning a Story graphic organizer on a document camera. As you write, talk about what happens at the beginning, middle, and end of your story. The following is an example.

Topic: My sister and I made tents out of sheets, blankets, and chairs to "camp out" in our room at night.

Beginning

We built our tent using sheets, blankets, and chairs.

We put our pillows and sleeping bags in the tent. We also got flashlights.

Middle

We got into our tent. We played games, told jokes, and told ghost stories.

We used the flashlights to make scary faces and to make each other laugh.

End

Our mom heard us and got angry that we were up so late.

She told us to stop being silly and go to bed.

We tried to go to sleep, but it took a long time because we were excited.

Anchor Charts

- Planning a Story graphic organizer
- Drafting a Story graphic organizer
- Chart with sequencing transition words like *next, then, finally, before*, and *after*

Shared and Guided Writing

Have students choose one of the activities from the brainstormed list or choose a topic from their heart map. A heart map is a place for students to write people, places, ideas, and things that are important to them. An example heart map is below.

After students have chosen a topic and written it at the top of their Planning a Story sheet, tell them to draw pictures or write words to tell a story related to the topic. Tell students to remember to include a beginning, middle, and end.

Walk around and read what students are writing. Guide them through the process of thinking about what happened first, next, and last.

Once students are far along in this process, have them help you use your plan to write a rough draft. Put a copy of the Drafting a Story sheet on the document camera. Start by thinking aloud about your beginning. Then, ask students for their input and ideas as you continue drafting. The following is an example of how you might start.

> "I want to start with a sentence that tells what my story will be about. My story is about creating a tent with my sister to sleep in, so I'll write that."

Write the following words as you say them.

> "'My sister and I loved to make tents to sleep in. We built them with sheets and chairs in our bedroom.' Now, let me think about what I want to write next to the word *first*. What did we do first?"

Have students share ideas. Then, write the following words as you say them.

> "'We set up the chairs and put the sheets and blankets over them.' Next, what did we do?"

Continue until your first draft is complete. Have students read it with you to see how it sounds.

Independent Writing

Using the Planning a Story and Drafting a Story sheets, have students draft their own stories. Walk around and read what students are writing. Provide immediate feedback and scaffolding as needed.

Some students may need intensive support. Work with these students in a small group. You may have to create a story with these students, rather than having them draft their own pieces.

Reflection

> "How did today's strategy of writing with a beginning, middle, and end work? What did you notice about the parts of your story? Did you find ways to use transition words in your story?"

Planning a Story

Topic:

Beginning

Middle

End

Drafting a Story

Topic: _____

Sentence Describing Topic:

_____

_____

First, _____

_____

Next, _____

_____

Then, _____

_____

Finally, _____

_____

Lección de escritura: Escribir una historia con un principio, medio y final

Materiales

- *Nadarín* por Leo Lionni
- Hoja de papel grande con tres rectángulos uno encima del otro etiquetados "Principio", "Medio" y "Fin" (consulte "Para pensar")
- Lluvia de ideas titulada "Tenemos talento para…"
- Libreta de escritura de cada estudiante con un mapa en forma de corazón completo con sus ideas, personas, lugares y cosas importantes.
- Copias del organizador gráfico "Planeando una historia" para el docente y los estudiantes
- Copias del organizador gráfico "Primera versión de la historia" para el docente y los estudiantes

Objetivo

Los estudiantes aprenderán a convertir sus experiencias cotidianas en historias con un principio, medio y final.

Gancho

Colóquese enfrente de sus estudiantes cerca del gráfico en hoja grande con los tres rectángulos (principio, medio, final).

> "Hemos hablado de cómo una buena historia tiene un principio, medio y final. Ahora, voy a leer "Nadarín" por Leo Lionni. "Nadarín" cuenta una historia. Tiene un principio o comienzo (lo que hizo el personaje primero), medio (lo que hizo el personaje a continuación) y un final (lo que el personaje hizo al final de la historia)."

Lea la historia en voz alta. Al finalizar, señale los tres rectángulos de la tabla.

> "Piensen en lo que el pececito hizo primero, lo que hizo después y lo que hizo al final de la historia."

Vuelva a leer la historia. Cuando acabe de leer la tercera página de la historia, deténgase y pregunte que ha pasado al principio del libro. Pida a los estudiantes que discutan esto con su pareja. Después, pida que compartan con los demás lo que han discutido con su pareja.

Continúe leyendo. Deténgase a la mitad del libro (cuando Nadarían ve muchos animales en el mar y se encuentra con los otros pececitos rojos) y al final (cuando Nadarín y sus amigos nadaron mientras los peces grandotes se alejaron asustados). Cada vez que se detenga pregunte a los estudiantes lo que ha pasado en la mitad y al final de la historia.

Cuando termine la historia, pida a los estudiantes que trabajen con un compañero para recontar lo que pasó al principio, en medio y al final de la historia. Después, pida a los estudiantes que compartan sus observaciones para cada etapa mientras usted llena los rectángulos correspondientes en el gráfico en la hoja grande.

Lluvia de ideas y planeación

Pregunte a los estudiantes qué notan sobre las diferentes partes de la historia, señalando los rectángulos apropiados a medida que escucha sus respuestas.

> "¿Les da este libro alguna idea sobre algo para escribir?"

Discuta como Nadarín era muy buen nadador y tenía buenas ideas. Pida a los estudiantes que realicen una lluvia de ideas para pensar en algo para lo que tienen talento o cosas que ellos saben hacer muy bien (por ejemplo, andar en bicicleta, leer libros, pintar, dibujar, tejer, jugar soccer, cocinar, etc.). Demuestre esto discutiendo algo para lo cual usted tiene talento. Utilizando el organizador gráfico para la lluvia de ideas sobre "Tengo talento para…", escriba las respuestas de los estudiantes junto con sus nombres.

Demostración

Demuestre cómo se planea una historia sobre algo que usted ha hecho o una idea generada con los estudiantes que tenga un principio, medio y final. Utilice el organizador gráfico "Planeando una historia" en la cámara para documentos. Al escribir, explique sobre lo que pasa al principio, medio, y final de su historia. Por ejemplo:

Tema: Mi hermana y yo cocinamos una rica cena en nuestra casa para el aniversario de bodas de nuestros papás.

Principio

A mi hermana y a mí nos gustaba cocinar mucho.

Después de decidir que íbamos a cocinar para nuestros papás, buscamos unas recetas, fuimos a la tienda y compramos los ingredientes.

Medio

Después empezamos a preparar todos los ingredientes y los utensilio de cocina que necesitaríamos. Pelamos calabazas, zanahorias y pepinos para hacer una ensalada. Cocinamos el pollo y la pasta y le pusimos salsa. También hicimos un pastel.

Final

Cuando todo estuvo listo, pusimos la mesa y nos cambiamos de ropa.

Llegaron mis papás y nuestros hermanos y primos. Todos nos sentamos a la mesa a disfrutar la comida.

Organizadores gráficos

- "Planeando una historia" con un principio, medio y final
- "Primera versión de la historia" utilizando palabras de transición
- Pósters con palabras utilizadas para demostrar secuencia de eventos: *al principio, después, entonces, al final, finalmente*

Escritura compartida y guiada

Haga que los estudiantes escojan una de las actividades para las que tienen talento de la lluvia de ideas o pueden escoger una idea de su mapa de corazón que tengan en su libreta de escritura.

El mapa de corazón es un lugar donde los estudiantes escriben nombres de personas, lugares, idea y cosas que son importantes para ellos. Por ejemplo:

Después de escoger y escribir el tema en parte superior del organizador gráfico "Planeando una historia", los estudiantes deben dibujar o escribir palabras para después contar la historia sobre la actividad que escogieron. Pídales que recuerden incluir un principio, medio y final.

Monitoree el trabajo de los estudiantes al leer lo que están escribiendo. Ayúdelos a pensar en lo que pasó primero, después, y al final.

Una vez que los estudiantes hayan avanzado lo suficiente en este proceso, pídales que se detengan un momento para que usted continúe la demostración y le ayuden a utilizar su planeación para escribir un primer borrador o la primera versión de su historia. Ponga una copia de la hoja "Primera versión de la historia" en la cámara para documentos. Empiece pensando en voz alta sobre el principio de su historia. Pida sugerencias a los estudiantes mientras usted continua escribiendo. Por ejemplo:

> "Me gustaría empezar con una oración que diga de lo que se va a tratar mi historia. Se trata de cuando mi hermana y yo cocinamos para celebrar el aniversario de bodas de nuestros papás. Déjame escribir esto primero. [Diga estas palabras en voz alta al mismo tiempo que las escribe.] 'Mi hermana y yo decidimos cocinar una rica cena para celebrar el aniversario de bodas de nuestros papás. Siempre nos ha gustado cocinar y una rica cena es nuestra especialidad.' Ahora, voy a pensar en lo que voy a escribir después de la palabra 'Primero'. ¿Qué fue lo que hicimos primero? [Pida ideas a los estudiantes.] 'Sí, primero,' [escribiendo] 'buscamos recetas, fuimos a la tienda y compramos ingredientes.' ¿Qué hicimos después?"

Continúe de esta manera hasta que haya completado la primera versión de la historia. Haga que los estudiantes la lean con usted al finalizar para revisar.

Escritura independiente

Después de ayudarle a escribir el primer borrador, los estudiantes escribirán su primer borrador utilizando los organizadores gráficos para planear una historia y escribir la primera versión. Monitoree el trabajo de los estudiantes. Proporcione retroalimentación inmediata y apoyo como sea necesario.

Algunos estudiantes necesitarán un apoyo más directo. Trabaje con ellos en un grupo pequeño para escribir sus primeros borradores. Puede ser que tenga que crear una historia con estos estudiantes en lugar de que redacten sus propias piezas individualmente.

Reflexión

> "¿Cómo funcionó la estrategia que aprendimos hoy de escribir una historia con un principio, medio y final? ¿Qué notaste sobre las diferentes partes de la historia? ¿En qué lugares pudiste usar palabras de transición en la historia?"

Planeando una historia

El tema:

Principio

Medio

Final

Primera versión de la historia

El tema: _____

Una oración que describe el tema:

_____

_____

Primero, _____

_____

Luego, _____

_____

Después, _____

_____

Al final, _____

_____

Lesson Ideas: Personal Narrative Writing

Motivating Students to Keep a Diary

Use Jeff Kinney's *Diary of a Wimpy Kid* as an introduction to journaling. Pick sections of the book to read aloud. Then, give students their own journals to write in weekly. Remind students to date their entries and tell them to write or draw anything about their lives, just as Kinney's character does.

Keeping a Diary and Writing From a Different Point of View

Use Doreen Cronin's *Diary of a Worm* to teach students about keeping a diary and writing from a different perspective. Read the text aloud. Then, pick two or three pages to reread and discuss how Cronin writes the book from the worm's perspective. Talk with students about what it must be like to see things from a worm's perspective.

Ask students about seeing things from other animals' or objects' perspectives. Brainstorm a list of animals or objects that might create interesting diaries (e.g., someone's pet, a bug, a pencil, an eraser, a soccer ball, an animal at the zoo, a class pet).

Next, as a class, decide on one animal or object from the list. Then, imagine it talking to someone or something else. The following are a few examples:

- A pencil talking to a student
- A soccer ball talking to a player
- A baseball talking to a bat
- A piece of paper talking to scissors
- An animal talking to another animal at the zoo
- A class pet talking to the teacher

Give students copies of the Point of View sheet on page 3 of this handout and keep one to use on the document camera. Draw a picture of the animal or object in the middle of the page. Then, in the speech bubbles, write things it might say to the other animal, person, or object. (You could also change the speech bubbles to thought bubbles and write or draw thoughts.)

Next, using the diary graphic organizer on page 4 of this handout, write the name of the animal or object in the title's blank. Then, create a journal entry for the animal or object by drawing a picture of an occurrence in its life and writing a few sentences to go with the picture.

Initially, complete this organizer as a shared writing activity with the class. You could then create another entry together the following day.

Once students feel confident, they can create their own entries in small groups, with partners, or individually. These entries can be put together to create a collaborative book. Some students may even want to create their own diaries for other animals or objects.

Motivating Students to Write About Emotional Experiences

Use Jamie Lee Curtis's book *Today I Feel Silly: And Other Moods That Make My Day* to get students thinking about different emotions. After reading the book, have students brainstorm a list of emotions.

In the middle of a web, show a picture of child demonstrating one of these emotions. Then, around the picture have students help you web out experiences that might have caused the child to feel that emotion. Model how to choose one experience from the web and draw a picture of yourself having that experience. Then, write a few sentences to tell about the experience and why it made you feel that way.

Have students do the same thing in their writer's notebook—choose an experience from the web (or come up with a different one), draw a picture of it, and write a few sentences about it. Let volunteers show their pictures and share their writing with the class.

Creating a Cartoon to Plan a Personal Narrative

This lesson goes further with writing about experiences that make you feel strong emotions. Read Molly Bang's *When Sophie Gets Angry—Really, Really Angry…* to introduce the concept of anger. Talk about what makes Sophie angry in the story. Discuss with students about how everyone gets angry at certain times.

Draw a web with *anger* in the middle. Write the experience that makes Sophie angry. Then, share an experience that made you angry and add it to the web. Have students share experiences that have made them angry and add them to the web.

Use your anger experience to model how to create a cartoon that shows the events leading up to you feeling angry and what happened after. You can use a graphic organizer similar to the one on page 5 of this handout. Give students their own copies of the graphic organizer to create their own cartoons.

Later, model how to write one or more sentences to go with each cartoon frame. Then, have students try it in their writer's notebooks. Throughout the process, conference with students and let volunteers show their cartoons and share their writing with the class.

Writing Lesson: Rhyme Scheme

Materials

- *Why Mosquitoes Buzz in People's Ears* by Verna Aardema
- "The Mosquitoes" by Douglas Florian (see below) on a sheet of chart paper titled "Rhyme Schemes"
- Copies of "Mosquito" by J. Patrick Lewis for every student (see page 4 of this handout)
- A highlighter for each student

Objective

Young poets need to know about different poetry elements like rhyme scheme. One of the easiest rhyme schemes to start with is the first one presented in this lesson, ABAB. The second poem sticks with the theme but presents a different rhyme scheme, ABCB.

These two poems also demonstrate a fun type of poetry with which to start—humorous poetry.

Hook

Start by reminding students of the book they read, *Why Mosquitoes Buzz in People's Ears*.

> "What did we learn from this folktale?"

Discuss that the purpose of many folktales is to explain something that occurs in nature—in this case, why mosquitoes bother us by buzzing around our faces.

> "Let's read another text—this time a poem—about mosquitoes. It presents another annoying behavior of mosquitoes: biting!"

Introduce the term *rhyme scheme* by displaying this simple poem on a sheet of chart paper and having students talk about what they notice.

THE MOSQUITOES
by Douglas Florian

Mosquitoes are thin.
Mosquitoes are rude.
They feast on your skin
For take-out food.

> "What do you notice about this short poem?"

Have students discuss.

Talk with students about the rhyming words and how they create a pattern—in this case, ABAB. On the chart paper, color-code the words and write the letters next to the words.

Source: Florian, D. (1998). *Insectlopedia: Poems and paintings by Douglas Florian*. San Diego, CA: Harcourt.

Modeling

Give students a copy of the poem "Mosquito" by J. Patrick Lewis. Read the poem aloud.

> "This poem fits our theme and is humorous like the other one, but this one has a different rhyme scheme. Did you notice it? Let me read it again. As I read, use your highlighter to highlight the rhyming words."

Read the poem aloud. Stop after *welt* to model for students how to highlight *felt* and *welt* on your own copy of the poem.

Continue reading, occasionally checking which words students highlight.

When you finish, talk with the students about the words they highlighted. Put the first stanza on your Rhyme Schemes anchor chart and write the letters to represent the rhyme scheme next to the lines.

Shared and Guided Writing

Have students copy the Rhyme Schemes anchor chart into their writer's notebook.

> Let's see whether we can write a short poem about mosquitoes using the ABAB rhyme scheme. Here is a frame to get us started.

Display the following on chart paper or on a document camera:

_____ bite

_____ hit

_____ fight

_____ fit

Have students help you make sentences about mosquitoes that fit this frame. The following is an example.

Mosquitoes love to bite,
And I really love to hit.
But no matter how I fight,
They make me throw a fit.

Independent Writing

Have students work with a partner to make their own four-line poem with the ABAB rhyme scheme. They can use the same frame or a different one.

Reflection

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

> "How did today's strategy of using rhyme scheme for writing poetry work for you? What was most difficult to do?"

Optional Steps: Write and Reflect Again

Have students try writing a poem using the other rhyme scheme, ABCB.

> "What did you notice about using this rhyme scheme compared to the other rhyme scheme? Was one easier than the other to use?"

MOSQUITO

By J. Patrick Lewis

I was climbing up the sliding board
When suddenly I felt
A mosquito bite my bottom
And it raised a big red welt.

So I said to that mosquito,
"I'm sure you wouldn't mind
If I took a pair of tweezers
And I tweezered your behind!"

He shriveled up his body
And he shuffled to his feet,
And he said, "I'm awfully sorry
But a skeeter's got to eat!
Still, there are mosquito manners,
And I must have just forgot 'em.
And I swear I'll never never never
Bite another bottom."

But a minute later Archie Hill
And Buck and Theo Brown
Were horsing on the monkey bars,
Hanging upside down.
They must have looked delicious
From a skeeter's point of view
'Cause he bit 'em on the bottoms,
Archie, Buck, and Theo, too!

You could hear 'em goin' HOLY!
You could hear 'em goin' WHACK!
You could hear 'em cuss and holler,
Goin' smack, smack, smack.

A mosquito's awful sneaky,
A mosquito's mighty sly,
But I never never never
Thought a skeeter'd tell a lie.

Source: Lewis, J. P. (1991). *Two-legged, four-legged, no-legged rhymes*. New York, NY: Alfred A. Knopf.

Lección de escritura: Tipos de rimas

Materiales

- *¿Cómo se cuidan los dinosaurios?* por Jane Yolen
- *La gallina Cocorina* por Mar Pavón
- Copias del texto de *¿Cómo se cuidan los dinosaurios?* que se presenta más adelante para cada estudiante
- Copia de parte del libro *La gallina Cocorina* en hoja de papel grande
- Copia del texto *¿Cómo se cuidan los dinosaurios?* en hoja de papel grande para analizar en grupo
- Subrayador o marcador fluorescente

Objetivo

Los jóvenes poetas necesitan conocer diferentes elementos de la poesía como la rima. En español, existen varios tipos de rimas. En esta lección se analizarán las rimas pareadas y las rimas alternas. En este nivel, los estudiantes pueden entender que las rimas pareadas generalmente son dos versos que terminan con palabras que riman mientras que en las rimas alternas los versos de una estrofa riman alternadamente.

Enfoque

Lea *La gallina Cocorina* por Mar Pavón. Pida a los estudiantes que escuchen y pregúnteles que notan de especial.

Introduzca el concepto de rima al volver a leer una estrofa del libro de *La gallina Cocorina* que usted escribió en una hoja tamaño póster antes de la lección:

LA GALLINA COCORINA
por Mar Pavón

La gallina Cocorina
les pidió a todos perdón:
--¡Disculpad tanta torpeza,
hijitos del corazón!
Con un abrazo del ala
os consuela mi plumón.

"¿Qué notan aquí?"

Pida a los estudiantes que discutan con su pareja lo que notan.

Discuta con los estudiantes cómo ciertas palabras riman y crean un patrón. En este caso, las palabras que riman están en alternadas. La palabra *perdón* rima con *corazón* y con *plumón*. Esta es

una rima alternada. Subraye las palabras que riman con un color especial y escriba las letras AAA al lado de cada palabra que rima. Esto puede convertirse en un poster sobre rimas para ponerse en el salón de clases:

EJEMPLO DE RIMA ALTERNA
LA GALLINA COCORINA
por Mar Pavón

La gallina Cocorina
les pidió a todos perdón: **A**
--¡Disculpad tanta torpeza,
hijitos del corazón! **A**
Con un abrazo del ala
os consuela mi plumón. **A**

Demostración

A continuación entregue a los estudiantes una copia del texto *¿Cómo se cuidan los dinosaurios?*. Lea el poema en voz fuerte. Este poema viene de un libro así que también puede leer el libro.

> "Este poema tiene una rima diferente. ¿La han notado? Voy a volverlo a leer. Al leer, subrayen las palabras que riman."

Lea el poema en voz fuerte de nuevo. Deténgase después de la primera estrofa y demuestre a los estudiantes cómo marcar las palabras que riman (*años, daño, peldaño*) en su copia utilizando la cámara para documentos.

Continúe leyendo y monitoree el trabajo que hacen los estudiantes para confirmar que señalen las palabras correctas.

Cuando termine, hable con los estudiantes sobre las palabras que subrayaron o marcaron. Explique que este tipo de rima se llama rima pareada porque las palabras que riman están en versos continuos. Escriba la primera estrofa en el póster de rimas creado anteriormente y escriba las letras que representan esta rima al lado de las palabras que riman:

EJEMPLO DE RIMA PAREADA
¿CÓMO SE CUIDAN LOS DINOSAURIOS?
por Jane Yolen

¿Cómo se cuida un dinosaurio todo el año? **A**
¿Puede jugar sin hacerse daño? **A**
¿Sube la escalera hasta el último peldaño? **A**

Escritura guiada y compartida

Pida a los estudiantes que copien el póster de rimas en su libreta de escritura.

> "Ahora vamos a ver si podemos escribir un pequeño poema sobre animales que siga un rima pareada. Aquí está un formato que nos puede ayudar."

Muestre el siguiente formato en una hoja tamaño póster o con la cámara de documentos:

_____ volar

_____ saltar

_____ cantar

Los estudiantes podrán ayudarle a crear oraciones que utilicen esas palabras para crear una estrofa con rima pareada. Por ejemplo:

Al canario le gusta volar,
a la rana le gusta saltar,
¡y a los dos les encanta cantar!

Escritura independiente

> "Trabajen con su pareja para hacer su propio poema con rima pareada. Pueden utilizar este patrón o crear uno ustedes para escribir una estrofa de tres versos como ésta que utilice una rima pareada."

Reflexión

En grupos pequeños, reflexione con los estudiantes utilizando este tipo de preguntas:

> "¿Cómo funcionó la estrategia de usar rimas para escribir poemas? ¿Qué fue lo más fácil? ¿Qué fue lo más difícil?"

Pasos opcionales: Escribir y reflexionar de nuevo

Los estudiantes tratan de escribir otro poema utilizando el otro tipo de rima.

> "¿Qué fue lo que notaste al tratar de utilizar este tipo de rima comparada con el otro tipo de rima? ¿Cuál fue más fácil de hacer?"

¿CÓMO SE CUIDAN LOS DINOSAURIOS?

por Jane Yolen

¿Cómo se cuida un dinosaurio todo el año?
¿Puede jugar sin hacerse daño?
¿Sube la escalera hasta el último peldaño?

¿O salta en la cama para demostrar su destreza?
¿Monta en bicicleta sin protegerse la cabeza?

¿Es brusco con el gato? ¿Juega con tijeras?
Aunque su mamá le diga -¡No!, ¿baja corriendo las escaleras?

Si alguien lo reta a ser arriesgado…
¿decide dar un salto desde el tejado?
No… un dinosaurio sabe que nada de eso es apropiado.

En la calle, da la mano antes de cruzar.
Y solo cuando el semáforo lo indica, empieza a caminar.

Al comer, utiliza los cubiertos con cuidado.
De las personas extrañas se mantiene alejado.
Y nunca se mete en la piscina sin que su papá lo haya autorizado.

Para montar en bicicleta, se pone el casco como un campeón…
Y lleva botellas de agua en cualquier excursión.

Si algo malo ocurre y necesita asistencia,
Sabe marcar el número de emergencia.

Él sabe que ser prudente no es lo mismo que ser miedoso.
¡Cuídate por siempre, mi dinosaurio precioso!

Three Lessons for Expository Writing

Lesson 1: Connecting Quotations to Personal Experiences

Materials

- *Martin's Big Words* by Doreen Rappaport
- "Dreams" by Langston Hughes
- Quotation on chart paper (see below)
- Double-Column Note-Taking sheet for students to glue or copy into their writer's notebooks (see page 3 of this handout)
- Students' writer's notebooks

Objective

Further students' knowledge about literary nonfiction and how to use information and parts of these texts to create their own texts.

The focus of this lesson is on famous quotations and how to use them to connect to our experiences. Students can then use these quotations as a jumping-off point for their own expository writing.

Hook: Brainstorming and Planning

> "Remember the texts that we have read so far related to civil rights? We read about Ruby Bridges. She was a brave girl who was one of the first children to attend an integrated school, even though a lot of people did not want her there and even hated her for going to the school.
>
> "Remember Langston Hughes's poem about dreams? Let's reread it."

Have students reread the poem with you. Talk again about the imagery that the poem uses to create an emotional response.

> "The poem is about the importance of dreams. We read about another famous person, Dr. Martin Luther King Jr., who also talked about the importance of dreams. Let's look at a quotation from *Martin's Big Words*."

Display a sheet of chart paper with the following quotation from *Martin's Big Words*:

"I have a dream that one day in Alabama, little black boys and black girls will join hands with little white boys and white girls as sisters and brothers."

Ask students to read this quotation with their partner and discuss what they think it means. Then, discuss as a whole group.

Graphic Organizer

Double-column note-taking chart

Modeling

Have students paste or copy the double-column note-taking chart into their writer's notebooks.

> "Let's write this quotation in the first column."

Model writing the quotation in the first column of your own sheet.

> "Now, let's write about what this quotation means to us. First, I will write what it means to me. This quotation makes me think of my sister, who is half-black and half-white. Sometimes, she was not treated nicely because of the color of her skin. I always got mad at people who treated her badly, and I wished that everyone could like and respect everyone else—no matter what they look like.
>
> "My thinking: Others treated my sister badly. I wanted people to treat her nicely, even though she might not look the same as them.
>
> "My feeling: I like the image of children who all look different from each other holding hands. It makes me smile.
>
> "Like Langston Hughes, Dr. King creates images that make us feel certain ways. In this case, it makes me feel happy. Let's reread a few of Dr. King's quotations from the book, paying closer attention to how they connect to our own experiences. We will make note of these quotations on our note-taking chart, and for each one, we will write experiences that it makes us think about and emotions that it makes us feel."

Have students write their own experiences and feelings in response to this quotation in the right column of their charts.

Shared and Guided Writing

Reread two or three more pages with quotations from the book. Have students copy each quotation in the left column of the chart. Then, have students talk with partners and in the whole group if they need this scaffold. Students should then write about an experience the quotation makes them think about and how it makes them feel.

Reflection

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

> "What does this note-taking lesson tell us about quotations?"
>
> "How can we use quotations in our own writing?"

Double-Column Note-Taking

Quotation From Text	What the Quotation Makes Me Think and Feel
"I have a dream that one day in Alabama, little black boys and black girls will join hands with little white boys and white girls as sisters and brothers."	**My thinking:** **My feeling:**
	My thinking: **My feeling:**
	My thinking: **My feeling:**
	My thinking: **My feeling:**

Lesson 2: Using a Quotation to Plan an Essay

Materials

- *Martin's Big Words* by Doreen Rappaport
- Flap book pattern (see page 7 of this handout)
- Paper to make a flap book for each student
- Each student's completed Double-Column Note-Taking sheet

Objective

The goal of the lesson is for students to use one of the quotations from *Martin's Big Words* to create a flap book.

Modeling

> "Let's take a look at the quotations that we put on our chart paper."

Reread the quotations. Have students circle their favorite one on their chart. Model by circling your favorite quotation.

> "You will use the quotation you circled to create a flap book. I will model how you will create your flap book."

Use the pattern to create a flap book with the following on each flap:

- Flap 1: A Dr. King quotation
- Flap 2: A picture representing the experience this quotation makes you think about
- Flap 3: A picture representing the emotion this quotation makes you feel
- Flap 4: A picture showing why you think this quotation is important

The following is an example of what you might put on each flap:

- Flap 1: "Everyone can be great."
- Flap 2: A picture of yourself writing
- Flap 3: A picture of a heart beating
- Flap 4: A person cheering like they have won something

Shared and Guided Writing

When you finish creating each flap, write words on the inside. Have students help you write your sentences. Use their input as you write one or two sentences for each flap. The following are possible sentences that fit with the modeling example:

- Flap 1: Dr. Martin Luther King Jr. said, "Everyone can be great."
- Flap 2: When I was young, I had a hard time learning to write, but a teacher helped me, and now I help other people learn to write. Often, we don't know we can be great until someone shows us.
- Flap 3: My heart starts to race when I read this quotation because it makes me excited for all of the possibilities people have.
- Flap 4: Everyone should feel like they can be successful.

You may need to scaffold the guided and independent writing more extensively by doing one flap at a time and then having students create that flap before moving on to the next flap. Continue this process until everyone's entire flap book is created.

Independent Writing

After you model how to create the flaps with a quotation and pictures, have students follow your model. Conduct roving conferences and have students share their ideas as they write and draw.

After you model writing sentences to go with each flap, have students do the same. Again, conduct roving conferences and have students share.

When students have finished their flap books, have them walk around the class, reading their sentences aloud to at least two or three fellow writers. It is important for students to read their own writing aloud to others.

Reflection

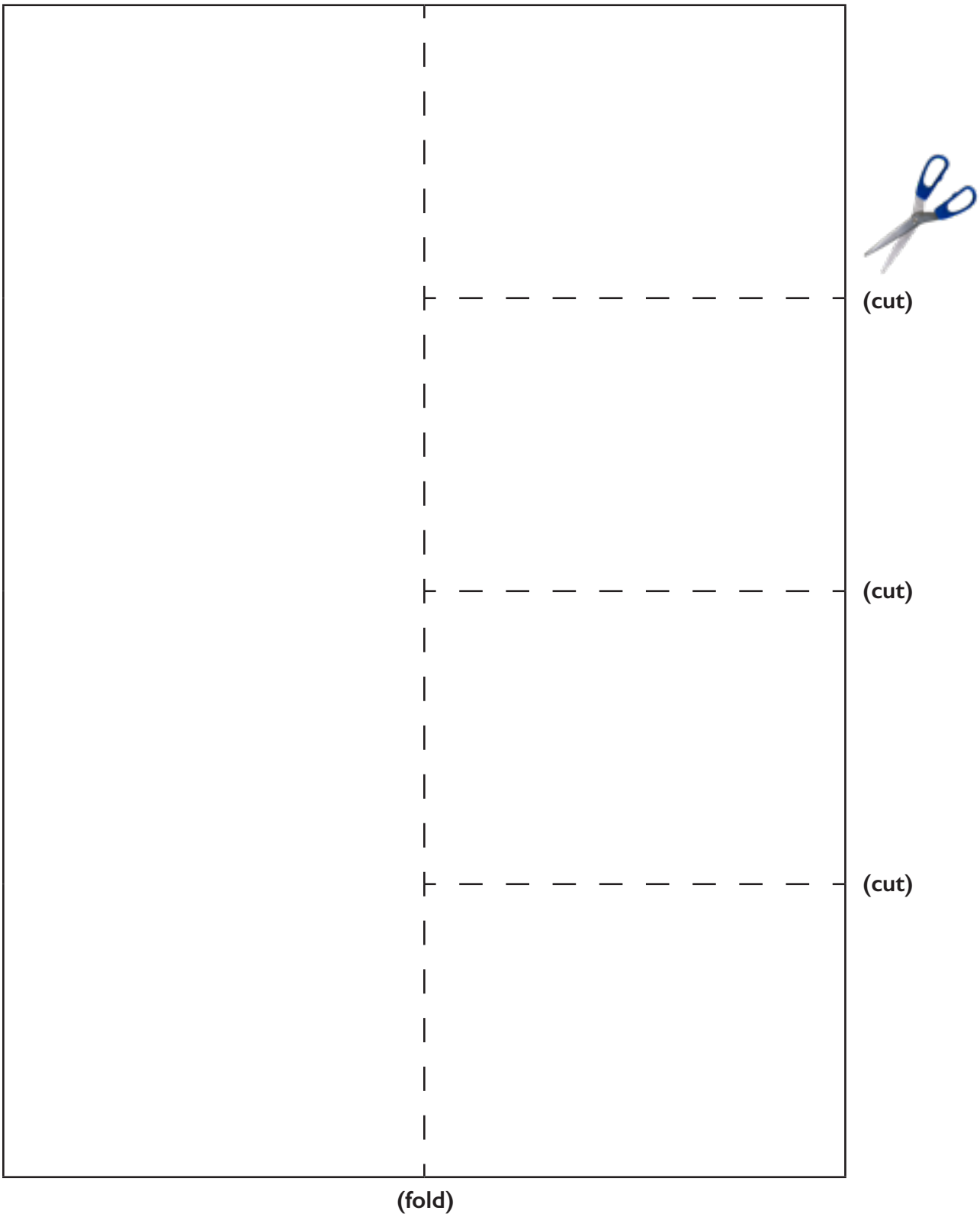
Ask guiding questions such as the following.

"What was difficult about creating your flap books?"

"How can we use these flap books to create our own texts?"

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

Pattern for a Flap Book



Lesson 3: Using a Flap Book to Create an Expository Essay

Materials

- *Martin's Big Words* by Doreen Rappaport
- Students' completed flap books
- Expository Essay Example sheet (see page 10 of this handout)
- Writer's notebooks

Objective

In this lesson, students create an expository essay using their flap book.

Hook and Planning

Ask students to find their flap book.

> "Remember how we wrote about what our favorite Dr. King quotations made us think about and feel?"

Briefly review your flap book and have a few students share their flap books.

> "We can use these books to write an expository essay. Let's review what an expository text includes."

Briefly discuss how expository essays communicate ideas or information to others.

Modeling

> "I will show you how we can use what we wrote in our flap books to write an expository essay."

Put your flap book on the document camera.

> "Each sentence or set of sentences in my flap book is the start of a paragraph. I can write those on a piece of paper and leave room in between each one to add another sentence or two with more details."

Display a model like the one on page 10 of this handout.

Shared and Guided Writing

> "Help me add a sentence to each paragraph to elaborate or add details."

Have students help you add sentences to your essay. Use their ideas to craft sentences. The following is an example of what your final essay might say.

> *Dr. Martin Luther King Jr. said, "Everyone can be great." I believe this is true because everyone has strengths they can use to be successful.*
>
> *When I was young, I had a hard time learning to write, but a teacher helped me, and now I help other people learn to write. Often, we don't know we can be great until someone shows us. That may be what everyone needs to know they can be great—a helping hand.*
>
> *My heart starts to race when I read this quotation because it makes me excited for all of the possibilities people have. Just think if everyone got the help they need to be great—what a great world we would live in!*
>
> *Everyone should feel like they can be successful. Dr. King's words are a start to helping everyone show their greatness.*

Notice that this essay is not perfect. It does not have to be. It is just the first draft. When you draft in front of students, you do not have to write perfect essays. Drafting a perfect essay on your first try is unrealistic and is not what real writers do. Your modeling should demonstrate the realities of authentic writing processes.

If you decide to use this essay to model revising skills, such as using effective word choice, do that later.

You may need to scaffold the guided and independent writing more extensively by doing it one paragraph at a time. For example, you write your first paragraph. Then, the students write their first paragraph. Continue this process until everyone's entire essay is written.

Independent Writing

> "Open your notebook to a drafting page and write each sentence from your flaps. Skip five or six lines between each flap's sentence like I did on my sheet. Write one more sentence for each paragraph to add a thought or detail."

Conduct roving conferences while students write.

Reflection

Use guiding questions to close the lesson such as the following.

> "What did you notice about adding ideas or details?"
>
> "What was easy? What was difficult?"
>
> "If I were to revise my essay, what one thing would I change, take out, or add?"

Expository Essay Example

Dr. Martin Luther King Jr. said, "Everyone can be great."

When I was young, I had a hard time learning to write, but a teacher helped me, and now I help other people learn to write. Often, we don't know we can be great until someone shows us.

My heart starts to race when I read this quotation because it makes me excited for all of the possibilities people have.

Everyone should feel like they can be successful.

Adapted from Bernabei & Hall, 2012; Daniels, Zemelman, & Steineke, 2007; Oczkus, 2007.

Tres lecciones para escribir textos expositivos

Lección 1: Relacionar citas célebres con experiencias personales

Materiales

- Se pueden utilizar los siguientes libros para introducir y discutir el tema de Martin Luther King Jr: *Celebra el día de Martin Luther King Jr. con la clase de la Sra* por Alma Flor Ada y F. Isabel Compoy; *Martin Luther King Jr.* por Dona Herweck; *Día de Martin Luther King Jr.* por Rebecca Rissman; *Feliz cumpleaños, Martin Luther King* por Jean Marzollo y J. Pinkney
- Hoja de papel tamaño póster con una frase o cita célebre de Martin Luther King Jr.
- Organizador gráfico para tomar notas a doble columna para que los estudiantes lo copien o lo peguen en su libreta para la escritura (ver más adelante)
- Libreta para la escritura para cada estudiante

Objetivo

Desarrollar el conocimiento de los estudiantes sobre textos literarios de no-ficción y cómo se puede utilizar esta información y partes de estos textos para crear sus propios textos.

El enfoque de esta lección es el analizar frases o citas célebres y cómo relacionarlas con nuestras propias experiencias. Podemos usar estas frases o citas célebres como un punto de partida para nuestros textos expositivos.

Gancho: Lluvia de ideas o planeación

> "Hemos leído algunos libros sobre Martin Luther King Jr. para recordarlo en el aniversario de su nacimiento. Cuando hablamos sobre él, discutimos que él tenía muchos sueños o ideales sobre la sociedad en donde le gustaría vivir. Martin Luther King Jr. fue muy valiente al expresar su descontento sobre la manera en que las personas afroamericanas eran tratadas en los Estados Unidos y luchó para que las cosas cambiaran."

Escoja una frase célebre de Martin Luther King Jr. que aparezca en alguno de los libros que se hayan leído sobre el tema. Escriba la frase en una hoja de papel tamaño póster. Un ejemplo puede ser la siguiente frase:

"Tengo un sueño que un día en Alabama, los niños y niñas negros se tomen de la mano con los niños y niñas blancos como hermanos."

Pida a los estudiantes que lean esta frase célebre con su pareja y discutan su significado. Después discutan el significado todos juntos.

Organizador gráfico

Escribiendo notas en dos columnas

Demostración

Pida a los estudiantes que copien o peguen el organizador gráfico para escribir notas en dos columnas en su libreta para la escritura.

> "Vamos a escribir esta cita célebre en nuestro organizador gráfico."

Utilizando la cámara de documentos, demuestre cómo escribir la frase en su copia del organizador.

> "Ahora vamos a escribir lo que esta frase significa para nosotros. Primero, voy a escribir lo que esta frase significa para mí. Esta frase me hace pensar en los niños y las niñas que veo en los parques y me da gusto ver jugar juntos a todos los niños sin importar cómo se vean."

Aquí hay un ejemplo de cómo conectar nuestras experiencias con las citas o frases célebres:

> "Lo que pienso: Todos las personas deben tratarse bien y con respeto independientemente si se ven diferentes unos de otros."
>
> "Lo que siento: Me gusta ver a todos los niños jugar juntos en el parque. Me hace sonreír."
>
> "A través de sus frases, Dr. King crea imágenes que nos hacen sentir de cierta manera. En este caso, me hace sentir feliz. Vamos a leer otras frases célebres y vamos a poner atención como éstas se relacionan con nuestras experiencias personales. Las vamos a escribir en nuestro organizador gráfico."

Pida a los estudiantes que escriban sus experiencias y lo que piensan sobre la frase célebre en la columna de la derecha del organizador gráfico.

Escritura compartida y guiada

Escriba más frases célebres de Martin Luther King Jr. para que los estudiantes escojan una o dos más frases para escribir en el organizador gráfico de dos columnas. Después de escoger la frase, los estudiantes escriben sobre alguna experiencia que la frase les recuerde, lo que piensan y cómo les hace sentir.

Reflexión

Cuando los estudiantes terminen, haga las siguientes preguntas para reflexionar:

> "¿Qué aprendimos sobre las frases célebres de una persona famosa?"
>
> "Cómo las podemos utilizar para escribir algo?"

Escribiendo notas en dos columnas

Citas o frases célebres	¿Qué me hace sentir y pensar esta cita?
	Lo que pienso: **Lo que siento:**
	Lo que pienso: **Lo que siento:**
	Lo que pienso: **Lo que siento:**
	Lo que pienso: **Lo que siento:**

Lección 2: Usando una frase para planear un ensayo

Materiales

- Patrón para hacer un libro de pestañas (vea el patrón más adelante)
- Papel para hacer un libro de pestañas para cada estudiante
- Organizador gráfico "Escribiendo notas en dos columnas" completado por cada estudiante en la lección anterior

Objetivo

El objetivo de la lección es hacer un libro de pestañas basados en las citas célebres de Martin Luther King Jr.

Demostración

> "Vamos a leer las frases célebres que escribimos en nuestra hoja tamaño póster."

Vuelvan a leer las frases. Pida a los estudiantes que escojan su frase favorita. Demuestre cómo hacerlo circulando su cita favorita en el póster.

> "Ustedes van a utilizar la cita que escogieron para crear un libro de pestañas. Primero yo les voy a demostrar cómo hacer este tipo de libro."

Utilice el patrón para crear un libro modelo con las siguientes instrucciones:

- Pestaña 1: Una cita o frase célebre de Dr. King
- Pestaña 2: Un dibujo que represente la experiencia que esta frase te recuerda
- Pestaña 3: Un dibujo que represente cómo esa frase célebre te hace sentir
- Pestaña 4: Porque crees que esta frase es importante

Aquí hay un ejemplo de lo que se puede poner en la parte de arriba de las pestañas:

- Pestaña 1: "Todos podemos ser fantásticos."
- Pestaña 2: Un dibujo representando a una persona escribiendo
- Pestaña 3: Un dibujo de un corazón latiendo
- Pestaña 4: Un dibujo de una persona celebrando como si hubiera ganado algo.

Escritura compartida y guiada

Al terminar de etiquetar cada pestaña, escriba algo adentro de cada una. Pida a los estudiantes que le ayuden a escribir una o dos oraciones para cada pestaña. Después ellos lo harán en su libro. Aquí hay las oraciones que se pueden escribir para el libro modelo mencionado antes:

- Pestaña 1: Dr. Martin Luther King Jr. dijo, "Todos podemos ser fantásticos."
- Pestaña 2: Yo no podía escribir muy bien cuando era joven pero una maestra me ayudó mucho. Ahora, yo puedo ayudar a otros a aprender a escribir bien. Muchas veces no sabemos lo fantásticos que podemos ser hasta que alguien nos muestra cómo hacerlo.
- Pestaña 3: Mi corazón empieza a latir muy fuerte cuando leo esta cita porque pienso en las oportunidades y posibilidades que todas las personas tienen.
- Pestaña 4: Todas las personas deben sentirse exitosos.

Posiblemente sea necesario ayudar a los estudiantes a escribir pestaña por pestaña en lugar de hacer todas juntas a la vez. Usted crea su primera pestaña y luego los estudiantes crean sus primeras pestañas. Y así sucesivamente hasta acabar el libro.

Escritura independiente

Después de que usted demuestre cómo etiquetar las pestañas con una cita y con dibujos, pida a los estudiantes que sigan el modelo para etiquetar las pestañas de sus libros. Conduzca conferencias ambulantes para monitorear su trabajo y hablar con los estudiantes sobre sus ideas y lo que dibujan.

Después de que usted demuestre cómo escribir las oraciones en la parte de adentro de cada pestaña, los estudiantes hacen lo mismo. Conduzca conferencias ambulantes para monitorear el trabajo y hablar con los estudiantes sobre sus ideas y lo que escriben.

Cuando los estudiantes terminen su libro de pestañas, ellos pueden compartir sus oraciones con sus compañeros. Es importante que los estudiantes lean lo que han escrito en voz alta a otros.

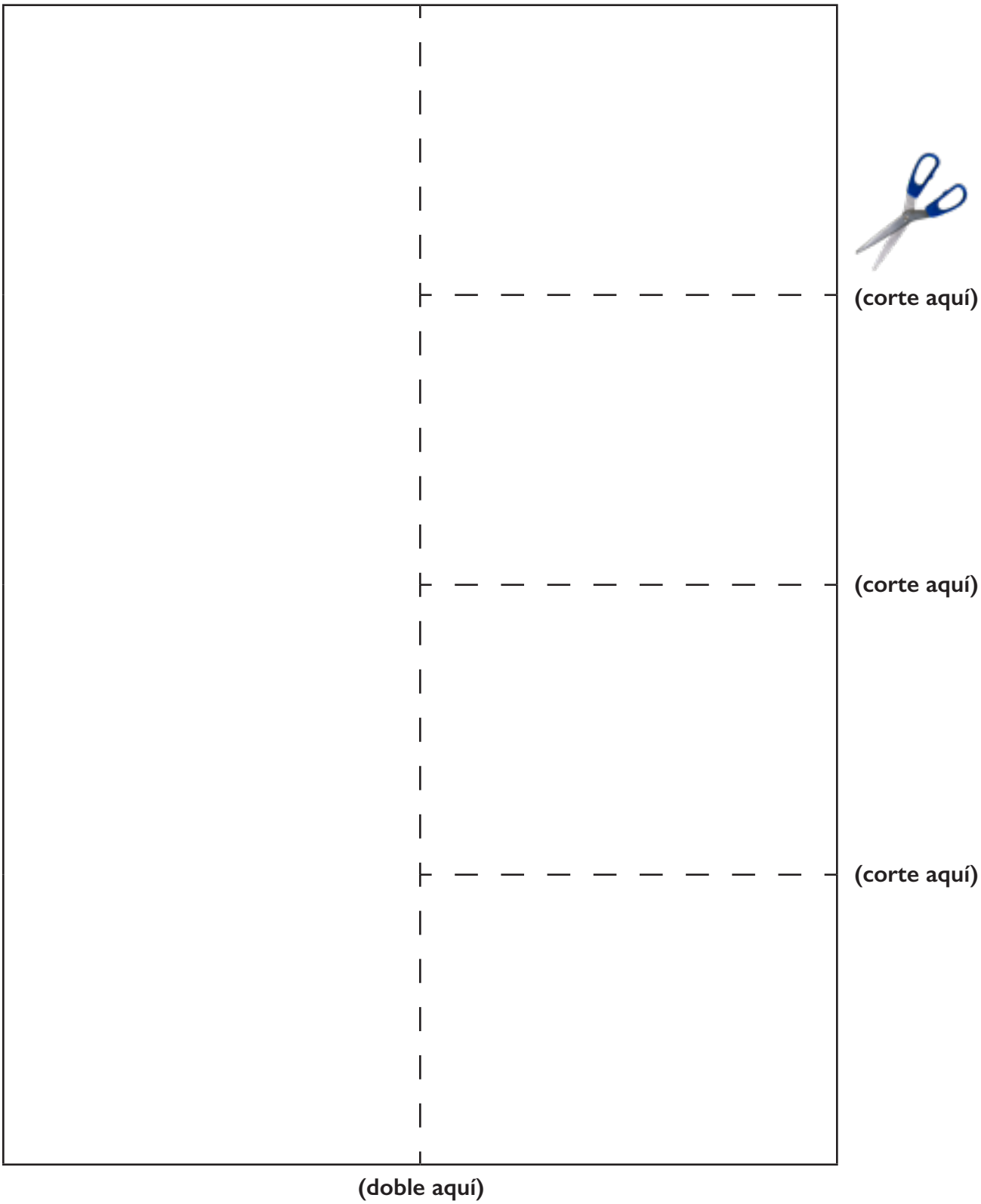
Reflexión

Haga preguntas como las siguientes para reflexionar:

"¿Qué fue lo más difícil al crear sus libros de pestañas?"

"¿Cómo podemos utilizar estos libros de pestañas para crear nuestros propios textos?"

Patrón para un libro de pestañas



Lección 3: Usando un libro de pestañas para escribir un ensayo expositivo

Materiales

- Los libros de pestañas completados por los estudiantes
- Hoja *Ejemplo para ensayo expositivo* (presentada más adelante)
- Libretas para la escritura de cada estudiante

Objetivo

El propósito de esta lección es que cada estudiante escriba un ensayo expositivo utilizando su libro de pestañas.

Gancho y planeación

Pida a los estudiantes que encuentren su libro de pestañas.

> "Recuerden cómo escribimos sobre nuestra cita favorita del Dr. King así como lo que nos hacía sentir y pensar."

Pida a los estudiantes que lean su libro de pestañas y que compartan este libro con otros.

> "Podemos usar estos libros para escribir un ensayo expositivo. ¿Recuerdan lo que es un ensayo expositivo?"

Discuta brevemente cómo los ensayos expositivos son textos que comunican ideas e información a otros.

Demostración

> "Les voy a enseñar cómo podemos utilizar lo que escribimos en nuestros libros de pestañas para escribir un ensayo expositivo."

Coloque su libro de pestañas en la cámara para documentos.

> "Cada oración o grupo de oraciones debajo de cada una de las pestañas es el inicio de un párrafo. Puedo escribir estas oraciones en una hoja y dejar espacio entre cada una de ellas para añadir una o dos más oraciones proporcionando más detalles."

Muestre el *Ejemplo para ensayo expositivo* que se presenta más adelante.

Escritura guiada o compartida

> "Ayúdenme a añadir una oración a cada párrafo para proporcionar más detalles."

Los estudiantes le ayudan a escribir oraciones al darle más ideas. Aquí hay un ejemplo de un ensayo completado:

> *Dr. Martin Luther King Jr. dijo, "Todos podemos ser fantásticos." Yo creo que esto es cierto porque todas las personas tienen cualidades que ellos pueden utilizar para ser exitosos.*
>
> *Yo no podía escribir muy bien cuando era joven pero una maestra me ayudó mucho. Ahora, yo puedo ayudar a otros a aprender a escribir bien. Muchas veces no sabemos lo fantásticos que podemos ser hasta que alguien nos muestra cómo hacerlo. Posiblemente eso es lo que todos necesitamos para ser fantásticos—alguien que te ayude.*
>
> *Mi corazón empieza a latir muy fuerte cuando leo esta cita porque pienso en las oportunidades y posibilidades que todas las personas tienen. Si todas las personas recibieran la ayuda que necesitan para ser fantásticos, el mundo sería maravilloso.*
>
> *Todas las personas deben sentirse exitosos. Las palabras de Martin Luther King Jr. nos deben guiar para ayudar a todas las personas a ser fantásticos.*

Este ensayo no es perfecto y no tiene que serlo. Es solo un borrador. Cuando escriba en frente de los estudiantes, usted no tiene que escribir ensayos perfectos. Escribir una versión perfecta en el primer intento no es realista y no es lo que verdaderos autores hacen. Su demostración debe incluir las realidades del proceso de escritura.

Si usted decide usar este ensayo para demostrar como revisar y editar un escrito debe hacerlo después.

Posiblemente, los estudiantes necesiten más ayuda para escribir este tipo ensayo y usted deberá guiar a los estudiantes en el proceso párrafo por párrafo. Usted escribe el primer párrafo y después los estudiantes escriben su primer párrafo y así sucesivamente hasta que el ensayo esté terminado.

Escritura independiente

> "Abran su libro de escritura en una hoja limpia para escribir y escriban cada oración de su libro de pestañas saltando varios renglones entre cada oración como lo hice yo. Después traten de escribir una o dos más oraciones para cada párrafo para añadir más detalles."

Conduzca conferencias ambulantes mientras los estudiantes escriben.

Reflexión

Utilice este tipo de preguntas para reflexionar al terminar la lección.

> "¿Qué fue lo que notaron al añadir ideas a sus oraciones? ¿Qué fue lo más difícil? ¿Qué fue lo más fácil?"
>
> "Si revisaran su ensayo, ¿qué quitarían, cambiarían o añadirían?"

Ejemplo de ensayo expositivo

Dr. Martin Luther King Jr. dijo, "Todos podemos ser fantásticos."

Yo no podía escribir muy bien cuando era joven pero una maestra me ayudó mucho. Ahora, yo puedo ayudar a otros a aprender a escribir bien. Muchas veces no sabemos lo fantásticos que podemos ser hasta que alguien nos muestra cómo hacerlo.

Mi corazón empieza a latir muy fuerte cuando leo esta cita porque pienso en las oportunidades y posibilidades que todas las personas tienen.

Todas las personas deben sentirse exitosos.

Adapted from Bernabei & Hall, 2012; Daniels, Zemelman, & Steineke, 2007; Oczkus, 2007.

Writing Lesson: Introducing How-To Texts

Hook

- *How to Catch an Elephant* by Amy Schwartz (a parody text)
- Full-size piece of paper per student, previously folded into quarters and then opened

Purpose

> "One genre of writing is teaching others how to do something. All of us are experts at something! Let's think about what we could teach others to make, play, or do."

Model

Read *How to Catch an Elephant* and then review the story by asking what the girl did to catch an elephant.

Next, use your own writing to demonstrate how to make something. The following is an example.

> "What am I an expert at? I know I could teach people how to walk for exercise. I also know how to make cookies and play Old Maid. I don't want to forget these things, so I will draw a picture in each square of this paper."

Show the piece of paper, previously folded into quarters. Model drawing a how-to activity in a couple of squares.

> "I will keep thinking of things I'm an expert at and draw pictures of those in the other boxes. I could even turn the paper over and fill those boxes. What did you notice about my drawings?"

Graphic Organizer

The full-sized piece of paper per student, folded into quarters and then opened

Brainstorm

> "All of you know how to make or do something. Talk to your elbow partner about one thing you could teach others how to make or do."

Allow time for each partner to share.

> "What did you share with your buddy that you could teach others?"

Have students share.

Shared and Guided Writing

> "Students, when you go back to your seats, keep thinking of things you know how to make or do—things that make you an expert.
>
> "On your folded paper, draw a picture in a square of what you could teach others. This will be the beginning of your expert list over the next few days as we keep learning about this important kind of writing. I will come by and assist you with labeling your pictures."

Use partner or group sharing while conducting roving conferences to guide young writers.

Independent Writing

Have students complete the activity by drawing pictures in the other boxes. Then, have students paste the paper into their writer's notebooks.

Reflection

Guide self-reflection through questions such as the following.

> "What did you notice about making your how-to expert lists today?"

Optional Step: Write and Reflect Again

Have students revise their work. Allow students to draw or sketch another entry.

Adapted from Dorfman & Cappelli, 2009.

Lección de escritura: Introduciendo un texto de procedimiento

Materiales

- *La ardilla miedosa* por Melanie Watt
- Una hoja tamaño carta previamente doblada en cuatro partes para cada estudiante

Objetivo

> "Un tipo de texto expositivo consiste en enseñarle a otros cómo hacer algo. Todos nosotros somos expertos en hacer algo. Necesitamos pensar en algo para hacer o jugar que podamos enseñar a otros."

Demostración

Lea *La ardilla miedosa*. Al terminar, vuelva a leer y discuta con los estudiantes el plan de la ardilla para casos de emergencia de 6 pasos. Discuta cómo este plan tiene pasos claros y que tan fácil de implementar es.

Después demuestre a través de un texto escrito por usted cómo enseñar a hacer algo. Por ejemplo:

> "¿En qué soy una experta? Sé que podría enseñar a otras personas cómo caminar para hacer ejercicio. También sé cómo hacer galletas y jugar solitario con las cartas. No quiero olvidar estas cosas así que voy a dibujar cada una de estas actividades en un cuadro de esta hoja."

Muestre la hoja de papel, previamente doblada en cuatro partes. Demuestre cómo dibujar estas actividades en tres cuadros.

> "Voy a seguir pensando en otras cosas en las que soy experta para luego dibujarlos en los cuadros. También puedo dibujar otras cosas en la parte de atrás. ¿Qué notaron sobre mis dibujos?"

Organizador gráfico

Una hoja tamaño carta doblada en cuatro partes para cada estudiante

Lluvia de ideas

> "Todos ustedes saben hacer algo. Volteen con su compañero de al lado y discutan una cosa que le puedan enseñar a otros a hacer."

Dé tiempo para que cada estudiante comparta con su pareja.

> "¿Qué cosa pueden enseñar a otros?"

Pida a los estudiantes que compartan con todo el grupo.

Escritura guiada y compartida

> "Ahora se van a sentar en sus lugares y van a seguir pensado en otras actividades en las que ustedes son expertos y que pueden enseñar a otros.
>
> "En su hoja de papel doblada, dibuja cada una de estas actividades en un cuadro. Esto va a ser el principio de su lista 'Yo soy experto en…' que vamos a completar al aprender cómo escribir un texto de procedimiento para enseñar a otros a hacer algo. Yo voy a ir de lugar en lugar para ayudarlos a etiquetar cada uno de sus dibujos con el nombre apropiado para cada actividad."

Pida a los estudiantes que compartan con su pareja o en grupo mientras usted hace conferencias ambulantes para guiar a los jóvenes escritores.

Escritura independiente

Haga que los estudiantes dibujen varias actividades en los otros cuadros de la hoja de papel. Después pida los estudiantes que peguen la hoja en su libreta de escritura.

Reflexión

Guíe la reflexión haciendo preguntas como la siguiente:

> "¿Qué fue lo que notaste al hacer tu lista de 'Yo soy experto en…' hoy?"

Paso opcional: Escribir y reflexionar otra vez

Pida a los estudiantes que revisen su trabajo y que dibujen otra actividad si es necesario.

Adapted from Dorfman & Cappelli, 2009.

Writing Lesson:
Persuasive Writing That Imitates a Picture Book

Materials

- *What If…* by Regina J. Williams
- Web or brainstorming chart paper
- Writer's notebooks
- Copies of My "What If" Persuasive Piece sheet for each student (see page 4 of this handout)
- Chart paper with My "What If" Persuasive Piece
- Materials to make a collaborative book with the illustrated final drafts

Objective

Like any writing, the audience has to be taken into consideration. In this lesson, we create a collaborative book for children to read and imagine what the world would be like if we all took care of the environment. Each mini-essay has one position with at least one detail to support it.

Brainstorming and Planning

> "In science, we have discussed protecting the environment and the different things we can do to make the Earth a healthy place to live. Let's brainstorm the different ideas that we have discussed."

Display a brainstorming web on chart paper and list as many ideas as possible. See the following ideas:

- Recycling
- Composting
- Picking up trash
- Starting a garden
- Planting a tree
- Reusing paper or plastic bottles
- Biking
- Driving fuel-efficient cars
- Using solar energy
- Using wind power
- Not throwing trash on the ground

Show students the book *What If…*

> "When we read this book previously, we discussed what a great imagination the boy has. Let's reread a few of his ideas."

Reread a few of the "What if…" excerpts from the book.

> "Let's stretch our imaginations to think about what it would be like if everyone did the things on our brainstormed list. What if everyone recycled? What if everyone biked or rode a bus or a train, rather than drove their own cars? Could we write a book like *What If…* that could persuade people to do these things?
>
> "Do you remember what it means to persuade someone?"

Have partners discuss the word *persuade*.

> "When you persuade someone, you have to establish a position. We can establish a position by saying, 'What if…' and then stating something that everyone should do. For example, 'What if everyone rode their bikes to school and on other short trips? We would not need to use so much gas or oil, and our air would be cleaner.'"
>
> "My position is that everyone should ride their bikes for short trips. I supported my position with two details: We would not need so much gas or oil, and our air would be cleaner."

Modeling

Model how to use your example position and details to create a page for a "what if" collaborative book. Use a planning frame like the one on page 4 of this handout if students need that scaffold.

> "Here is how I can use the planning frame to make sure I have a position and two details."

Show students how to fill out the planning frame by using your example.

Graphic Organizers

- Web or brainstormed list of ideas
- Planning frame for writing a position and two supporting details

Shared and Guided Writing

Use your planning frame to write a draft of a page for the collaborative book. Notice that it imitates the pattern from Williams's book.

> "Let's take what I have written in my planning frame and write a draft of a page for our collaborative book."

Have students help you write your sentences. Use complete sentences with correct punctuation.

Independent Writing

After students work with you in the whole group on your planning and drafting, have each student or pair of students choose one of the ideas from your brainstormed list to plan and draft their own page for the collaborative "what if" book. Have students use a copy of the My "What If" Persuasive Piece sheet or have them plan and draft in their notebooks.

Remind students that this book is for children, so they need to make sure that children can read it, understand it, and be interested in it. If they decide to publish this piece in the collaborative book they will need to create an illustration to go with it. (To remind students of the importance of illustrations, show them a few pictures from *What if…*)

Reflection

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

"What did this activity tell you about persuasion?"

"Why is persuasive writing important to know about and understand how to use?"

Optional Steps: Write and Reflect Again

Have students revise their drafts for effective word choice and sentences.

Have students reflect on their writing by asking themselves the following questions.

"Would this short piece persuade me to do this activity?"

"If I publish this piece, what kind of illustration should I create to go with it?"

My "What If" Persuasive Piece

My position: _____

_____

_____

Supporting detail 1: _____

_____

_____

Supporting detail 2: _____

_____

_____

FIRST DRAFT

_____

_____

_____

_____

_____

_____

_____

And what if…

Lección de escritura: Escribir notas para persuadir

Materiales

- *Clic, Clac, Muu Vacas Escritoras…* por Doreen Cronin
- Hoja tamaño póster para realizar lluvia de ideas
- Libreta para la escritura de cada estudiante
- Diagrama para planear "Mi nota persuasiva"
- Hoja tamaño póster para escribir 1er borrador de nota persuasiva como ejemplo
- Materiales para hacer un libro colaborativo con las notas persuasivas finales

Objetivo

Como en cualquier tipo de texto, el escritor tiene que tomar en cuenta a la audiencia o el público al que se le escribe. En esta lección, vamos a crear un libro colaborativo de notas persuasivas que los estudiantes van a escribir. Cada nota persuasiva tiene una postura específica y un detalle para apoyar esta posición.

Lluvia de ideas y planeación

> "Hemos discutido como diferentes personas tienen diferentes necesidades como parte de una comunidad. También hemos discutido cómo ciertas cosas son necesidades son esenciales para vivir. Por ejemplo, todos los seres humanos necesitados comida para sobrevivir por lo que la alimentación es una necesidad esencial. Vamos a pensar en necesidades esenciales de los niños y niñas del mundo."

Realice una lluvia de ideas con los estudiantes para enlistar el mayor número de necesidades esenciales de los niños y niñas. He aquí algunas ideas:

- Ropa
- Comida
- Casa
- Educación
- Áreas verdes
- Agua limpia
- Hospitales
- Aire limpio
- Transporte
- Cariño

Muestre a los estudiantes el libro *Clic, Clac, Muu Vacas Escritoras*.

> "Cuando leímos este libro, discutimos cómo las vacas consiguieron lo que querían a través de notas persuasivas. Vamos a leer algunas de esta notas."

Vuelva a leer las notas del libro y explique cómo a través de las notas las vacas y las gallinas exigen una cosa después de dar una explicación del porqué necesitan eso. Explique y discuta con los estudiantes, nota por nota, lo que exigen y por qué lo exigen.

> "Vamos a pensar en las necesidades esenciales que acabamos de enlistar en nuestra lluvia de ideas. Cada quien va a escoger una necesidad esencial para los niños y niñas y va a pensar por qué es necesaria. Vamos a escribir notas a los adultos para exigir lo que los niños necesitan. Después vamos a hacer un libro con las notas persuasivas para que los adultos lo lean.
>
> "¿Recuerdan lo que significa persuadir?"

Pida a los estudiantes que discutan el significado de persuadir en parejas. De unos minutos y después pida a algunos estudiantes que compartan lo que discutieron con el resto del grupo.

> "Al tratar de persuadir a alguien, se necesita establecer una postura o posición específica. Se establece una postura cuando se explica la necesidad y se dan buenas razones para esa necesidad. Por ejemplo, podemos decir, "Los niños necesitan comida saludable todos los días para crecer sanos y fuertes y tener defensas para combatir las enfermedades." Mi postura es que los niños necesitan comida saludable todos los días. Yo apoyé mi postura con dos razones: los niños tienen que crecer sanos y fuertes. Los niños necesitan defensas para combatir las enfermedades."

Demostración

Demuestre cómo utilizar la postura y las razones del ejemplo anterior para crear una nota persuasiva para el libro colaborativo del salón. Utilice el diagrama para planear "Mi nota persuasiva" si los estudiantes necesitan ayuda gráfica.

> "Yo puedo utilizar este diagrama al planear para asegurarme que tengo una postura específica y dos o tres razones para esa postura."

Demuestre a los estudiantes cómo completar el diagrama utilizando el ejemplo anterior.

Organizador gráfico

- Lluvia de ideas
- Diagrama para planear y escribir una postura y dos razones

Escritura compartida y guiada

Escriba un primer borrador o versión de la nota persuasiva en la segunda parte del organizador gráfico "Mi nota persuasiva."

> "Vamos a utilizar lo que escribí en el diagrama para planear para escribir un primer borrador de la nota persuasiva."

Pida a los estudiantes que le ayuden a escribir las oraciones con sugerencias verbales, asegurándose que escriba oraciones completas con puntuación correcta.

Escritura independiente

Al terminar de escribir la nota persuasiva de ejemplo, pida a cada estudiante o a parejas de estudiantes que escojan una de las ideas de la lluvia de ideas para planear y escribir su propia nota persuasiva para los adultos. Los estudiantes pueden utilizar el diagrama para planear y escribir los borradores en la libreta de escritura. La versión final puede ser escrita en una hoja aparte. Recuerde a los estudiantes que estas notas son para adultos, por lo que tienen que asegurarse que ellos estén interesados, las puedan leer y entender. Cuando las notas persuasivas hayan sido escritas en su forma final, se pueden publicar en un libro colaborativo.

Reflexión

Guíe a los estudiantes a través de una reflexión en donde se hagan preguntas como las siguientes:

> "¿Qué aprendimos sobre persuasión a través de esta actividad? ¿Por qué es importante aprender cómo persuadir a través de la escritura?"

Pasos opcionales: Escribir y reflexionar de nuevo

Haga que los estudiantes revisen sus borradores para encontrar mejor opciones de palabras y oraciones.

Haga que los estudiantes reflexionen sobre su escritura.

> "¿Si yo fuera un adulto, sería esta nota suficiente para persuadirme a hacer esto? Si yo publicara esta nota, ¿qué tipo de ilustración debería yo hacer para acompañarla?"

Mi nota persuasiva

Diagrama para planear

Mi postura: _____

_____

_____

Razón 1: _____

_____

_____

Razón 2: _____

_____

_____

Primer borrador

_____

_____

_____

_____

_____

_____

_____

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

_____ _____

_____ _____

Circle your choice.

What do I know about the topic? Brainstorm ideas.

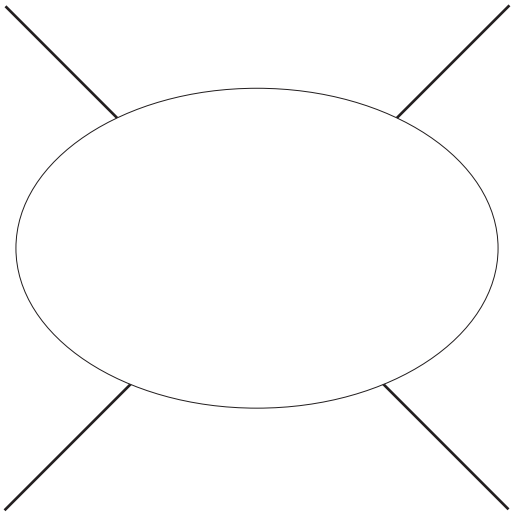
1._____

2._____

3._____

4._____

Drafting Think Sheet



1. _____

_____

2. _____

_____

3. _____

_____

4. _____

_____

Narrative Think Sheet

Title: _____

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

_____

_____

_____

_____

MIDDLE (Action: What is the problem?)

_____

_____

_____

_____

ENDING (How was the problem solved?)

_____

_____

_____

_____

Important Information Think Sheet

WHO

WHAT

WHEN

WHERE

WHY

HOW

Sequence Think Sheet

Topic

_____

Sentence Describing Topic

_____

_____

First,

_____

_____

Next,

_____

_____

Then,

_____

_____

Finally,

_____

_____

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

_____ _____

_____ _____

Encierra en un círculo tu elección.

Pregúntate: "¿Qué sé sobre el tema?" Escribe tus ideas.

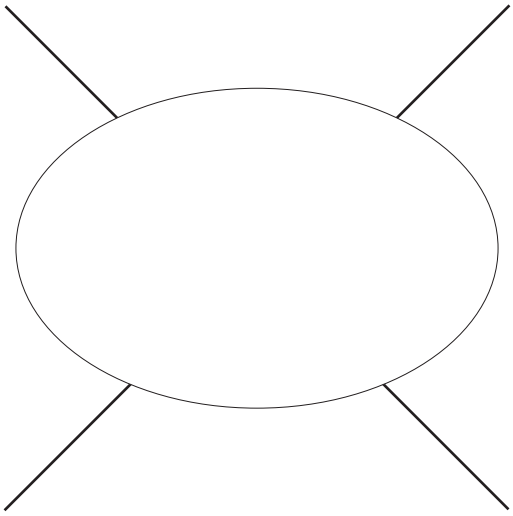
1._____

2._____

3._____

4._____

Elaboración de ideas



1. _____

_____

2. _____

_____

3. _____

_____

4. _____

_____

Planeando un texto narrativo

Título: _____

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

_____

_____

_____

_____

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

_____

_____

_____

_____

FINAL (¿Cómo se resolvió el problema?)

_____

_____

_____

_____

Organizador de ideas

QUIÉN

QUÉ

CUÁNDO

DÓNDE

POR QUÉ

CÓMO

Organizador de ideas

El tema

_____

Una oración que describe el tema

_____

_____

Primero,

_____

_____

Luego,

_____

_____

Después

_____

_____

Al final,

_____

_____

_____

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 muéstrele 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.

Guidelines for Teaching Writing

Model writing strategies by collaborating with students to write texts.

Demonstrating writing on charts, the document camera, or in small groups helps students, especially struggling readers and writers, begin to understand how authors think and write.

"Think aloud" about topics such as what you are writing about, what you plan to include in your writing, and reading what you have written to check for clarity.

Students can use the skills and strategies they see demonstrated when they write independently.

Shared writing and interactive writing are examples of processes that model the different aspects of writing. Both involve the teacher working with students to compose texts.

Use a variety of ways to select writing topics and organize ideas.

Start with topics that are familiar and manageable.

Use brainstorming and webbing to help students generate ideas to include in their writing.

Provide opportunities for choice. Making choices builds ownership and motivates reluctant students to write.

Provide more scaffolding to students having difficulty getting started.

Help students learn to write for a variety of purposes and audiences and in a variety of forms.

For example, students can write letters, invitations, lists, labels, journal entries, notes, stories, poems, and essays.

Introduce story organizers and "think sheets" to help students draft their writing or follow a specific type of text structure.

Think sheets are graphic organizers that scaffold writing by presenting prompts to remind students of specific procedures and content.

Think sheets provide a writing framework that is important for students who have dyslexia or other reading difficulties.

Using text structures, such as narrative and expository, helps students understand different organizing elements that distinguish particular genres.

For example, story planners help students sequence and remember important parts of a story.

Incorporate instruction in capitalization, punctuation, grammar, and usage to help students as they begin to read and write.

Keep lessons brief and focus on teaching one skill at a time.

Base the content of the lessons on the knowledge and skills of students.

Model and provide practice of the skills in the context of writing.

Knowledge of grammar terms, such as *nouns* and *verbs*, gives students a common vocabulary for discussing and improving their writing.

Encourage students to spell words independently (use word walls, sound walls, and other classroom print).

Expect students to accurately spell words and spelling patterns that have been previously studied.

Provide review and additional practice for students who are having difficulties.

Provide opportunities for writing conferences with you and peers.

Conferences between you and your students are times to discuss what has been written, to encourage reluctant students to continue writing, and to assess progress of written expression.

Provide positive and specific feedback.

- Listen carefully and accept all students' responses.
- Be positive and ensure that students are proud of their writing accomplishments.
- Make constructive suggestions, such as "I'm having trouble understanding what it's saying here..." or "You described ____ by saying ____. Can you tell more about it so the reader will have a better understanding?"

Teach students how to use checklists. Checklists, like writing organizers, remind students of important procedures and also provide a written record of their progress.

Focus on one or two elements of the writing.

- Begin by looking at the content.
- Help students revise what they have written. Specifically describe what they wrote.
- Avoid taking over the writing or making too many suggestions at once.
- Concentrate on a specific convention or usage problem to help students, especially those who are having difficulties, improve their writing one step at a time. For example, discuss using question marks if students are having difficulty remembering to include them in their writing or discuss how to add details to make the writing more interesting.

Encourage students to routinely share and publish their writing.

An "author's chair" is often used as the setting for reading and talking about student writing.

- Students read and talk about their stories or other writings.
- When a student sits in the author's chair, other students sit in front of the author and listen as the author reads or tells about his or her writing.
- During author's chair time, model appropriate responses to the author.
- Students have the opportunity to praise work and ask questions.

Help students decide whether they should publish their drafts. When they do, discuss different publishing methods, such as adding illustrations, making it into a book, or publishing on the computer.

A wide variety of technology tools are available to motivate students to write.

Routinely showcase students' writing in and out of the classroom.

Place student-authored books in the class library for students to read and to show that their writing is valued.

Invite authors to visit, read, and talk about their books and writing styles.

Monitoring student progress in writing involves evaluating written products and observing the writing process.

You can observe students as they write and use conference times to assess and record their progress.

By observing and examining writing processes and products, you can plan instruction to meet individual needs.

Keep anecdotal records by creating a record sheet to quickly document students' progress on writing projects.

- Include a summary of what you observe, the date, and context.
- List skills and writing strategies that need to be taught.

Collections of students' written work help you, parents, and students see growth and development as it occurs during the school year.

- Writer's notebooks and portfolios also provide insight into writing growth.
- Periodically review and select representative pieces to show writing development.

Adapted from Bos & Vaughn, 2002; Bromley, 1998, 2000; Gunning, 2002.

Systematic Instruction: Writing Checklist

Teacher: _____ Observer: _____ Content Area: _____ Date: _____

Category	Instructional Methods and Strategies (Check All Observed)		Observed Time(s)	Comments
Grouping Formats	❑ Whole group ❑ Teacher-led small groups ❑ Independent work	❑ Mixed-ability small groups (e.g., workstations) ❑ Partners		
Explicit Instruction Components	❑ Identifies objective ❑ Activates background knowledge ❑ Models (e.g., thinks aloud) ❑ Uses consistent language ❑ Scaffolds when needed ❑ Uses examples and nonexamples (as appropriate)	❑ Paces instruction appropriately ❑ Provides guided practice ❑ Checks for understanding ❑ Provides multiple response opportunities ❑ Provides extended practice opportunities ❑ Provides immediate feedback (corrective when needed)		
Writing Activities and Lessons	❑ Writing-to-learn activity ❑ Teaching or practicing of handwriting ❑ Participating in sentence activities ❑ Read-aloud of model text focused on writing ❑ Modeling of writing element or strategy ❑ Guided or collaborative practice with writing element or strategy	❑ Teaching or practicing of prewriting or planning ❑ Teaching or practicing of drafting ❑ Teaching or practicing of revising ❑ Teaching or practicing of editing ❑ Teaching or practicing of writing for specific a purpose or audience ❑ Teaching or practicing of writing in a specific genre ❑ Peer or teacher conferencing		
Materials Used	❑ Handwriting scaffold ❑ Think-aloud or write-aloud ❑ Graphic organizer or think sheet ❑ Revising checklist ❑ Editing checklist ❑ Model text	❑ Anchor chart ❑ Writer's notebook ❑ Collaborative book ❑ Technology tool ❑ 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
Formatos de grupo	❑ Grupo entero ❑ Grupos pequeños guiados por la maestra ❑ Trabajo independiente	❑ Grupos pequeños de habilidades mixtas (por ej., centros) ❑ Trabajo en parejas		
Elementos de instrucción explícita	❑ Se identifica el objetivo ❑ Se activa el conocimiento previo y de fondo ❑ Se demuestra a través de modelos (Por ej., pensando en voz alta) ❑ Se utiliza un lenguaje consistente ❑ Se apoya específicamente a los estudiantes cuando se necesita ❑ Se utiliza ejemplos y no-ejemplos apropiadamente	❑ El ritmo de la lección es apropiado ❑ Proporciona práctica guiada. ❑ Se monitorea el entendimiento ❑ Se proporcionan múltiples oportunidades para responder ❑ Se proporcionan oportunidades para practicar más a fondo. ❑ Se proporciona retroalimentación inmediata y se corrige cuando es necesario.		
Actividades/ Lecciones de escritura	❑ Actividad de escribir para leer. ❑ Enseñanza y práctica de la caligrafía ❑ Se lee un libro para niños que se enfoca al desarrollo de la escritura ❑ Se demuestra la estrategia o el elemento de escritura ❑ Práctica guiada y colaborativa de la estrategia o elemento de escritura	❑ Enseñanza/práctica de la planeación para la lectura ❑ Enseñanza y práctica para escribir un borrador ❑ Enseñanza y práctica para revisar textos ❑ Enseñanza y práctica para editar ❑ Enseñanza y práctica para escribir textos para audiencias específicas ❑ Enseñanza y práctica de un género específico ❑ Conferencias con compañeros o maestra		
Materiales utilizados	❑ Apoyo a la caligrafía ❑ Actividades de pensar en voz alta ❑ Organizadores gráficos y hojas para planear ❑ Lista de control para revisar ❑ Lista de control para editar ❑ Textos para demostrar	❑ Posters con información ❑ Libreta del escritor ❑ Libro para colaborar ❑ Herramienta de tecnología ❑ 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

_____

_____

Questions

_____

_____

Suggestions for Improvement

_____

_____

Signed

_____

Partner Response Sheet

Author: _____

Partner: _____

1. What do you like most about this writing?

_____

_____

2. What suggestions do you have for the author?

_____

_____

Writing Rubric

Name: _____ Date: _____

Assignment: _____

Excellent ❑ ❑ ❑ ❑
Good ❑ ❑ ❑ ❑
Satisfactory ❑ ❑ ❑ ❑
Unsatisfactory ❑ ❑ ❑ ❑
Comments:

Rubric: Writing's Organization

Rating	Beginning, Middle, End	Details	Order
I'm there.	I have a clear beginning, middle, and ending.	I've put details in the right places.	I've put ideas in order effectively.
I'm working on it.	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.
I'm just figuring it out.	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
I'm there.	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.
I'm working on it.	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.
I'm just figuring it out.	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
Topic	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	
Words	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	
Order	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	
Sentences	Sentence fragments	Mostly complete sentences	Complete sentences	Complete, varied sentences	
Punctuation	Some punctuation	Most sentences have punctuation	Correct punctuation	Correct, varied punctuation	
Capitalization	Not distinguished	Uses uppercase and lowercase	Begins sentences with uppercase	Correct case in all uses	
Spelling	Many spelling errors	Some spelling errors	Few spelling errors	Very few, if any, spelling errors	
Handwriting	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
Thesis	Missing, unclear, or illogical thesis	Weak or unclear thesis	Clear thesis	Thoughtful and engaging thesis	
Organization	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	
Ideas	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	
Sentences	Simplistic or awkward	Awkward or only somewhat controlled	Varied and adequately controlled	Purposeful, varied, well controlled	
Punctuation	Many errors	Some errors	Few errors	Very few, if any, errors	
Capitalization	Many errors	Some errors	Few errors	Very few, if any, errors	
Spelling	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

_____

_____

Preguntas

_____

_____

Sugerencias para mejorar

_____

_____

Firma

_____

Retroalimentación de compañero

Autór: _____

Compañero: _____

1. ¿Qué es lo que te gusta más de este texto?

_____

_____

2. ¿Qué sugerencias tienes para el autor?

_____

_____

Rúbrica para textos escritos

Nombre: _____ Fecha: _____

Tarea: _____

Excelente ❑ ❑ ❑ ❑
Bueno ❑ ❑ ❑ ❑
Satisfactorio ❑ ❑ ❑ ❑
Insatisfactorio ❑ ❑ ❑ ❑
Comentarios:

Rúbrica para la organización del texto

Clasificación	Principio, medio, final	Detalles	Orden
Lo logré.	Tengo un principio, medio, y final claro en mi texto.	Escribí detalles en los lugares correctos.	Escribí las ideas con un orden apropiado.
Estoy trabajando en eso.	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.
Estoy empezando a entender.	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
Lo logré.	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.
Estoy trabajando en eso.	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.
Estoy empezando a entender	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	Puntuación
Tema	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	
Palabras	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	
Orden	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	
Oraciones	Oraciones fragmentadas	La mayoría son oraciones completas	Oraciones completas	Oraciones completas y variadas	
Puntuación	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	
Uso de mayúsculas	No hay uso de mayúsculas solo minúsculas	Uso de mayúsculas y minúsculas	Las oraciones empiezan con mayúsculas	La mayúsculas se utilizan correctamente siempre	
Ortografía	Muchos errores de ortografía	Algunos errores de ortografía	Pocos errores de ortografía	Muy pocos errores de ortografía	
Caligrafía	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	Puntuación
Tesis	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	
Organización	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	
Ideas	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 apropiadas 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	
Oraciones	Oraciones simples o no bien desarrolladas	Oraciones no bien desarrolladas	Oraciones variadas y desarrolladas adecuadamente	Oraciones variadas, con un objetivo claro y desarrolladas adecuadamente	
Puntuación	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	
Uso de Mayúsculas	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	
Ortografía	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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