

Writing Across the Curriculum

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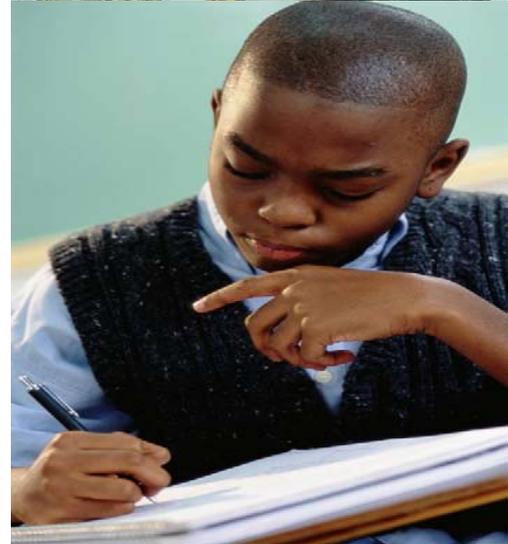
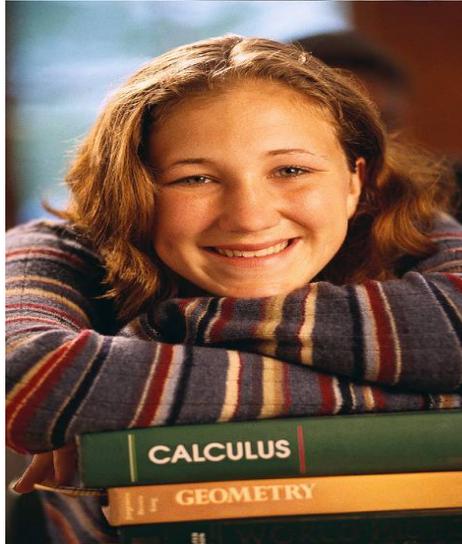
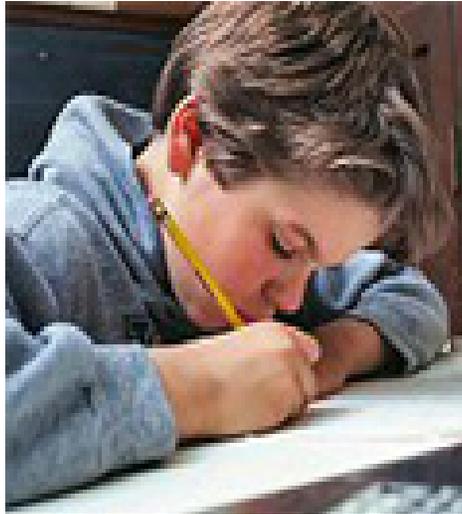
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Introduction: Writing Across the Curriculum

What is it?

Teachers across the disciplines use [writing-to-learn](#) and [writing-to-demonstrate-knowledge](#) to enhance the learning of students in all disciplines.

Basic Principles Of Writing Across the Curriculum (WAC)

In response to the need of students to learn content using a variety of strategies and their need to practice writing in a variety of contexts, many teachers have adopted the strategies associated with WAC. The following principles underlie WAC:

- Writing promotes learning.
- Integration of writing and the writing process promotes student participation, a diversity of student voices, and engage students as critical thinkers while promoting their texts as important resources and thinking tools.
- Effective writing instruction integrates disciplines.
- The opportunity to write in every class develops good writers.
- Using writing as part of instruction can be used in every classroom.
- Only by practicing the thinking and writing conventions of an academic discipline will students begin to communicate effectively within that discipline.

What's In It For Teachers and Students?

Including writing in instruction has short- and long-term benefits. In the short term, students and their teachers are better able to appraise how well they grasp information and where deeper elaboration of key concepts is needed. Students are able to take small pieces of content and analyze it looking for patterns and connections. In the long run, students who use writing as a technique to learn content have their skills as thinkers developed. Organization, summary, and analysis of content become easier for students, producing richer understandings. Students become more practiced at using writing to communicate their learning and thinking.

Writing is used to initiate discussion, reinforce content, and model the method of inquiry common to the field. Writing can help students discover new knowledge—to sort through previous understandings, draw connections, and uncover new ideas as they write.

Writing-to-learn activities encourage the kind of reflection on learning that improves students' metacognitive skills. The key to effectively using writing activities in every subject lies in matching the right activity to the learning situation. As you select writing strategies, ask yourself, "How well suited is this task for the objective the students are learning?" "Does this strategy fit my students' abilities and needs?" "Will this strategy complement the way my students will be assessed on content later?"

Assigned writing in all classes and courses helps students keep their writing skills sharp. Students become better readers, thinkers, and learners in a discipline by processing their ideas through writing. Writing assigned across the curriculum also helps students prepare for the day-in and day-out communicative tasks they'll face on the job, no matter what the job is. Equally important, student's need to learn about how writing is used within a discipline; and utilizing many different kinds of writing assignments gives students practice with a variety of disciplinary forms and conventions.

So why assign writing in your classes? Students will learn more content, will clarify their thinking, and will leave your classroom better prepared to face thinking and communication challenges.

Definition: Writing-To-Learn

A [writing-to-learn](#) strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Writing-to-learn fosters critical thinking, requiring analysis and application, and other higher level thinking skills. It is writing that uses impromptu, short or informal writing tasks designed by the teacher and included throughout the lesson to help students think through key concepts and ideas. Attention is focused on ideas rather than correctness of style, grammar or spelling. It is less structured than disciplinary writing.

This approach frequently uses journals, logs, micro-themes, responses to written or oral questions, summaries, free writing, notes and other writing assignments that align to learning ideas and concepts.

Definition: Writing-To-Demonstrate-Knowledge

A [writing-to-demonstrate-knowledge](#) assignment is one that teachers employ when they assign reports, essays, persuasive writing, and creative or expressive writing, as well as research papers.

When writing-to-demonstrate-knowledge students show what they have learned, by synthesizing information and explaining their understanding of concepts and ideas. Students write for an audience with a specific purpose. Products may apply knowledge in new ways or use academic structures for research and/or formal writing.

Examples include essays that deal with specific questions or problems, letters, projects, and more formal assignments or papers prepared over weeks or over a course. They adhere to format and style guidelines or standards typical of professional papers, such as reports, article reviews, and research papers and should be checked before submitted by the student for correctness of spelling, grammar, and transition word usage.

Preface: WAC In English Language Arts

What is it?

Teachers in English language arts use principles of Writing Across the Curriculum such as [writing-to-learn](#) and [writing-to-demonstrate-knowledge](#) to enhance the learning of students in key areas of the curriculum:

- **Writing, Speaking and Expressing**
- **Reading, Listening and Viewing**
- **Literature and Culture**
- **Language**

Writing Across the Curriculum enhances reading-writing-representing connections and deepens understanding of all subjects for all students. In fact, writing in English Language Arts can be used as a higher level thinking tool. When used well, writing assignments help learners improve critical and creative thinking.

Accordingly, the English Language Arts Writing Across the Curriculum (ELA WAC) work provides a sample of various types of writing designed to enhance student learning of valued content and processes explicitly stated or implied in Michigan's English language arts standards documents, Grade Level Content Expectations (GLCE) and High School Content Expectations (HSCE). These well-researched strategies engage students (grades 3 through 12) in understanding or generating content specific to learning tasks, and can be used to challenge students' thinking and further develop their literacy achievement.

English language arts education in Michigan integrates the teaching and learning of reading, writing, speaking, listening, viewing and visually representing. These focal points are not perceived as individual content areas, but as one unified subject where each supports the others.

The Michigan Curriculum Framework supports that effective high-quality instruction in ELA integrates strategies, techniques, and genre into instructional experiences that examine common human experiences and ideas, conflicts, and themes. These include oral, written, and visual texts. The integration of ELA within and across the curriculum can enrich learning and enlarge the repertoire of best practices implemented for encouraging success and engagement with texts which reflect multiple perspectives, connections, and diverse communities.

Writing-To-Learn

All of the strategies and techniques included in this document are written as guides and may be personalized and stylized to fit individual situations and classrooms. Each strategy page within the Writing-to-Learn section includes a quick definition of the strategy, describes what it does, and offers directions, ideas, or examples for use within instruction, including visual displays whenever possible. Strategies explained in this document can be incorporated into current practice without making major shifts in pedagogy.

Writing-To-Demonstrate-Knowledge

Writing-to-Demonstrate-Knowledge entries, however, encompass techniques and "key" genre (listed as Form/Format) which are ongoing. They are aligned to instructional requirements found within Michigan's Content Expectations. Techniques require more teaching and learning time than strategies. Their effectiveness materializes over time as they are routinely infused into curriculum.

Implementation

Teaching practices that reflect powerful, effective, and efficient methods include review, rehearsal, integration, and constructivist activities such as the following:

Some Best Practices For Writing Across the Curriculum In English Language Arts

- **Teachers spend time setting and facilitating high expectations for learning. They motivate students to use the strategies, forms, and processes and highlight for students the empowerment that results when they can independently use the strategies on important academic tasks.**
- **Teachers explain the value and rationales for using strategies, including why the strategy assists performance.**
- **Teachers extensively model and provide explanations for, and collaborative discussions about, the thinking processes associated with steps of the strategy.**
- **An explicit description is provided during introduction of the strategy, including when and how the strategy is used.**
- **Teacher or student modeling of the strategy includes explanation, demonstration, and thinking aloud.**
- **Guided Practice takes into account David Pearson's (1995) Gradual Release of Responsibility Model of instruction. In this model students practice *with* the teacher, in pairs and small groups, confer with the teacher, and engage in whole-class discussions. Teachers guide and provide substantial feedback. Students are given more and more responsibility as they become increasingly more strategically competent. This means that implementation includes independent use of the strategy. After practicing the strategy with ongoing feedback, students have opportunities to use it on their own.**
- **Students apply strategies to understand or produce new text types or genre. Instruction and practice extend over a period of time across diverse tasks leading to success with complex and novel assignments. Teachers and students determine opportunities for transfer across time.**
- **Teachers encourage writing process techniques, writing for an authentic audience, and ongoing reflection and planning.**

Although the contents of this guide are not designed to be exhaustive, each component has been researched and found to be effective in instructional settings. Teacher teams should review, discuss, select, and mold these to meet grade level instructional and achievement goals. We encourage the use of teachers' professional judgment, the examination of student work, and team consensus processes when selecting components and for deciding when to use them.

We hope Michigan educators find this resource beneficial when integrating writing into lesson design.

Table Of Contents: WAC In English Language Arts



| | |
|--|-------------------------|
| <u>WAC Introduction</u> | Page 2 |
| <u>Definitions: Writing-To-Learn/ Writing-To-Demonstrate-Knowledge</u> | Page 3 |
| <u>Preface: WAC In English Language Arts</u> | Page 4 |
| <u>Writing-To-Learn Strategies:</u> | |
| Strategy: Anticipation Guides | Page 9 |
| Strategy: Before, During and After Interactive Notes | Page 11 |
| Strategy: Cause-Effect | Page 13 |
| • Cause-Effect Organizer(s) | |
| • Fishbone Map | |
| Strategy: Column Notes | Page 15 |
| • T-Chart | |
| • Fact or Opinion? | |
| • Chapters/Selection Chart | |
| • Q-Notes | |
| Strategy: Compare/Contrast | Page 19 |
| • Compare and Contrast Matrices | |
| • Venn Diagram | |
| • Metaphorical Thinking | |
| Strategy: Concept/Vocabulary Expansion | Page 23 |
| • Define Conceptual Terms | |
| • Descriptions For Different Purposes | |
| • Possible Sentences | |
| • LINK: <u>L</u> ist- <u>I</u> nquire- <u>N</u> ote- <u>K</u> now | |
| Strategy: Consolidating Thought | Page 28 |
| • Summarizing | |
| • Synthesizing | |
| • Inferring | |
| • Discussion Web | |
| Strategy: CRAFTS: <u>C</u>ontext, <u>R</u>ole, <u>A</u>udience, <u>F</u>ormat, <u>T</u>opic, and <u>S</u>trong Verb | Page 34 |
| Strategy: Credibility Of a Source | Page 37 |
| Strategy: FOIP: <u>F</u>ocus-<u>Q</u>uestion-<u>I</u>mage-<u>P</u>redict | Page 38 |
| Strategy: Inquiry Charts | Page 40 |
| • I-Charts | |
| • KWLH Inquiry | |
| Strategy: Idea Funnel | Page 42 |
| Strategy: Journaling | Page 43 |
| • Dialectical Journal | |
| • Double Entry Journal/Learning Log | |
| • Meta-Cognitive/Reflective Journal | |
| • Synthesis Journal | |

| | |
|--|--------------------------------|
| Strategy: Main Idea | <u>Page 49</u> |
| • Main Idea and Supporting Details Graphic | |
| • Spider Map | |
| • Cerebral Chart | |
| Strategy: Marginal Notes | <u>Page 51</u> |
| Strategy: Predict-O-Gram Writing | <u>Page 53</u> |
| Strategy: Previewing and Generating Text Purposes | <u>Page 54</u> |
| • Previewing Texts | |
| • Inform-Entertain-Persuade | |
| • Checking Out the Framework | |
| • SOAPS (Subject-Occasion-Audience-Purpose-Speaker) | |
| Strategy: Quick Write-Free Write | <u>Page 58</u> |
| Strategy: Time-Sequence | <u>Page 59</u> |
| • Cycle Note-Taking | |
| • Linear Planning | |
| Strategy: Understanding Story | <u>Page 62</u> |
| • Writing From the Narrative Frame | |
| • Narrative Organizer: Story Map | |
| • Linear Array Story Organizer | |
| Strategy: Visualizing and Recording Mental Images | <u>Page 65</u> |
| Strategy: Write-Pair-Share-Write | <u>Page 67</u> |
| <u>Writing-To-Demonstrate Knowledge:</u> | |
| Technique: Writing Guidelines | <u>Page 68</u> |
| Technique: Process Writing | <u>Page 69</u> |
| Technique: Conferring | <u>Page 71</u> |
| Technique: Invention | <u>Page 73</u> |
| • Generate Many Ideas: Brainstorming/Cubing | |
| • Nut-Shelling | |
| • Synectics | |
| • SCAMPER | |
| Technique: Principles Of Coherence | <u>Page 77</u> |
| Technique: Peer Reviewing | <u>Page 80</u> |
| Technique: Structures For Compare and Contrast | <u>Page 83</u> |
| Technique: Orchestrating Organization | <u>Page 85</u> |
| • Outline/Reverse Outline | |
| • Webbing/Clustering/Mapping | |
| • Chunking | |

| | |
|---|---------------------------------|
| Technique: Thinking Through Writing | <u>Page 91</u> |
| • Prompting Higher-Order Thinking | |
| • Thinking Routines | |
| • Thinking On Paper | |
| Technique: Using Rubrics For Backwards Planning | <u>Page 105</u> |
| • Traits Of Writing | |
| • ACT | |
| • Rubric For Understanding | |
| Form/Format: Essay | <u>Page 112</u> |
| Form/Format: Informational Texts | <u>Page 114</u> |
| Form/Format: I-Search Paper | <u>Page 116</u> |
| Form/Format: Journalistic Writing | <u>Page 119</u> |
| Form/Format: Multi-Genre Paper | <u>Page 121</u> |
| Form/Format: Narrative Writing | <u>Page 126</u> |
| Form/Format: Poetry | <u>Page 128</u> |
| Form/Format: Research Report | <u>Page 131</u> |
| Form/Format: Response To Reading | <u>Page 132</u> |
| Form/Format: Report Writing | <u>Page 136</u> |
| Form/Format: Toulmin’s Model (Argumentation) | <u>Page 138</u> |
| • Persuasive Civic Writing | |
| • High School Persuasive Criteria | |
| Form/Format: Writing From Knowledge and Experience | <u>Page 147</u> |

Writing-To-Learn: English Language Arts

What is it?

A [writing-to-learn](#) strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Anticipation Guide

Anticipation Guides are used to make students aware of what they know and do not know about a topic or text under study. Typically used as a pre-reading strategy, they help students access their prior knowledge. Used with informational or narrative text, they consist of a series of teacher-generated statements about a topic or storyline to which students respond prior to reading (e.g., true/false, yes/no, etc.). Following the reading, students can discuss the answers, correct the answers, or give reasons why they changed their minds about incorrect items. This activity provides students with an opportunity to cite evidence from the text to justify their response. Teachers in earlier grades often use the strategy as an oral exercise or within whole class opportunities for discussion.

What does it do?

The strategy engages students in thought and discussion about the ideas and concepts they will encounter in the text. It helps them set purposes for reading and learning for both fictional and informational text, helps them pay attention to important points as they are reading the text, and helps them reflectively think through if and/or why they might change their answers.

How to implement:

1. Identify the major ideas presented in the text.
2. Consider what beliefs students are likely to have.
3. Create statements to get to those beliefs.
4. Arrange the statements in a way that will require a positive or negative response.
5. The after-lesson response can be conducted on sticky notes and a class graph of new learning can be compiled.

Criteria For Anticipation Guide Statements

- ✓ Convey a sense of the major ideas about which students will read.
- ✓ Activate and draw upon student's prior experiences.
- ✓ State in general rather than specific terms.
- ✓ Challenge student's beliefs.

Scenario: *An English Language Arts teacher is teaching an interdisciplinary unit that incorporates an informational linking text for building background knowledge about a piece of historical fiction:*

Anticipation/Reaction and Note-Taking Guide

Instructions: Respond to each statement twice, once before the lesson, and then again after reading the text.

- Write **A** if you agree with the statement.
- Write **D** if you disagree with the statement.

| Response Before Lesson | Text Type: <i>Informational</i> Topic : <i>Dinosaurs</i> | Response After Lesson | Why This Statement Is True or False. Information Found From Reading the Text. |
|------------------------|--|-----------------------|---|
| | <i>Dinosaurs are the most successful group of land animals ever to roam the Earth.</i> | | |
| | <i>Paleontology is the study of fossils.</i> | | |
| | <i>Human beings belong to the Zenozoic Era.</i> | | |
| | <i>Most dinosaurs have Greek names.</i> | | |
| | <i>Some dinosaurs are named for places in which their fossilized remains were found.</i> | | |
| | <i>Dinosaurs ruled our planet for over 150 million years.</i> | | |
| | <i>Dinosaurs had large brains.</i> | | |

Modified from *Strategic Teaching and Reading Project Guidebook* (1995, NCREL, rev. ed.).

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Before, During and After Interactive Notes

Interactive Notes (Burk, 2002) is a strategy organized in column format to engage and guide students through the reading process while assisting them with the development of ideas and how to express them in academic language.

What does it do?

The strategy guides and prompts the reader through stages of comprehension: preparing to read (before), question and comment (during), and summarize and synthesize (after). The sentence starters help students focus on important aspects of text, to think about their responses as they notate them, and to conduct a close analytic reading to enable the creation of appropriate responses.

How to implement:

Ask students to respond to the prompts. Students record responses in the second row labeled "Notes" under each of the three column headings. Teachers can customize the organizer by choosing appropriate questions, comments, connections, etc., to enter into the first row. Individualize to include strategies being taught, questions that pose problems for specific students, questions that take the student to his or her area of interest or personal connection (*This compares to...in my own...*).

| BEFORE Prepare To Read | DURING Question and Comment | AFTER Summarize and Synthesize |
|--|---|---|
| <ul style="list-style-type: none"> ▪ List: <ul style="list-style-type: none"> ✓ Titles ✓ Headers ✓ Sub-headers ✓ Captions ✓ Objectives ✓ Themes ✓ Words to know ▪ Ask questions ▪ Make predictions ▪ Set a purpose ▪ Decide what matters most | <ul style="list-style-type: none"> ▪ I wonder why... ▪ What caused... ▪ I think... ▪ This is similar to... ▪ This is important because... ▪ What do they mean by... ▪ What I find confusing is... ▪ What will happen next is... ▪ I can relate to this because... ▪ This reminds me of... ▪ As I read, I keep wanting to ask ... | <ul style="list-style-type: none"> ▪ Three important points/ideas are... ▪ These are important because... ▪ What comes next... ▪ The author wants us to think... ▪ At this point the article/story is about... ▪ I still don't understand... ▪ What interested me most was... ▪ The author's purpose here is to... ▪ A good word to describe this character ... ▪ This story's tone is ... because... |
| <ul style="list-style-type: none"> ▪ Notes | <ul style="list-style-type: none"> ▪ Notes | <ul style="list-style-type: none"> ▪ Notes |

A summary (below) of best practices to use before, during and after reading can be used to guide customization of the organizer. Use decision-making and professional judgment to develop sentence stems aligned with reading goals. Also, extend this concept to the broader strategy of *interactive notebooks*. Information on the extension can be found by clicking on the links to the following websites:

<http://www.greece.k12.ny.us/instruction/ela/612/Reading/Reading%20Strategies/interactivenotebook.htm>

<http://www.journeytoexcellence.org/practice/instruction/theories/miscideas/notebook.phtml>

<http://www.nonags.org/members/dasaunders/index2.html>

[http://teachers.lps.org/petersl/stories/storyReader\\$23](http://teachers.lps.org/petersl/stories/storyReader$23)

| Reading Goals For Developing Sentence Starters |
|--|
| Before Reading: <ul style="list-style-type: none">• Activating background knowledge in connection with the topic• Investigating text structure• Setting a purpose for reading• Previewing and thinking about the text to glean a sense of the content to be read• Predicting text content• Reviewing and clarifying vocabulary |
| During Reading: <ul style="list-style-type: none">• Establishing the purpose for each part of the reading• Visualizing• Summarizing• Confirming / rejecting predictions• Implementing reading strategies• Asking / understanding comprehension questions• Using graphic organizers and study guides to facilitate comprehension• Identifying and clarifying key ideas (think about what is read)• Self-questioning to monitor comprehension |
| After Reading: <ul style="list-style-type: none">• Assessing if the purpose for reading was met• Paraphrasing important information• Identifying the main idea and details• Making comparisons• Connecting• Drawing conclusions• Summarizing• Self-questioning to reflect on information from the text• Analyzing (students judge and form opinions using explicit information from the reading) |

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Cause - Effect

The strategy prompts analysis and identification of cause-effect patterns in texts being read or the planning of cause-effect patterns for a writing piece during prewriting. For more on cause and effect organizers please go to: http://www.educationoasis.com/curriculum/GO/cause_effect.htm.

What does it do?

The graphic provides an opportunity for students to focus attention on cause-effect patterns and record them for reflection, discussion, or follow-up writing assignments. It requires students to conduct close reading or analysis of language and text structures.

How to implement:

Students read, listen to, or observe a text. Then they think about, select, and record catalysts and effects or consequences. Because they have captured their thoughts during analysis of the text, the graphic provides notes for demonstrations of knowledge. Recording provides an opportunity to think about their selections, and then revise or make corrections, as needed.

When used as a tool in writing, students preplan cause-effect patterns by thinking through details that they will utilize in a writing piece.

Example 1: Cause - Effect Organizer(s)

• Simple Effect

Analyze, identify, select, and record the cause in the first column. Select and record the correlating effect in the second column. Use this simple organizer when there is a clear one-to-one relationship between cause and effect.

• Cause With Multiple Effects

During or following reading, analyze, identify, select, and record cause and multiple effects. The graphic acknowledges the multiple effects which often result from an initiating event within a story line, informational piece, or sequence of procedures. The organizer can also be used as a prewriting activity for planning a plot (e.g., action, mystery).

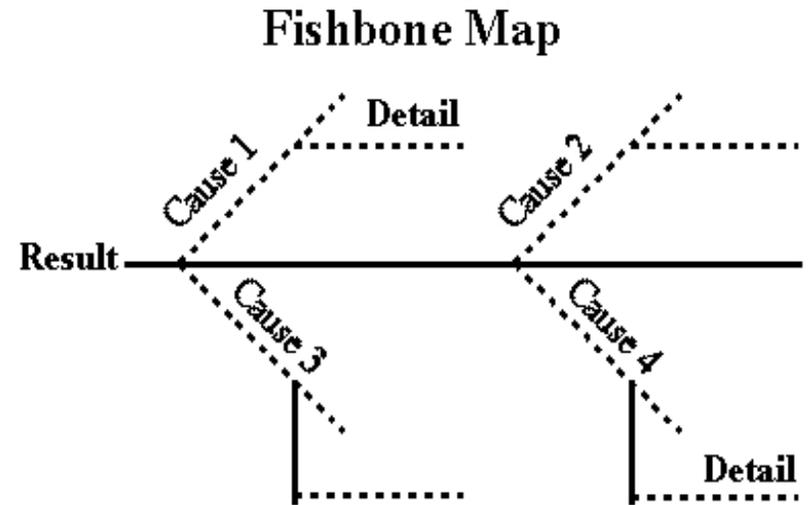
| Cause | Effect |
|--------------------------------------|---|
| <i>The antagonist was dishonest.</i> | <i>The protagonist informed the police.</i> |

| Cause | Multiple Effects |
|---|--|
| <p>(Label/Describe)</p> <p><i>Charlotte was mischievous. Her pranks were consistent and immature.</i></p> | <p>What were the results or consequences?</p> <p>1. <u><i>Her parents did not support her.</i></u></p> <p>2. <u><i>Her best friend told on her.</i></u></p> <p>3. <u><i>(Additional effects)</i></u></p> <p>4. _____</p> <p>5. _____</p> <p>6. _____</p> |

Example 2: Fishbone Map

Fishbone provides an organizing tool for recording causes and multiple effects, as in the graphic above. Analyze, identify, select, and record causes that lead to results from the text being studied on the angled lines. Add details on lines running horizontally as labeled. The results can be listed below "result" in the graphic. Note that all of the causes "point" to the "result", as in life. Based upon need, more "bones" can be added to represent additional causes. (See examples of cause and effect responses in "Cause With Multiple Effects", above.)

When using this diagram to guide development of a writing piece, ideas will be generated as a prewriting strategy. The graphic helps students organize their drafts.



Adapted from: <http://www.sdcoe.k12.ca.us/score/actbank/sfish.htm>

Writing-To-Learn: English Language Arts

What is it?

A [writing-to-learn](#) strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Column Notes

In this strategy, students organize ideas based upon column headers specific to the instructional purpose. The strategy lends itself to many note-taking variations. Adaptations should align to the purpose of the lesson (e.g., recording cause and effect, developing key vocabulary, jotting down questions-and-answers). For more on column notes go to: <http://forpd.ucf.edu/strategies/stratCol.html>.

What does it do?

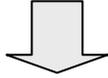
It depends on the variation used (see below). The benefit is that students can draw the columns and label the headings under which to record thinking that will be kept within journals and learning logs. This format organizes information more clearly, more dramatically, and in a more visually-useful manner than traditional notes. A few sample uses are provided below:

- **Reworked typical question-answer worksheets:** Students respond to questioning which helps students focus on and record important information central to the lesson. Writing out the information helps students remember, reflect, and connect. The format is easily constructed by teachers for modeling and students for recording pertinent notes, providing an effective tool for considering the questions and answers in corresponding left and right columns.
- **Note-taking guide for reading textbooks:** Main ideas or headings from the text are listed on the left, and details or explanations associated with them are written in the right corresponding space.
- **Vocabulary study:** Key words and concepts are recorded on the left. Examples or sentences (using the word) are logged on the right.
- **Discussion tool:** Partners respond in discussion to a question. They record “No” responses on the left and “Yes” responses on the right. Each student uses the notes to write a conclusion.

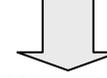
The **Cornell System** (next page) is a very popular two-column strategy that recommends the left column be one-third of the page and the right column two-thirds. Alternatively, students fold their notebook paper down the middle to create the two columns. Using the folded sheet offers a great study aide: students can quiz themselves or each other as they reference the answers (safely hidden on the other side of the folded sheet). They check back and forth between the questions and answers. The right column offers a space to take notes while viewing, reading, or listening. After the note-taking session is completed, students read through the notes and develop questions that the notes would answer. Finally, students summarize the main idea(s).

Cornell Note-Taking

Questions Answered By Notes
 Questions block is approximately 5.5"



Notes
 Notes block is approximately 5.5"



Note important information, such as:

- *Bolded, underlined, or italicized words*
- *Information in boxes or emphasized with an icon/symbol*
- *Headers/sub headers on the page*
- *Information the book or teacher repeats*
- *Words, ideas, or events that might be on a test*
- *Quotes, examples, or details to use in a paper or presentation*

Tips:

- *Abbreviate familiar words using symbols*
- *Bullet or indent*
- *Cut unnecessary words*

Summary Of Notes

- 1-2 sentences
- The five most important points
- Questions that still need to be answered

Please see more on the Cornell Notes Method at: http://en.wikipedia.org/wiki/Cornell_Notes

How to implement:

The student, teacher, or group of students usually decides the key instructional purposes of the text or assignment. The chart is then designed to match these purposes. Teachers model how to pull out information and strategies to which the students will respond in the organizer before students complete the strategy independently. Guiding questions are sometimes developed to further guide the significance of student responses.

Information is noted in columns according to the pre-determined heading prompts. Some example headings for two-column notes are displayed in the chart to the right.

- | | |
|------------------------------------|------------------------------------|
| 1. Advantages-Disadvantages | 8. Headings-Book Notes |
| 2. Questions-Answers | 9. Author's Craft- Examples |
| 3. Questions-Connections | 10. Pros-Cons |
| 4. Topic-Details | 11. Character-Traits |
| 5. Cause-Effect | 12. Narrative-Informational |
| 6. Concept-Explanation | 13. Quote-Connections |
| 7. Strategy-Procedure | 14. Facts-Questions |

Example 1: T-Chart

The traditional column notes example is often called a T-chart. Students log strategies used while reading (left column) with notes on how to implement them effectively (right column), or take quotes (left column) from the text and supply a personal response (right column). Any headings selected for use (as provided above) follow this left-right organizational pattern.

For more on T-charts and Double Entry Journals see: Gallagher, K (2004). *Deeper Reading: Comprehending Challenging Texts, 4-12*. Portland, ME: Stenhouse, p. 116.

| Passage From Text | Notes/Response |
|---|--|
| <p>Passage Example: <i>"People who are dumb enough to skate without a helmet ought to have some sense knocked into them. Unfortunately, those people learn their lessons too late—and we have to pay for it."</i> (Introductory paragraph to an editorial.)</p> | <p>Personal Response Example: <i>How is it that WE are having to pay for their lack of precaution?</i></p> |

Example 2: Fact Or Opinion?

Students classify facts and opinions under the column headings, and then record page where these were found. The page annotations provide a resource for rechecking the categorizations. Students are usually asked to draw conclusions about the quality and purpose of the text after completing the graphic.

For more on organizers for Fact or Opinion see: www.enchantedlearning.com/graphicorganizers/fact/

| Page(s) | Facts | Opinions |
|---------|---|---|
| Page 7 | | <i>The best way to cut costs is to prevent injuries (no data provided).</i> |
| Page 8 | <i>After having checked their records, medical staff reported an average of 100 cases per year dealing with accidents due to head injuries.</i> | |

Example 3: Chapters/Selection Chart

This variation provides an opportunity to take notes on questions and explanations. Students record the source for their answers in the right-hand column. Questions are developed from previewing the text prior to reading. Students may add additional questions during their reading.

See more on this variation of the strategy at: visalia.k12.ca.us/literacy/newsletter/February%20newsletter.pdf

| Questions From Reading | Explanations | Discussion, Video, Speakers Or Me |
|---|---|---|
| <p>Example questions:</p> <p><i>What is the issue?</i> <i>What is the author's position?</i> <i>Why does she think this way?</i> <i>What are the arguments supporting the position?</i> <i>How does the text change my thinking?</i></p> | <p>Student explanation:</p> <p><i>The author seems to think that individuals should not have personal choices.</i></p> | <p>Information source:</p> <p><i>Our peer discussion of the editorial.</i></p> |

Example 4: Q Notes

This strategy combines SQ3-R and the Cornell System. Write "Q"-uestions on the left when preparing for a "Q"-uiz. The questions provide cues for guiding study. Fold the right edge of the paper over so that only the questions show. Quiz and flip over to check the answers.

Modified from Jim Burke (2000) at www.englishcompanion.com

| | |
|--|--|
| <p>Directions: Turn titles, subheadings and topic sentences into questions and record the questions below.</p> <p>Question(s) developed from the title: "Monster Pets", <u>Junior Scholastic</u></p> <p><i>How can pets be monsters?</i></p> <p><i>Are owners responsible if their pets behave badly?</i></p> | <p>Write answers to questions. Use bullets, dashes, symbols and abbreviations to take notes efficiently.</p> <ul style="list-style-type: none"> <i>Violent dog attacks illustrate the author's "monster" label.</i> <i>CA case: Owner tried to restrain her dogs but was not successful.</i> <i>(Students continue to take notes within the column).</i> |
|--|--|

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Compare/Contrast

These organizers provide tools for identifying similarities and differences between or among items.

What does it do?

1. This compare and contrast strategy allows one to determine likenesses and differences between the attributes of two topics, ideas, genre, characters, etc., or compare and contrast persons, places, or things. The labeling focuses attention on the important elements, prompts re-reading, close reading, and analysis of the text, and enables identification of, and recording of, attributes that are similar or different. Comparing and contrasting can be used with big ideas such as themes or with smaller components such as comparison of character's traits (as in the Venn example that follows). The compare-contrast strategy can be used to define complex ideas and for any set of concepts that share or have contrasting attributes.
2. Many teachers assign topics for comparing and contrasting two or more ideas, but the strategy also has value in organizing an essay (addressed in the Writing-to-Demonstrate-Knowledge section) or in making an argument, first describing what people shouldn't do and then concluding with what is believed about what should happen.

How to implement:

- List as a similarity any feature found to exist in all the items examined.
- State and record as a difference any feature not found in every item examined.
- Repeat the process as many times as necessary.

Example 1: Double Attribute T-Chart

Determine the items to be compared. These might be vocabulary terms, themes, grammatical features, genres (see example below). Replace the place holders ("Item 1" and "Item 2") with the names of the identified items. Similarities between the two items are logged into Row 1 under each of the items being compared. Differences between the items are logged into Row 2 under the items being compared. Additional items can be compared by adding additional columns to the right of Item 2.

| | Item 1 | Item 2 |
|---------------------|-------------------------------|---------------------------------------|
| <i>COMPARE:</i> | <i>simile</i> | <i>metaphor</i> |
| <i>Similarities</i> | Provides a comparison | Provides a comparison |
| <i>Differences</i> | Uses <i>like</i> or <i>as</i> | Does not use <i>like</i> or <i>as</i> |

See more at www.learningresources.com/text/pdf/7323Bk.pdf

Example 2: Compare/Contrast Matrices

• **Attribute Matrix**

Substitute any pair of nouns in place of “Name 1” and “Name 2” for examining comparisons between items. Students analyze, decide on, and list attributes of importance in the left-hand column to focus the analysis. Examples are provided in parentheses.

See more at www.teachervision.fen.com/reading-and-language-arts/graphic-organizers/43075.html

| Compare/Contrast Matrix | Name 1 <i>Juliet</i> | Name 2 <i>Romeo</i> |
|--|--------------------------------|-------------------------------|
| Attribute 1 (thoughts/feelings) | | |
| Attribute 2 (actions) | | |
| Attribute 3 (judgment/decision-making) | | |
| Attribute 4 (maturity) | | |
| <i>Change and add additional attributes as needed.</i> | | |

• **Compare/Contrast Narrative Genre Analysis**

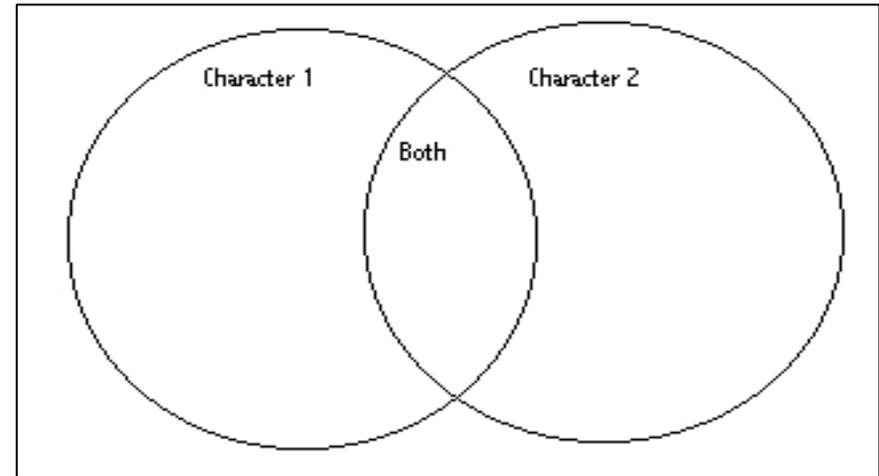
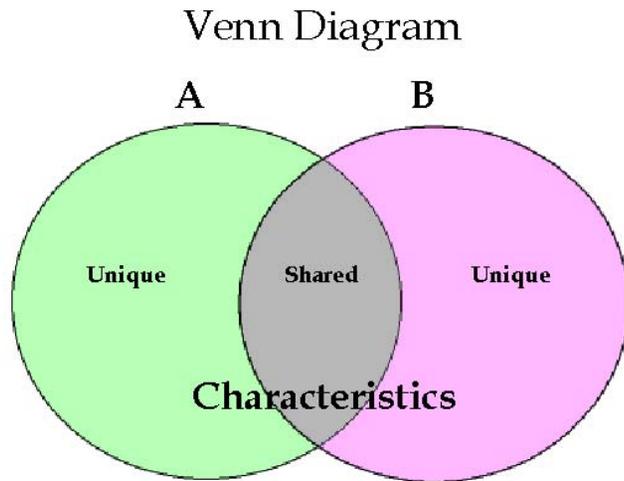
In the example students are comparing the narrative genres from Grade 5 in the Grade Level Content Expectations (GLCE). The teacher models how to record responses in the genre chart, comparing and contrasting elements and characteristics found in specific text-types based upon analysis of the models selected for study. The column headings are developed to reflect the most significant features/elements of texts being read. The process requires developing generalizations inductively by examining general patterns of information across text types. Titles can be recorded under the genre label in the left-hand column. Students should discuss and compare findings. Responses will vary.

| GENRE TYPE | Character | Setting | Problem | Solution | Moral/ Theme/ Message |
|--------------------------|------------------|----------------|----------------|-----------------|------------------------------|
| Fable | | | | | |
| Folktale | | | | | |
| Realistic Fiction | | | | | |

For specific information on genre aligned to the K-8 Grade Level Content Expectations, refer to *Michigan’s Genre Project* at www.michigan.gov/ela.

Example 3: Venn Diagram

The Venn is made of two or more overlapping circles. Similarities are recorded in the overlap labeled “shared”. Unique attributes of individual items are listed in A or B. For an example, see the framed Venn on character traits (to the right below). In this example, comparisons could be used for analyzing, describing, and making judgments about the characters traits, motives, intentions, etc. For more on Venn Diagrams please see: http://images.google.com/images?sourceid=navclient&ie=UTF-8&rlz=1T4ADBR_enUS274US274&q=venn+diagram&um=1&sa=X&oi=image_result_group&resnum=1&ct=title.



Example 4: Metaphorical Thinking

Metaphorical thinking is an associative process used for both expository and creative writing. In expository it is used to clarify and promote the reader’s understanding. When guiding expository writing, educators can make the metaphorical process explicit by assigning students to use analogy to explain something. Students select a concept or fact to explain. Then they write sentences telling exactly what they want to communicate and select an analogue that their audience will understand. They write using the analogue to explain the concept.

In creative writing, metaphors serve a different purpose. They help one make connections with something familiar or see in new

Metaphorical Questioning

Metaphorical Questions to Spur Thinking

- If the ocean were a sea of teachers, what would the foam be made of?
- Which is softer—a whisper or a baby chick’s feathers?
- Which is more curious—money or a river?
- A clock acts like ____ because ____.
- What system is like a rubber band? What process is like a river?
- Hamlet was like _____, Juliet was like _____.
- The desert sun (setting) is similar to_____.
- How was the fox like a mythic hero? How was it different (not heroic)?
- In Shakespeare’s Sonnet XVIII how and why is love compared to a summer’s day?
- If the garden was composed of students, which characteristics would be similar and different?

Adapted from Williams, L. (1983). *Teaching For the Two-Sided Mind*.

ways that inspire original or enlightening connections, thus, “making the familiar strange.” Guiding students through metaphorical literature may help students understand the themes of given works. Elicit from students what a given metaphor suggests and what images, sounds or feelings it stimulates. The literary examples of metaphor then serve as a model for students to emulate in their own pieces.

The following questions stretch thinking to the metaphorical level. In discussion and writing, familiarize students with the process and build confidence in their ability to use it. Students must trust that new or unusual responses will be encouraged and accepted. When asking students to elaborate/develop creative writing, guide students to focus their use of metaphor on the important aspects of the subject.

The process for developing analogies is easier than you think, following five easy steps:

1. Students identify the topic they will elaborate. Find a core verb phrase that captures the functional nature of what is being looked for (e.g., how to make X, prevent Y, speed up Z, improve A, etc.).
2. For each verb phrase generate a list (e.g., people, situations, objects, processes, places) that the topic is like in some way (analogies to “making X” might include making pudding, having a baby, a robot factor, etc.).
3. Choose the most generative analogy.
4. Describe the analogy using active aspects such as how it works, what it does, what effects it has, how it is used, etc., and passive aspects (e.g. size, position).
5. Use the relevant ideas from those generated to develop or organize the writing.

Or... Choose to complete a metaphorical comparison using the organizer. Students use the metaphorical comparison to develop the metaphorical ideas for their writing piece.

| <h2 style="margin: 0;">Metaphorical Comparison</h2> | |
|---|---|
| What topic will I compare to a _____? | |
| A _____ might have a _____ for _____. Does my topic have a part of it that serves as its _____? | |
| A _____ might have a _____ for _____. Does my topic have a part of it that serves as its _____? | |
| A _____ might have a _____ for _____. Does my topic have a part of that might serve as its _____? | |
| Other parts of a _____? * * * | How does each part compare to a part of my topic? * * * |
| Adapted from: NNRP (2006). <i>Going deep with compare and contrast thinking: A guide for improving writing across the curriculum.</i> http://nnwp.org | |

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Concept/Vocabulary Expansion

Students use prompted instructional steps for adding specific academic content words to known words.

What does it do?

This strategy guides students through a series of scientifically-based research questions (defined within the chart) or steps related to deep understanding of concepts. Students construct meanings, elaborate conceptual knowledge, organize information, and store it in memory.

How to implement?

Students record information generated by the prompts.

Example 1: Define Conceptual Terms

• **Definitional Frame**

The Definitional Frame prompts thinking about how to define the concept.

Students use the numbered topics in Row 1 to understand the elements within the definitional frame. Row 2 provides “leading” questions to focus the analyses and generation of examples. The instruction should focus on the following:

- Use word parts to unlock meaning.
- Use context to unlock meaning.
- Use reference tools to unlock meaning.
- Use understandings of concept development to elaborate meanings.
- Develop a personal approach to building vocabulary.

• **Frayer’s 4-Squares**

Frayer’s Model (1999) organizes and prompts students’ thinking to correlate with recent research on how concepts are learned. The model helps students define attributes, non-attributes, examples and non-examples. Students become able to understand what the concept is and is not.

Definitional Frame

Notes for Defining Concepts

Elements Of The Definition Used In This Activity:

1. Term—the subject being defined
2. Set—the general category to which the term belongs
3. Characteristics—characteristics that separate the term from other elements within the larger category
4. Minute differences—classes of objects that fall beneath the term

Questions That Follow From the Terms (above):

1. What is being defined?
2. To which general category does the item belong?
3. What characteristics separate the item from other things in the general category?
4. What are some different types or classes of the item being defined?

See Marzano, 2001, Instruction that Works. Alexandria, VA: ASCD

The model is easily implemented: students fold their paper into four squares, then label and respond through brainstorming or by checking resources that align to information needed for the four prompts within the boxes according to the diagram provided below.

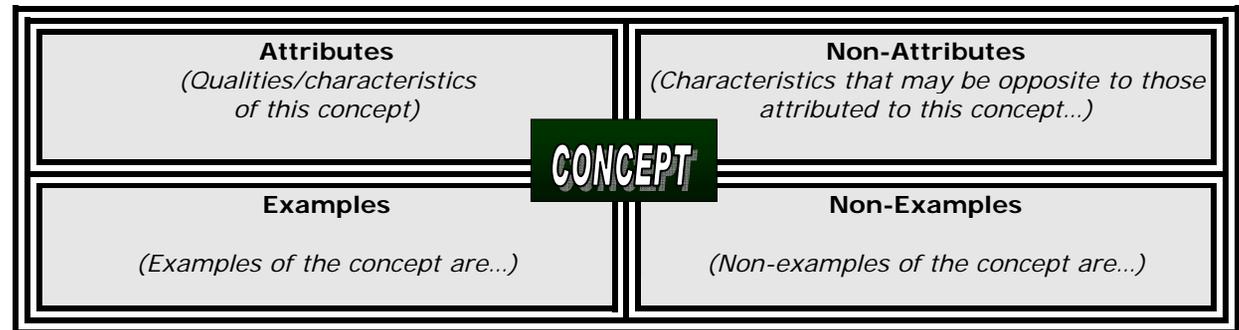
How does it look? If the teacher was using a theme as her concept, she would:

1. Have students write the "theme" in the center.
2. Brainstorm what the concept is about. List responses under "attributes".
3. Brainstorm what "problem solving" is not. List responses under "non-attributes".
4. Have students generate concrete/specific examples from their own lives. List these under "examples".
5. Have students generate very specific "non-examples" of the concept and log them under that label.
6. Have students discuss their products in small groups and record answers on a class chart.

Concept: *Leader*
Attribute: *integrity, honest*
Non-attribute: *manipulator, deceitful*
Example: *Martin Luther King, Gandhi*
Non-example: *President Nixon*

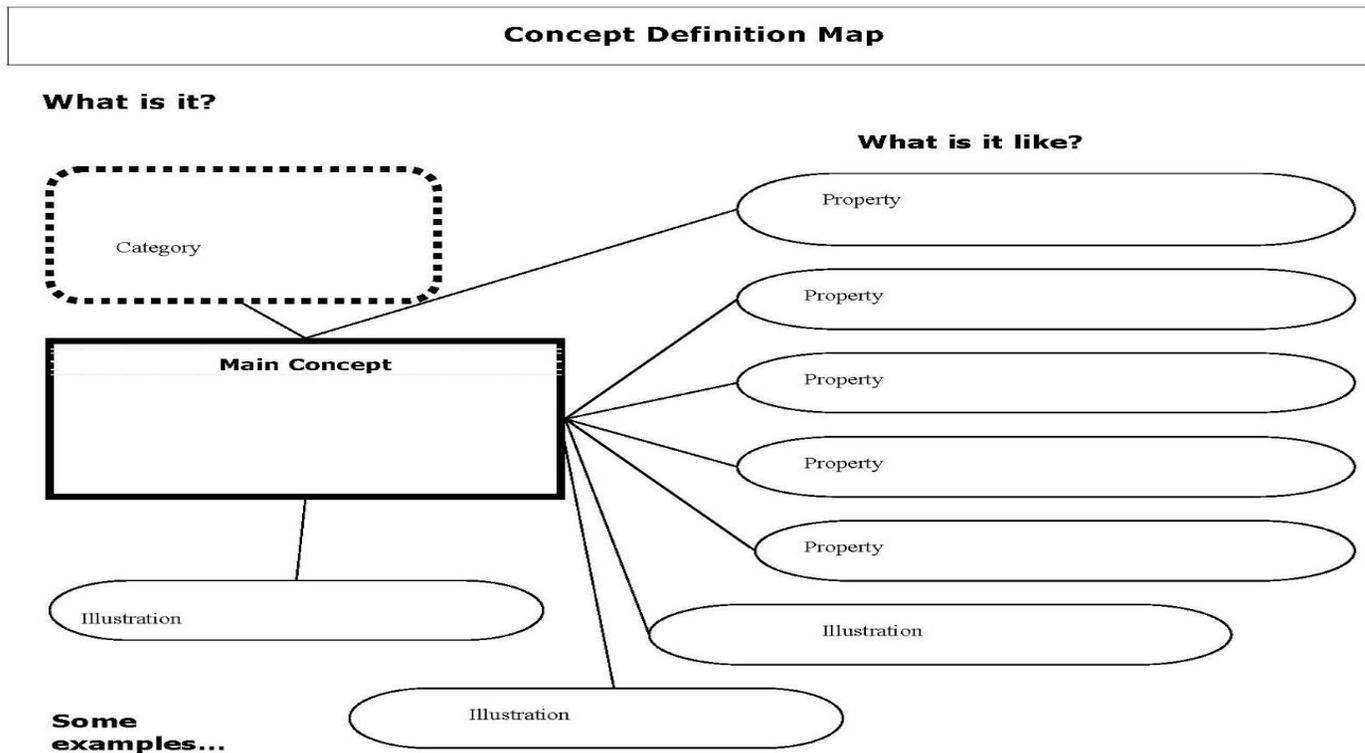
One example is the concept/theme of "leader". Students write this term in the box labeled "concept". They fill in answers from their background knowledge or learning experiences (e.g., reading, research, viewing, discussing) about what leadership is and is not.

Frayer's Model:



• **Concept Definition Map**

This visually organized word chart is used to expand and enrich one's meaning of a concept or unfamiliar term. First, model and develop a chart as a whole group. Determine the concept and the general category under which it could be classified. Then, note and record properties, illustrations, and examples to elaborate the concept. After students understand what is needed they can develop their own concept maps with a partner. Organize and keep the maps in notebooks.

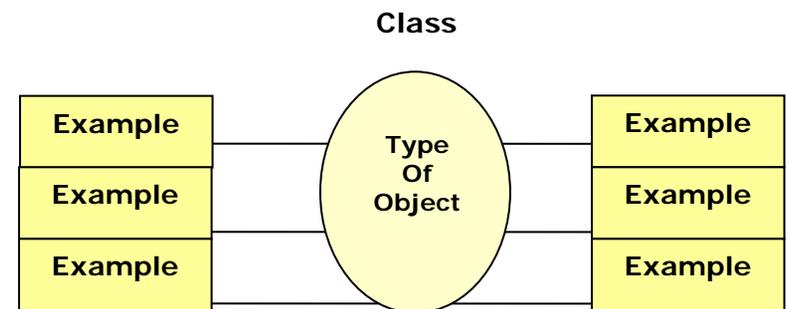
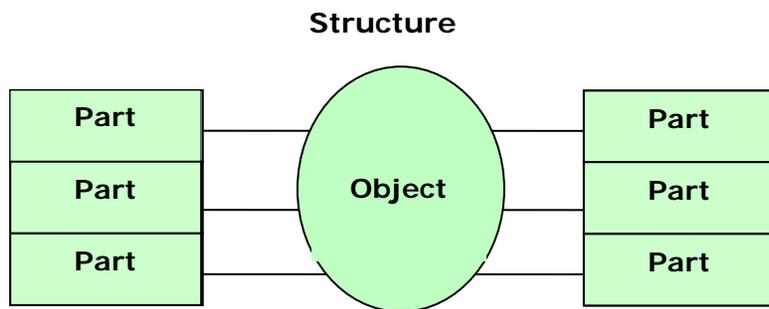
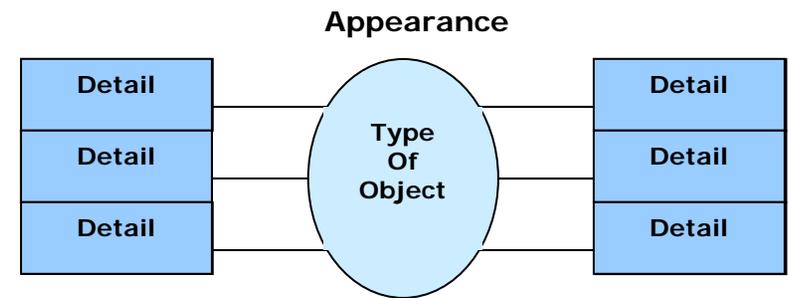
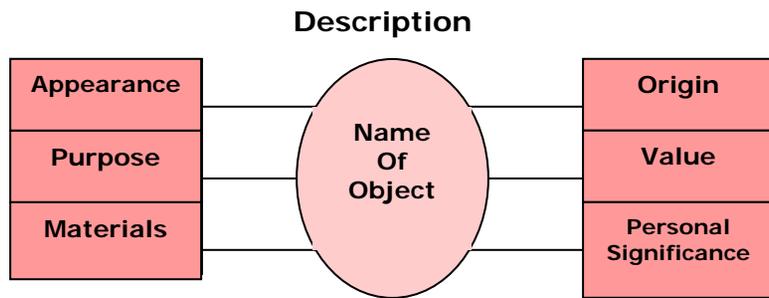


Adapted from: <http://www.readingquest.org/strat/>

Example 2: Descriptions For Different Purposes

When reading (particularly, informational or linking text) organize/record information using a central idea graph. Students read, research, observe, and interact to draw consensus on the attributes, functions, etc., that have been chosen to meet the needs of informational text assignments. After recording relevant information on the graphic, students talk to a partner to describe it. They describe the item as if the other person had never experienced it previously. These graphics can also be used as prewriting tools for descriptive writing. For example, students might closely examine or imagine an object (e.g., describe an orange) or system and then brainstorm the many, varied words that could be used to provide fine detail descriptions. The purpose and topic of the assignment determines which characteristics will be emphasized (illustrated below):

- General understanding—significant characteristics; provides ability to describe
- Mental image—several details; helps with visualization
- Structure or operation—components; enhances whole-to-part thinking
- What kind of thing it is—class, subclass, attributes; determines conceptual understanding



See Marzano, 2001, Instruction that Works. Alexandria, VA: ASCD.

Ideas for Application In the ELA Classroom:

- Organize main ideas and supporting details when writing speeches or papers.
- Outline classes and subclasses when preparing speeches or papers.
- Describe characters, artifacts, museum displays, performances, events, etc.
- Illustrate part/whole relationships, parts of books, letters, etc.
- Illustrate class/subclass relationships such as types of books, etc.
- Illustrate factors leading to a turning point.
- Illustrate multiple consequences of a turning point.

Example 3: Possible Sentences

This is a rereading vocabulary strategy that activates prior knowledge about vocabulary and concepts. It sparks curiosity about words as students predict how the words will be used in the text.

1. Before reading, display the chosen vocabulary.
2. Students define words and pair them together if related.
3. Students or pairs of students write sentences using word pairs. Teachers remind their students that they will encounter the words in the text they will read.
4. After reading the text, students compare their possible sentences with the actual sentences of the text where the vocabulary words were located.
5. Students rewrite any inaccurate sentences to align with the actual meaning of the words in context. Students can share their sentences with the class.

For more please see: <http://www.adlit.org/strategies/19782>

Example 4: List-Inquire-Note-Know (LINK)

Key words (phrases or concepts) are selected from the text. Students use the LINK acronym to activate prior knowledge. They brainstorm, ask questions about terms, and develop associations. Students embellish their schema as a result of learning the new ideas or concepts.

List

- Have students list on paper words, terms, phrases, or concepts associated with the text, limiting brainstorming to three minutes.
- Record all of the words and phrases generated.

Inquire

- Encourage students to ask questions for clarification, to elaborate, or to develop examples of listed items.
- Teachers coach students to challenge or question the legitimacy of items that have been placed on the list.

Reading Apprenticeship Training 2005-2006, WestEd

Note

- Instruct students to turn their papers over and write down anything that comes to mind from prior experience or class discussion about the word or term.

Know

- Have students read the passage and write about what is known after having read the new material. Ask students to share *how* they know *what* they know. They revisit and compare new understanding with original notes to identify misinformation brought to light by the reading.

| Key Word, Phrase, or Concept | |
|-------------------------------------|-----------------|
| List: | Inquire: |
| Note: | Know: |

Writing-To-Learn: English Language Arts

What is it?

A **writing-to-learn** strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Consolidating Thought (Summarize, Synthesize, Conclude, Infer)

Consolidating strategies combines information from multiple sources (including prior knowledge) to produce one coherent holistic idea. Consolidating entails the merging of personal experiential and academic understandings. The result personalizes understanding and results in unique solutions/outcomes/interpretations.

What does it do?

This strategy offers opportunities to solidify or generalize thought, or pull together information using prior/learned knowledge in combination with procedural or conceptual information derived from text. The process pushes thought resulting in a more thorough understanding or change in perspective, angle on thinking, or insight.

How to implement:

Use the objectives to the right to guide planning. Students have opportunities to consolidate thought as they implement higher order processes.

Example 1: Summarizing

Objectives for the summarization process:

- The reader determines what is redundant, trivial and repetitive and eliminates it. Then s/he creates a synthesis of the most important information.
 - Super-ordinate terms are created to replace the terminology of specific examples. Then, the student finds or invents a topic sentence. A summary is produced which includes all important points within a written piece.
 - Students provide a general recitation of the key text content.
 - Another important objective is to have students explain their understanding of summarization.
- **Procedural Guide for Summarizing Texts**

A summary includes the most important points of the text. It should be brief (short). Furthermore, the summary is written in one's own words and contains only main ideas. It does not include explanations or examples. It requires students to paraphrase (use their own words) to explain the concepts, ideas or narrative around which the lesson was built. The main idea is written in their own language to enhance understanding and surface misunderstandings and misconceptions. Paraphrasing also inspires students to make their own connections, and often raises questions about the reading or learning experience. The teacher models the process of writing a summary on the board. Working in pairs, students follow by creating their own summary of an assigned reading.

Can the student...

1. Communicate that summarization is condensing important information into his or her own words (**what**)?
2. Communicate that summarizing helps to solidify understanding (**why**)?
3. Communicate that summarizing involves identifying key elements and condensing important information into his or her own words (**how**)?
4. Summarize a variety of texts for a variety of purposes?

For more on summarization see Wormeli, R. (2005). *Summarization in Any Subject*. Alexandria, VA: ASCD.

PROCEDURAL CHECKLIST FOR SUMMARIZATION

- ✓ Before beginning a summary, identify the main points of the text.
- ✓ Underline/highlight and/or take notes on the text.
- ✓ Write a sentence which includes the author's main idea or purpose for writing the text. To do this, identify the topic (subject of the reading, listening or acting [role playing or simulation] activity) then what the author says about the topic. This information should be used as the topic sentence for the summary.
- ✓ Students use their own words. If the author's words are used, students should use quotation marks and provide the page number(s) where the author's words were found.
- ✓ Provide a condensation of the major supporting information provided in the text to explain the main idea.
- ✓ Graphic organizers can be used to provide prompts for recording the important ideas to be summarized. See the graphic on summarizing that follows.

Please read more from: Harvey, S. & Goudvis, A. (2007) *Strategies that work: Teaching comprehension for understanding and engagement*. Portland, ME: Stenhouse.

IMPORTANT
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Summary

Graphic from: http://www.michigan.gov/documents/mde/UnderstandingbyDesign_219619_7.pdf
Rick Wormelli (2005) provides many more summarization graphics in *Summarization in Any Subject*.

•GIST - Generating Interactions Between Schemata and Texts

GIST (Cunningham, 1982) is a strategy designed to help students learn to write organized and concise summaries. Summaries *restate only* the author's *main ideas*, omitting all specific examples and evidence used in supporting and illustrating points. For students who are at a loss for how to put a reading into their own words, GIST can be used as a step-by-step method. When students summarize paragraphs in "their language" they are a step closer to making the information their own. Bloom identified summarizing as a method to increase comprehension. The teacher should begin modeling the strategy by coaching the class through a paragraph. After modeling, assign another reading so that students write a summary independently.

| Students' Summarizations | Directions For Determining Gist |
|--------------------------|---|
| | 1. Read the first sentence and summarize its contents in fifteen words or less. |
| | 2. Read the second sentence and summarize the <i>two</i> sentences in fifteen words or less. |
| | 3. Read the third sentence and summarize the <i>three</i> sentences in fifteen words or less. |
| | 4. Continue until the paragraph is read. |
| | 5. Then summarize the entire paragraph in fifteen words or less to determine the gist. |

Example 2: Synthesizing

• Synthesizing To Draw Conclusions

To model this strategy generate and then discuss examples of the following with students in a large group format. Use the process to create topic sentences, conclusions, hypotheses, or generalizations when producing a paragraph, poem, report, or any other unique communication:

1. Identify the topic or subject.
2. Clearly define the topic and record the definition.
3. Collect/skim and record relevant information or data (Column 1).
4. Record personal knowledge about the information (Column 2).
5. Classify the information into categories related to the topic or subject (Column 3).
6. Identify relationships among the categories and between the categories and topic/subject.
7. Discuss and then label the ways categories of information are related to the topic (without repeating any category labels). To facilitate this say, "Find a word or phrase that includes all of the categories without mentioning any."
8. When categories or data are contradictory, produce a two-part sentence using phrases such as: "*Even though..., this is...*" or "*In spite of the fact that..., this is so...*" or "*While..., this also is...*," etc.
9. In the fourth column, draw conclusions from synthesizing and inferring (going beyond) information in the first three columns:

| | | | |
|---------------------|------------------------------|---|-------------------|
| Topic: _____ | | | |
| Definition: | | | |
| Text Clues | What Is Already Known | Classification Into Big Ideas and Supporting Ideas (Outline) | Conclusion |
| | | | |

See: Harvey, S. and Goudvis, A. 2007). *Strategies that Work: Teaching Comprehension for Understanding and Engagement*. Portland, ME: Stenhouse.

• **Key Concept Synthesis**

Use the following graphic organizer to identify the five most important concepts (in the form of single words or phrases) from the reading. Identify the five most important concepts by thinking through the following: If you had to explain the reading to someone who had not read the text, what are the five most important concepts you would want them to understand? Use a highlighter and marginal notes to identify important concepts as you read, and then complete the graphic organizer after completing the reading.

| Five Key Concepts (Use Single Words Or Phrases) | Page #s | Put This Concept In Your Own Words | <ul style="list-style-type: none"> • Explain Why the Concept Is Important • Make Connections To Other Concepts |
|--|----------------|---|--|
| 1. | | | |
| 2. | | | |
| 3. | | | |
| 4. | | | |
| 5. | | | |

Example 3: Inferring

• **Inferring From Text Clues**

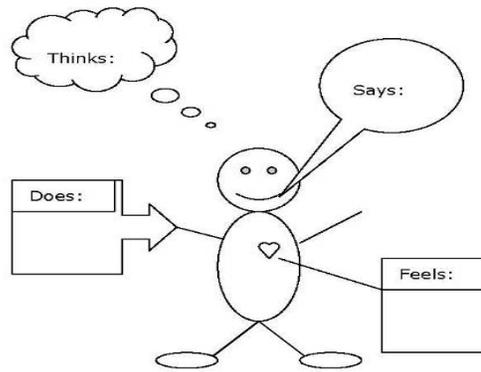
Students fill out the organizer to make inferences about information under study. They generate and notate information based upon prompts provided as column headings. Important information gleaned from the text plus prior knowledge allows the student to draw conclusions and synthesize the information into new understandings. Responses will vary based upon information within the text and background knowledge. Students might read several books by the same author to develop impressions of the writer's background/inspiration which is compared to information from biographical texts. Then they draw conclusions about the author's perspective.

| What I Know (Brainstorm Or Respond To the Text) | Text Clues (Evidence) | My Inference |
|--|---|--|
| <i>Prior knowledge listed here</i> . . | <i>List of additional information gained from the reading</i> . . | <i>Students are challenged to synthesize or infer from Columns 1 & 2</i> |

Please see: Harvey, S. and Goudvis, A. (2007). *Strategies that Work: Teaching Comprehension for Understanding and Engagement*. Portland, ME: Stenhouse. Pp 18, 132, 141-142

• **Character's Point Of View**

Point of view can be determined by synthesizing evidence about characters from text. Read and jot down specific information gained about the character, then consolidate and infer from the clues (senses listed as well as, what *wasn't* said, actions, interactions, and other clues) to come up with the character's point of view. Follow prompts in the graphic:



Understanding a Character

* **Cause/Effect Relationship:** a stated or implied association between an outcome and the conditions which brought it about.

**Inference:*
Use what the character thinks, says, does, and feels and combine those with what you already know to understand the character.

**Point of view:*
How a character sees things or events in the world around him.

The character:

Thinks

Says

Does

Feels

These things help me understand that:

My inference about thoughts and motivations:

This helps me see the character's point of view

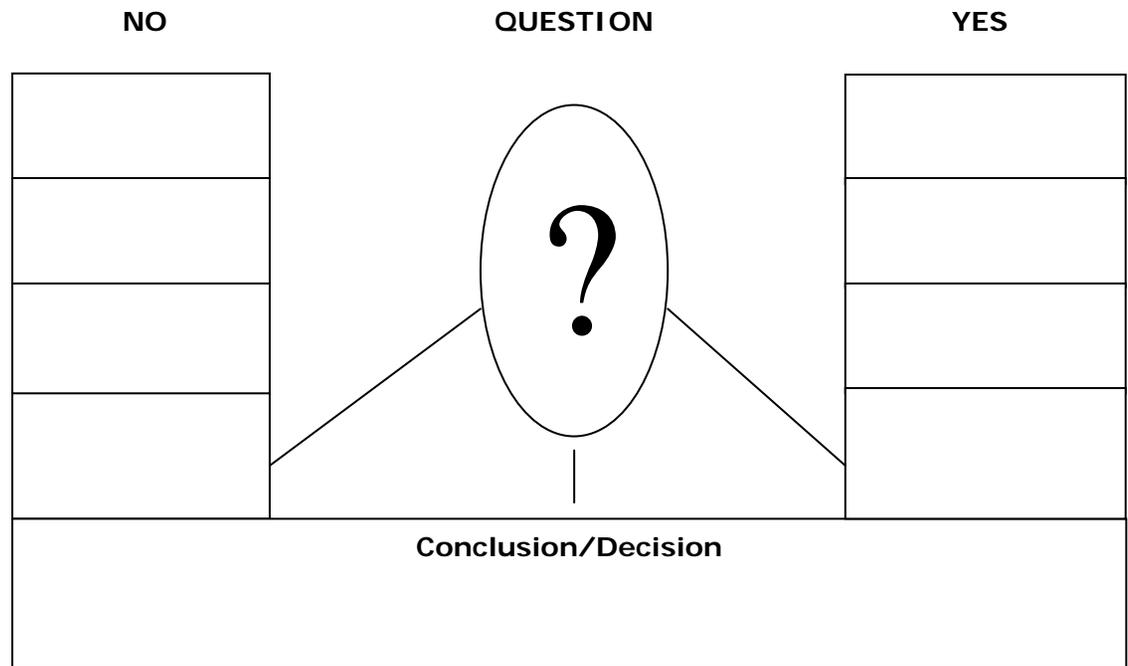
Character point of view:

From: http://www.michigan.gov/documents/mde/UnderstandingbyDesign_219619_7.pdf

Example 4: Discussion Web

Students generate or are provided a provocative question (placed in the oval) that allows for disagreement of opinion (e.g. controversial issues). They draw conclusions and make decisions after discussing, recording and weighing the yes and no responses, which are recorded in the boxes in the appropriate column. The note-taking graphic captures main points of the discussion. A summary conclusion is written after examining and evaluating the responses.

Modified from Jim Burke (2000) at www.englishcompanion.com



Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: CRAFTS – Context, Role, Audience, Format, Topic, and Strong Verb

CRAFTS (Bellamy, 2005) is a strategy that extends the RAFT model (Buehl, D. 2001) to include context. CRAFTS assignments demonstrate a student's knowledge in context (real or simulated) using a defined point of view (real or simulated). Students write in various formats using a variety of audiences other than the teacher.

What does it do?

Students must use analysis, synthesis, generalization, and evaluation of information and the points of view of others to credibly write using the assigned format. This procedure can be used to:

- Display depth of knowledge
- Increase reflection on learning
- Take notes
- Guide students to think from the perspectives of others
- Prompt the tailoring of writing for different audiences and contexts
- Prompt students to vary formats in alignment with the purpose for the writing

How to implement:

Since CRAFTS writing assignments are often written from the viewpoint of someone else, the strategy entails taking the role of another and simulating that person's experience. Teachers model the strategy and then have students use the acronym to plan a writing scenario for developing a writing piece:

C - stands for the **Context** for writing. What is the context for the piece to be developed?

R - stands for the **Role** of the writer. Who or what are you?

A - stands for the **Audience**. Who are you addressing? Who is this writing for?

F - stands for **Format**. What form will the writing take: letter, editorial, diary, memo, etc.?

T - stands for **Topic**. What is the purpose and topic of the piece? Why?

S - stands for using **Strong Verbs**. What verb defines the purpose of the assignment?

Template

You are a (insert role), in (insert context) writing to (insert your audience) in (insert format of the communication) to (insert writing purpose using a strong verb).

Example

You are a Puritan in Salem writing in response to elected officials using the form of a letter to the editor to criticize the practice of "witch-hunting" and convince the public that the witchcraft trials are wrong.

CRAFTS can be used to begin or conclude a unit. At the beginning of a unit a CRAFTS writing assignment can assess students' background knowledge. At the end of a unit it can be used to summarize main ideas and concepts. Resources for CRAFTS are provided on the next page:

CRAFTS Roles and Audiences

| | | | | |
|--|---|---|--|---|
| <p>the accomplished activist actor or actress ad agency administrator admirer advocate amateur antagonist arbitrator archeologist artist aspiring leader astronaut athlete author award winner those on bandwagon best man businessman cabinet member cartoonist caretaker caricature case study subject castoff casualties of war caucus CEO chairperson challenger chambers of commerce champion character from text character (future or past) charity chemist children civil rights group classical musician clergymen client critical thinker college commander commentator commercial business</p> | <p>community leader competitor confidant contemporary conservative consumer criminal critical friend concerned citizen critic crony crook custodian customer (professional) dancer the deceased delegation delinquent Democrat the deserving developer dignitary diplomat the disabled the disenfranchised disc jockey dissenter doctor drama club the downtrodden ecologists economists editor environmentalist the elderly the elite the enlightened environmentalists family members farmer forensic scientist friend a genius geologist gold medalist grant writer grass roots leadership</p> | <p>guru heretic hero hippie historian historical figure homesteaders the homeless homeowner hospital patient idealist imaginary character immigrants independent thinker the injured lawyer lay person journalist lawyer lobbyist lab technician management mathematician medical staff military leader minority group moderator monarch movie star museum curator musician myself naturalist neighbor negotiator news anchor nutritionist NATO staff an observer oceanographer older student Olympic committee the oppressed organization other classes parent patient</p> | <p>past and present politicians peer pen pal personified character philanthropist philosopher poet policy maker political party member POWs pragmatist President principal the privileged professor protagonist psychologist publisher radio station radical research scientist rebel reformer relative religious figure representative Republican recipient religious sect inspirer the revolted the reputable researcher restaurant owner readers/readership rock star rural youth sales person satirist school board member scientists the self-made senator senior citizen settler sibling significant other speech writer</p> | <p>social leader software engineer sports figure staff member state department student supporter talk show host high school teacher teen theatre troop therapist (members of) think tanks Third World Country tour guide travel agency TV character TV station urban youth union university staff veterinarian victim viewer "virtual" contact visionary war hero the wealthy wedding party whiner the wicked worker writer younger student</p> |
|--|---|---|--|---|

Examples Of CRAFTS Formats

| | | | | |
|--|--|--|---|--|
| <p>abstract acceptance letter adventure advertisement advice analogy apology application argument atlas autobiography biography book jacket brochure caption cartoon cinquain commercial complaint concept book confession congratulations contest entry conversation critique dialogues diary entry dictionary entry digital story dramatic monologues editorial encyclopedia entry epitaph essay</p> | <p>eulogy expense account fable farewell fantasy fax message feature article fiction film flyers folktale graffiti historical expository piece how-to book human interest story inaugural speech internal dialogue inquiry interview invitation job description jokes journal entry legal brief legend legislation letter to the editor letter limerick list magazine article marriage proposal memoir math notes memorandum message to the future</p> | <p>metaphor minutes of meeting monologue mystery myth news story news broadcast nomination speech novelette obituary observation papers pamphlet personal correspondence personal essay personal narrative persuasive essay photo essay photos and captions picture book placards play poem posters position statement PowerPoint presentation Prayer list procedural text PowerPoint prediction profiles promotional brochure prophecy propaganda protest</p> | <p>public statements public notice radio play radio script reader's theatre script realistic fiction recommendation rejection reminiscences & memories report requests research report resignation resume reviews riddles satire science fiction story/series science notes scripts sermon sequel ship's log short story simulated memoir sketches skits slogans song sonnets sound tapes</p> | <p>tall tale technical advice technical manual telegrams telephone dialogue text book travelogue TV script undercover report wanted poster war communiqué warning webpage "Who Done It" Will and testament written debates yearbook YAL book</p> |
|--|--|--|---|--|

Examples Of Strong Verbs Relating To the Purpose For Writing

| | | | | | |
|---|--|--|--|---|--|
| <p>acknowledge analyze appreciate argue articulate apply attribute berate bewitch boast brag categorize</p> | <p>command commend compare complain condemn convince criticize berate debate deceive defend demand</p> | <p>demonstrate demoralize denigrate design develop discourage disprove entertain empathize entreat estimate evaluate</p> | <p>exploit formulate inform inspire investigate nourish nudge obfuscate object offer oppose pacify</p> | <p>pass judgment persuade persecute pique placate plead praise predict rebut refute slam warn</p> | <p>Examples—Using Strong Verbs In the CRAFTS Design:</p> <ul style="list-style-type: none"> • <u>Categorize</u> the topic within a bigger idea • <u>Demonstrate</u> higher-order thinking • <u>Convince</u> your audience to change • <u>Critique</u> the topic in a new way • <u>Inspire</u> <i>the reader to act</i> • <u>Investigate</u> <i>a new idea</i> • <u>Analyze</u> the topic in a new way • <u>Object</u> strongly • <u>Defend</u> <i>your opinion</i> • <u>Predict</u> <i>(1-50 years) into the future if everything stays the same</i> • <u>Apply</u> your topic to the 21st Century |
|---|--|--|--|---|--|

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Credibility Of a Source

This checklist allows one to make judgments about source credibility for investigations leading to written pieces. The focus is assessment of the author's biases and the accuracy of her claims.

What does it do?

This strategy places the student in a position to think critically about sources that will impact positively on their reports, dialogues or thinking.

How to implement: (Adapted from Beyer, 1988)

- ✓ **Determine the format and publication venue:**
 - Print or online
 - Original or adapted
 - ✓ **Review the criteria for evaluating online resources:**
 - Authority
 - Timeliness
 - Intellectual ownership
 - Intent
 - Quality Control
 - ✓ **Recall the criteria of source credibility:**
 - Author's expertise
 - Author's reputation for accuracy
 - Absence of conflict of interest
 - Risk to the author's reputation if published
 - Appropriateness of methods used to prepare and publish the source
 - Agreement or disagreement with other established sources. Begin by asking,
 - "To what extent would the author have a reasonable chance to use or get detailed, accurate information?"
 - "To what extent might this author have hidden motives in preparing this source?"
 - ✓ **Identify and record the kinds of information that would be evidence of the criteria.**
 - ✓ **Identify the patterns found throughout the source.**
 - ✓ **Identify points of agreement between the source and another source with an established credibility to identify the points of agreement and disagreement.**
 - ✓
- *Note: Private accounts such as diaries and letters are likely to be more credible than those for public consumption such as news articles or books. These primary resources should be the focus of most research. Check libraries/internet for information about the writer's life.

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Focus – Question – Image - Predict (FOIP)

This informational text strategy scaffolds students into discipline-based reading. It encourages reflection on reading processes needed for learning information.

What does it do?

- Focuses attention,
- Provides written opportunities to reflect on questions about the text,
- Asks students to articulate in writing the images formed, and
- Concludes with predictions about events or information anticipated in the upcoming text.

How to implement?

1. Scan and record answers to the following questions about the text:
 - What expectations do you have regarding the reading?
 - What predictions do you have about the reading?
2. After writing, begin reading as normal for this type of text.
3. Students read for ten minutes-- stopping wherever they are. Then they write about their reading process:
 - Where are you focusing attention? What are you ignoring?
 - Write down the specific questions you are asking yourself.
 - List the images or visuals you are forming.
 - What predictions do you have about the remainder of the text?
 - What role do your mental moves play in understanding the text message?
4. Students read for another ten minutes, recording responses to the same prompts once again. The students complete as before, then each student looks for patterns in his/her reading process and summarizes them, taking turns with a partner or in a small group.
5. Group members record their responses under category labels:
 - Focus
 - Question
 - Image
 - Predict
6. The group works to characterize discipline-based reading by identifying commonalities in their lists.
7. The teacher, in a large group, records responses as groups debrief, making a list that relates to the specific content area emphasized in the reading: "Expert Readers of _____".
8. Groups discuss ways to apprentice others with the specific discipline-based reading. See the steps in the writing organizer below:

FQIP Process Guide

1. What expectations do you have about the text?

2. What predictions do you have about the text?

3. Read for ten minutes and record your answers:

- What were you focusing on? What did you ignore?
- What questions were you asking?
- What images did you see?
- What were your predictions about the rest of the text?
- What role do mental moves play in your understanding?

4. Read for another ten minutes and record your answers:

- What were you focusing on? What did you ignore?
- What questions were you asking?
- What images did you see?
- What were your predictions about the rest of the text?
- What role do mental moves play in your understanding?

5. Compare the two sets of responses. Look at the patterns in your responses. Summarize the patterns for others in the space provided:

6. In your group, classify and record responses under the four comprehension strategies below. Identify commonalities.

| <u>Focus</u> | <u>Questions</u> | <u>Images</u> | <u>Predictions</u> |
|--|--|---------------------------------|----------------------|
| 7. Report out responses to the large group. The teacher records the responses in chart form. | 8. Make a list of ways to help peers with their reading. | 9. Discuss ideas. (From step 8) | 10. Implement ideas. |

Adapted from WestEd (2006), *Reading Apprenticeship*.

Writing-To-Learn: English Language Arts

What is it?

A **writing-to-learn** strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Inquiry Chart

I-charts offer a planned framework for inquiry and for examining critical questions during the search when researching a topic. Pertinent researched information is recorded and then synthesized with prior knowledge that has been activated in relationship to those “critical questions.” The strategy can be used with the I-Search unit and report writing assignments (See Writing-to-Demonstrate-Knowledge section).

What does it do?

The strategy provides an opportunity to build concept knowledge. After selecting or being assigned a topic, students alone or together brainstorm to develop several questions that need to be explored. The questions are recorded at the top of each column on the chart. For each of the rows in the chart, the students record a summary of information known prior to researching, then record information based upon the questions developed from ideas gleaned across multiple sources of information. The last row provides an opportunity to record the synthesis (Bloom, 1952) of ideas as they are pulled together (providing a general summary).

As the general summary is written, the inquirer resolves competing ideas found in the sources or, even better, develops new questions based upon discovery of the conflicting or incomplete information.

How to implement:

Complete an inquiry. Record notes on an inquiry chart:

Example 1: I-Chart Organizers

- **Basic I-Chart Organizer**

| | Question #1 | Question #2 | Question #3 | Question #4 |
|---------------------|-------------|-------------|-------------|-------------|
| <i>What I Think</i> | | | | |
| Source 1 | | | | |
| Source 2 | | | | |
| Source 3 | | | | |
| Source 4 | | | | |
| Summary | | | | |

Adapted from: www.readingquest.org/strat/ichart.html

•Sophisticated I-Chart

This inquiry chart enables students to generate meaningful questions about a topic for writing. Students integrate their prior knowledge about the topic with the additional information from sources. As students form questions about their topic after immersion, they place these at the top of each row numbered 1-4 below. "Interesting Facts and Figures" and "New Questions" provide areas to pull together ideas, as does "Summary". Students develop new questions as they work through the research material based upon information that conflicts or is still incomplete.

See more at:
www.adlit.org/strategies/21826

| | Guiding Question 1 | Guiding Question 2 | Guiding Question 3 | Guiding Question 4 | | |
|---------------------------|--------------------|--------------------|--------------------|--------------------|--------------------------------------|----------------------|
| My Research Topic: | | | | | Interesting Facts and Figures | New Questions |
| Sources: | | | | | | |
| 1) | | | | | | |
| 2) | | | | | | |
| 3) | | | | | | |
| 4) | | | | | | |
| 5) | | | | | | |
| Summary | | | | | | |

Example 2: KWLH Inquiry

| | |
|----------|--|
| K | Stands for helping students recall what they KNOW about the subject. |
| W | Stands for helping students determine what they WANT to learn. |
| L | Stands for helping students identify what they LEARN as they read. |
| H | Stands for HOW we can learn more (consider other sources where additional information on the topic can be found). |

| KWLH | | | |
|---------------------|---------------------------------|------------------------|------------------------------|
| What We Know | What We Want to Find Out | What We Learned | How We Can Learn More |
| | | | |
| | | | |
| | | | |
| | | | |

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Idea Funnel

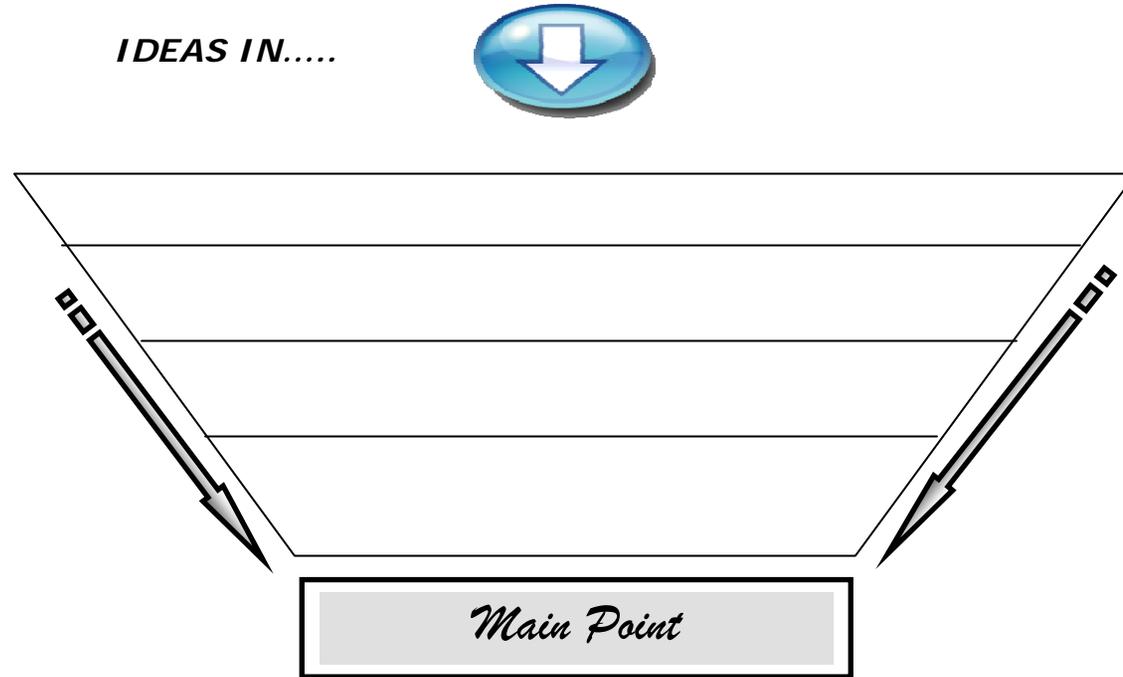
Idea Funnel is a graphic organizer that assists students in determining the more important ideas from a multitude through a forced narrowing process.

What does it do?

It helps students process and weigh the importance of information so that they can determine a main idea or manageable writing topic.

How to implement:

1. Write down all the ideas brainstormed in the top row of the organizer.
2. The next box is smaller. Write a narrower description of the idea or get rid of at least two ideas in the list.
3. The next row is even smaller. Once again, pick the best ideas or parts of the larger idea and write down those selected. Repeat the process, narrowing the information down to one specific idea on the bottom line.



Adapted from: http://kpruitt.wikispaces.com/space/showimage/idea_funnel.pdf

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Journaling

Journaling helps students express their thoughts, feelings, and reactions about reading, authors, messages, and style. Journaling is a flexible instructional strategy used for self-generated responses or tailored for instructional purposes. Responses may be short or extended, capturing thinking on paper.

What does it do?

Journals help students interact with the text and reflect on what they read. They assist students in discovering what they know, in asking questions, in confidently sharing their observations and opinions, and in clarifying their understanding. Journal responses can assist the teacher by providing an opportunity to assess students' comprehension and critical thinking abilities.

How to implement:

Here are some suggested guidelines for teachers to use when implementing journaling:

- Students write down the date, title, author, chapter, and page of the text to which they are responding. They save their writings for future use.
- Students meet the expectations set for completing one or more thoughtful responses (see journal strategy examples that follow) during reading or homework time.
- Expectations for length of entries should be set high but will vary based upon abilities of students.
- Teachers carefully craft prompts to align with learning goals, respond in personally meaningful ways, and/or design prompts that assist in organizing students' thinking.
- In the beginning, the teacher models the journaling strategy by using his or her own response journal. S/he thinks aloud in front of the class during the composing process.
- Interrupt discussion with journal writing to help the discussion change direction, get back to a main point, or encourage greater participation.
- Use writing to identify a unifying theme and support it with references from the text.
- Allow flexibility. Teach the various purposes of journaling that allow choice in how to respond.
- Select the journaling strategy that matches the instructional goal.
- Use journals for closure. Allow five minutes at the end of class to write observations or summaries. During this time the teacher also writes reflections. The teacher can have volunteers read responses aloud.

Below are specific options for students to choose from in flexible settings where students are producing "Student-Generated" versus "Directed" entries:

Student Generated Journal Responses

1. Take time to write in response to the text. Write about intriguing characters, issues or problems. Take at least five minutes to write after finishing an assignment or when putting the book down for a break. Write about what "strikes you."
2. Make connections with experience. *What does this make you think of? Does it remind you of other reading experiences? Other characters? Real individuals? School-related subjects? Interactions from your life?*

3. Connect with other texts, concepts, and events. Discuss similarities between this text (concepts, events) and other texts (concepts, events). Discuss related issues.
4. Ask questions about the text: What is perplexing about a particular passage? Try these sentence beginnings:
 - *I'm visualizing...*
 - *I wonder...*
 - *I'm having trouble understanding how...*
 - *It perplexes me that...*
 - *I was surprised when...*
 - *I'm confused because...*
 - *A summary of what I have learned...*
5. Agree with the author. Write down his/her supporting ideas.
6. Argue with the writer. On what points, or about what issues, do you disagree? Use your journal as a place to dialogue with the writer or with the text.
7. Write down striking words, images, phrases, or details. Speculate about them:
 - Why did the author choose them?
 - What do they add to the story?
 - Why did you notice them?
 - Were they effective or ineffective? Why?
8. Divide your notebook page in half and copy words from the text in the left column; write your responses on the right. On a first reading put checks in the margin where passages are intriguing; on the second reading, choose the most interesting ideas to write about.
9. Describe the author's point of view.
 - How does the author's attitude shape the way the writer presents the material?
 - How does the author's attitude affect the way that the reader responds to the message?

Example 1: Dialectical Journal

The dialectical journal is used when reading narrative text. It is a specific type of double-entry note taking in which students respond to the text by quoting from the text (column on left) and then "dialoguing" with this quote in the right-hand column. In the dialectical journal students might query the author or text by using a series of focus questions. The strategy requires rereading to determine what is surprising, intriguing, unclear, or interesting. It inspires critical reading, reflection, and questioning and enhances student engagement with text. Responses should be used as points in substantive discussions about the meanings of a selection. The written and verbal responses assist students in grappling with ideas to construct meaning.

| Quote Or Query | Page | Why This Is Interesting Or Important |
|--|----------------------|--|
| <ul style="list-style-type: none"> • Interesting quotes • Confusing quotes • Contradictory quotes • Intriguing ideas or language • Questions about meaning (What does the author mean? What is the message? What is s/he telling us...?) • Follow-up questions (Is this explained clearly? How could the author have said this more clearly? What SHOULD the author have said?) • Questions about the psychology of characters or authors • What is the gist of the article? • What's going to happen next? • What does this ___ look like? • What has taken place to this point? | Page____ Page____ | <ul style="list-style-type: none"> • Interpretation of message • Clarifications about understandings of ideas, events, or messages... • Appreciation for how the author crafted the text... • Amazement or further questioning into meaning... • Statements about the impact this had on the reader • Logical reasoning or justification • Applications • Responses that provide more clarity than words within the text • Responses that question the intentions of main characters • A statement of main idea • A summary of events with a prediction for upcoming events or conclusion |

Modified from: <http://www.sdcoe.k12.ca.us/score/actbank/tdia.htm>

Example 2: Double-Entry Journal

- **Double-entry** features allow students to record personalized responses to text as they read. In the left side of the page, the student copies or summarizes the text s/he has found to “be moving” or which connects to a previous entry or situation. On the right, the student reacts and interacts with his or her own comments, questions, connections, analyses, etc. Entries are made at natural pauses in the reading so that reading flow is not interrupted.

| Phrase Or Sentence (I like, of interest, I need to understand) | My Response (My Thoughts) About These Words... |
|---|--|
| <p>Responses will vary...</p> | <ul style="list-style-type: none"> • Student responds with thoughts about the topic, phrase or sentence (I noticed that...I realized that...). • Student responds with connections to self (This was like the time that I...). • Student responds with connections to world (e.g., Gandhi did the same thing!). • Student responds with connections to other texts or authors... (e.g., _____is another author who uses amazing setting descriptions similar to this). • Student responds about the adequacy or beauty of language or imagery from the text. • Other questions |

Adapted from www.sdcoe.k12.ca.us/SCORE/actbank/tdentry.htm

- **Learning Logs** are one specific type of Double-Entry Journal that can be used to take notes in any subject area. Students use a spiral notebook, three-ring notebook or other convenient booklet specified for impromptu writing assignments to assist in their learning of content information. The left-hand column is used for recording in writing specific notes from the text. These notes take the form of verbatim text, research notes, lecture notes, vocabulary, or questions. On the right, students use higher order thinking to analyze, interpret, summarize, paraphrase, or respond. Students pause to write when cued — whenever the teacher thinks that writing will be beneficial, at the beginning of class to access their prior knowledge on the topic to be studied, or to generate previously learned ideas related to the objectives of the lesson. Entries made during the lesson reinforce ideas or organize thinking. End-of-class writing often helps students consolidate or evaluate their learning (students express concerns, raise issues and problems that need to be clarified or further explored).

The teacher monitors students writing by walking the aisles conducting “spot checks.” These informal walks allow for an assessment of what needs to be reviewed and what needs more instructional emphasis on that day or in upcoming lessons. Effective routines such as beginning the day or class period with a learning log prompt or using timed writings with specified limits push students’ writing development. The teacher should choose 2-3 exemplary entries to project as models for the class because they used the emphasized content vocabulary, or showed praiseworthy evidence of understanding.

Learning logs can require students to paraphrase, summarize, and apply knowledge. The learning log also can provide a jumping-off point for projects and other writing assignments to demonstrate newly learned knowledge in essays, reports and PowerPoint presentations.

Consider the following instructions when learning logs are used before learning a lesson:

- Summarize the previous day’s learning (a chapter, seminar, lecture, or discussion).
- Identify what is known about today’s topic. Predict what will be taught and learned today based on what you know.
- Write questions that you would like to have answered about today’s topic. Explain why.
- Explain why your homework task was difficult or easy.
- Describe uses for information learned yesterday within real-life settings.

Consider the following ideas to document learning as it takes place:

- Have students pause at logical points to write a paraphrase of the concepts being presented.
- Check comprehension. Have students write one thing that is puzzling about the discussion/reading.

Consider using the following instructions after the lesson to consolidate thinking, reflect, apply and review learning:

- Ask students to compare the concept with a previous concept learned.
- Ask students to summarize the lesson using the key vocabulary.
- Ask students to provide an explanation of the most difficult part of the lesson.

Incorporate creativity by suggesting creative writing-to-learn prompts:

- Identify a difficult term. Write as much as you can about it. Write about what you know and what you don’t. Use inquiry or discussion to clarify understanding.
- Write everything you can about an interesting character. Compare notes with a partner.
- Write about personal connections between new learning and past experiences or feelings.
- Write a letter to someone about the ideas being presented.
- Compose essay questions about the materials being read. Then answer them.

- Free-write about what you expect from the chapter, guessing from the title and previous reading.
- Write about an idea for a couple of minutes. Then pick a word or point of importance from it and repeat the process.
- Select an idea hard to accept. Pretend to be someone who believes it and write from that perspective.
- Using an idea being learned, pretend to be someone who doubts it. Write the arguments against it.
- Write down all of the oppositions and contradictions found in the reading material.
- Write down all of the things that do not make sense.
- Discuss the pros and cons of each argument.
- Write a key word in the middle of the page (see “clustering” for a visual). Build on it by adding associated words and arrows from one word to another to map the relationships.

| Note-Taking | Note-Making |
|------------------------------|----------------------------|
| <i>(Notes from the text)</i> | <i>(Prompted response)</i> |

For more see: www.kent.k12.wa.us/curriculum/writing/elem_writing/Bib/learninglogs.htm

Example 3: Metacognitive/Reflective Journal

• Metacognitive Journal

Students analyze thinking by reflecting upon their literary process following a reading or other learning experience. The Metacognitive Journal provides space for recording reflections that may lead to their self-initiated improvements in reading or writing process, production of final drafts, peer reviewing, or oral presentations.

Adapted from:

www.sdcoe.k12.ca.us/SCORE/actbank/tmeta.htm

| What I Learned | How I Learned It | What Enabled Me To Gain the Most From This Experience | How To Improve the Process Or Project If I Had More Time |
|----------------|------------------|---|--|
| | | | |

• Reflective Generalizing Journal

In the Reflective Journal the students identify and record their thinking about what happened, how they feel about it, and what they learned. They reflect upon the events that took place in Column 1. They form and express an opinion about them in Column 2. In Column 3 the students “stand back” to objectively generalize about what one could learn from the reading, listening, watching or doing experience.

| What Happened... | How I Feel About It... | What I Learned... |
|------------------|------------------------|-------------------|
| | | |

Adapted from: www.sdcoe.k12.ca.us/SCORE/actbank/treflect.htm

Example 4: Synthesis Journal

Students divide their paper into three sections, recording “What I Did”, “What I Learned” and “How I Can Use It”. They log into each column their reflections on specific experiences (e.g., related to reading, writing, speaking, presenting, creating, etc.), then explicitly plan and record anticipated applications for their learning in the last column. The act of writing reinforces what was learned. The column headings serve as prompts for organizing thoughts as targeted. In the last column, learning is applied and transferred.

| <i>What I Did...</i> | <i>What I Learned...</i> | <i>How I Can Use It...</i> |
|----------------------|--------------------------|----------------------------|
| | | |

Adapted from: <http://www.sdcoe.k12.ca.us/SCORE/actbank/tsynth.htm>

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Main Idea

The Writing-to-Learn strategy for main idea and supporting details requires students to think analytically to detect the main idea being made in the text or texts, and record details about that main idea for later use in discussions, papers, speeches, etc.

What does it do?

This strategy prompts students to identify and weigh the importance of ideas in the text.

How to implement:

Students read the text. Incorporate paired or small group discussions. Begin by having individuals fill in the charts and then think-pair-share to compare and contrast answers. **Think-Pair-Share** is a cooperative discussion strategy developed by Frank Lyman and his Maryland colleagues:

Think. The teacher provokes students' thinking with a question, prompt or observation. The students should take a few moments to THINK about the question.

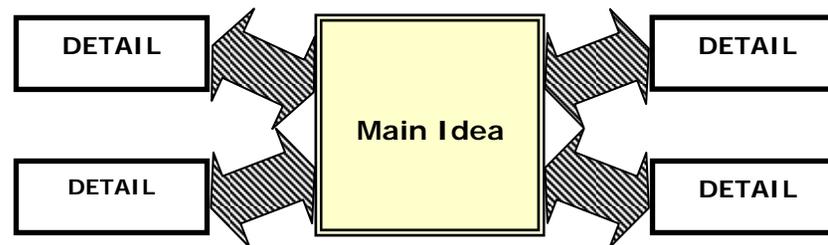
Pair. Using designated partners, nearby neighbors, or a desk mate, students pair to talk about the answer each came up with. They compare their notes and identify the answers they think are best, most convincing, or most unique.

Share. After students talk in pairs for a few moments, the teacher calls for pairs to share their thinking with the rest of the class by going around in round-robin fashion, calling on each pair; or can take answers as they are called out (or as hands are raised). Often, the teacher records these responses on the board or on the overhead. Students learn by talking about the content. Students follow a prescribed process that limits off-task thinking and off-task behavior, and accountability is built in because each reports to a partner, and then partners report to the class.

Revise charts to reflect new thinking gained through the discussion.

Example 1: Main Idea and Supporting Details Graphic

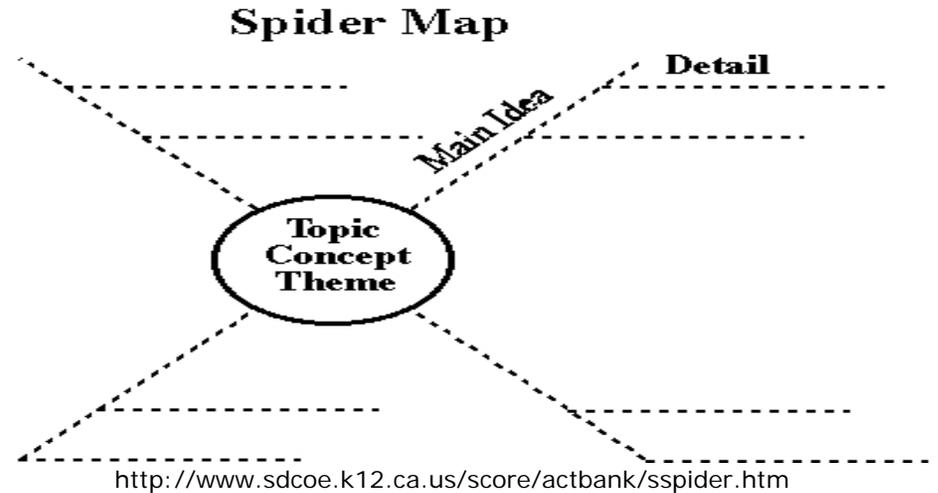
This graphic shows the two-way interaction between main idea and details. Teachers model how to analyze the text, thinking aloud and recording each main idea from the text. Details supporting the main idea are recorded in the connecting boxes.



Read more about finding main idea at <http://vclass.mtsac.edu/amla-51/Main%20Idea/Mainidea.htm>

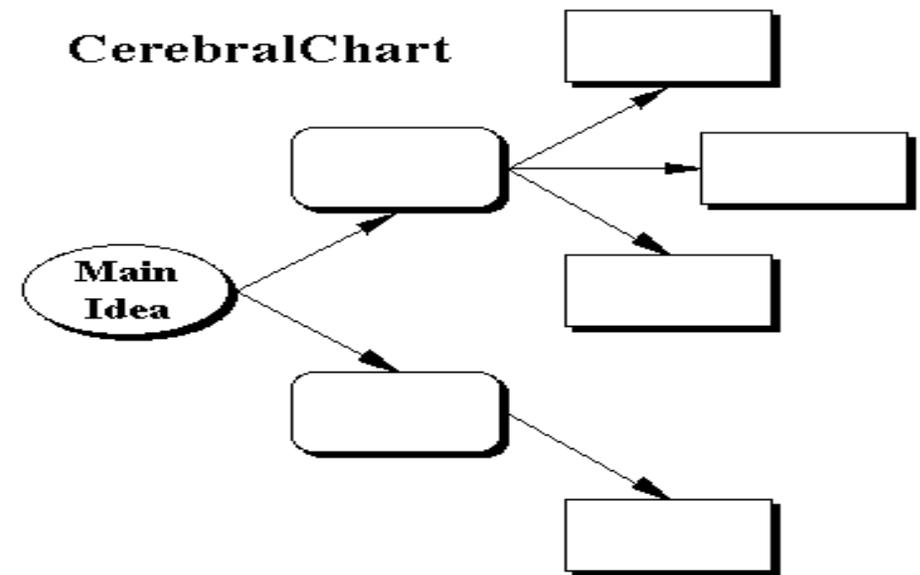
Example 2: Spider Map

Students discuss and record main ideas and details that lead to the central topic, concept or theme from viewing, listening, or reading. For example, when reading or creating expository texts, the topic, concept, or theme usually comes from the introductory paragraph. These are recorded in the web on the lines extending from the central topic. Main ideas are often found in topic sentences, and details often support the key concept in the paragraph supporting the thesis statement. As the student draws this graphic, the details are written on lines that radiate out (horizontally). The graphic can be drawn in logs and used to plan (as a prewriting activity) or for taking notes to help understand a passage.



Example 3: Cerebral Chart

Students analyze an informational text piece and record the main idea. Then they work backwards to find the supportive details and sub-details that serve as their evidence or justification.



From <http://www.learningbydesign.ucalgary.ca/content/public/alive/Introduction.pdf>; jsessionid=FBC06EF32F5D2E61134B82257FBA76D4

Writing-To-Learn: English Language Arts

What is it?

A [writing-to-learn strategy](#) is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Marginal Notes

Marginal Notes are written notes in response to narrative or informational text that are jotted in the margins of a text. Marginal Notes represent the interaction between the text and the reader.

What does it do?

This strategy activates background knowledge to aid and monitor comprehension of important aspects of the text. It provides an opportunity for note-taking that forces the reader to think and be constantly alert to the essentials. The activity pushes thinking and serves as a metacognitive tool for monitoring engagement with the text. Engagement might take the form of fictional commentary; non-fiction connections; discussion notes; reference notes; glossary notes; personal notes; or ask questions of the author in relationship to the purpose and meanings of text, his or her thought processes, feelings, and reactions about specific aspects of the communication, text passage, intent, craft, biases, credibility, or opinions. What is annotated in the text can be guided by a specific list or left up to the student's discretion.

How to implement?

Teachers model their own thinking processes when reading. They think aloud as they model thinking and recording of their own responses to the text. They might also begin the annotation with the entire class to get them started.

Students read and respond to the text by making marginal notes as they read. When texts are school owned (can't be written in), students use sticky notes on which to write their marginal annotations. The sticky notes can be transferred to learning logs or journals following the activity.

Teachers may want to copy selections (appropriate when used for educational purposes) when they want students to directly record interactions between the text and reader on the text itself. Teachers can also enlarge the text and have students circulate to leave notes in the margins through a gallery walk. They post these texts for a second walk in which students read and reflect on their peers' interactions with the text that were posted. Students designate importance through a system of markings (these can be creatively designed to fit the intention), such as:

Respond by writing the main thought or importance of a text section as a question beside the paragraphs being read, or annolighting (adapted from www.greece.k12.ny.us) which combines effective highlighting with marginal annotations explaining the highlighted words and phrases. Students capture main ideas, key concepts, and details of a reading; target, reduce and synthesize the needed information from a text; cut down on study and review time; and strengthen reading comprehension or recognition of literary features. A suggested procedure follows:

- Choose a focus for highlighting. What is the purpose or intended goal of this particular reading? (e.g., Main ideas? Supportive details for an interpretive claim? Definitions and examples of key vocabulary? Culled examples of craft?, etc.) After determining the focus, highlight only the targeted information.

Determining Importance

- I (one line for "most important")
- II (two lines for "very important")
- III (three lines for "must remember") *etc.*

- Do not highlight on the first reading of a text. Divide a page into manageable chunks and read a section once. Then skim the section again and highlight on the second reading. Highlighting on the first reading may not provide a clear sense of the key ideas/concepts or important/relevant details.
- *Eliminate every single unnecessary word* in a sentence. This "telegraphic highlighting" should still allow making sense of a sentence or section when it's reread.
- Use multiple colors in the highlighting process, e.g., one color for main ideas and another for supportive detail to be used in review or in collecting information for a paper.

After students complete their own annotations, they move into groups and keep passing the annotated copy to the person on the right in the small group (3-4 times). Students write to expand/extend the original reader's ideas to produce a collaborative annotation honoring multiple views. Papers are passed until the original reader's paper is returned.

| Highlighted Text | <i>Reader Annotations</i> |
|--|---|
| <p><i>Towards the end of the sixteenth century, a new tragic pattern began to emerge, very much richer and deeper than the old one, sounding intimately the depths of the human mind and spirit, the moral possibilities of human behavior, and displaying the extent to which men's destinies are interrelated one with another.</i></p> <p>According to this scheme, an ideal tragedy would concern the career of a hero, a man great and admirable in both his powers and opportunities. He should be a person high enough placed in society that his actions affect the well being of many people. The plot should show him engaged in important or urgent affairs and should involve his immediate community in a threat to its security that will be removed only at the end of the action through his death. The hero's action will involve him in choices of some importance which, however virtuous or vicious in themselves, begin the spinning of a web of circumstances unforeseen by the hero which cannot then be halted and which brings about his downfall. This hostile destiny may be the result of mere circumstance or ill luck, of the activities of the hero's enemies, of some flaw or failing in his own character, of the operation of some supernatural agency that works against him. When it is too late to escape from the web, the hero-victim comes to realize everything that has happened to him, and in the despair or agony of that realization, is finally destroyed.</p> <p style="text-align: center;">Adapted from http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20strategies/annolighting%20a%20text.htm</p> | <p><u>The hero/protagonist:</u></p> <ul style="list-style-type: none"> • Admirable • High society • Actions affect many • Makes choices that involve him/her in a web of circumstances <p><u>Caused by:</u></p> <ul style="list-style-type: none"> • Mere circumstance • Ill luck • Enemies • Character flaw • Supernatural agency <p><u>Results:</u></p> <ul style="list-style-type: none"> • Realizes too late • Creates despair • Destruction or death |

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Predict-O-Gram Writing

Predict-O-Gram Writing is a strategy that provides an opportunity for students to predict what they will be reading by pre-categorizing vocabulary words into their anticipated roles within a story. The strategy can be extended to include additional word sorts (Gillett and Temple, 1983; Allen, 2007; and Daniels, 2004).

What does it do?

- The Predict-O-Gram asks students to make informed guesses about how certain words will be used in the text prior to reading. The graphic organizer is useful because it alerts students to vocabulary they will encounter as they read.
- Used as a post-reading strategy, the confirming/correcting of original predictions helps students become more aware of their prediction abilities. They begin to take note of the meanings and possible roles of words they encounter. The process inspires curiosity about their predictions and heightens engagement with the reading.

How to implement:

The teacher models with the large group how to pre-categorize the words and fill in the graphic. Together, before reading, the class or small group picks the category into which key pre-selected words *might* be used. Students work independently after learning the procedure.

- In narrative, use text elements as headings: setting, characters, action, problem, and resolution.
- In informational (expository) reading, the teacher in solo or with the help/input of students generates categories pertinent to the text being read.
- Use as a post-reading strategy. Students confirm or correct predictions following the reading through writing.

Example:

Key Words from *The Lady or the Tiger*:
king, prisoner, princess, tiger, door, arena,
signal, jealous, semi-barbaric

| Setting | Characters | Action | Problem | Resolution |
|--------------|----------------------|---------------|-----------------|------------|
| <i>arena</i> | <i>semi-barbaric</i> | <i>signal</i> | <i>jealous</i> | |
| | <i>king</i> | | <i>prisoner</i> | |
| | <i>princess</i> | | | |
| | <i>tiger</i> | | | |

For more please see: http://www.reading-activities.com/predict_o_gram

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Previewing or Planning Prediction

Recording information from previewing texts helps students determine the purposes behind the texts. It also helps students predict and anticipate what the contents of the text will center on so that they are better able to connect their schema with that content. Previewing aids students in comprehension of the material. Conversely, students can plan their writing to ensure the audience will be given enough information to enable a prediction from their composition.

What does it do?

This strategy provides a means of hypothesizing and predicting as well as pulling apart purposes behind a text. It also allows the student to focus attention and set expectations for his/her comprehension. The strategy enables making predictions about “where the text is going.”

How to implement:

As students analyze text they pull out and record information leading to their understanding of the text’s purpose. Students record the information to capture their thinking. They use the recorded information to discuss and critique the accuracy and importance of information used to support a stance about the author’s purpose.

Example 1: Previewing the Text

•Skimming and Scanning

Previewing text is critical to understanding it. Skimming and Scanning enables students to practice the skill of scanning text for impressions, questions, and facts prior to reading.

| <i>Impressions & Questions</i> | <i>Quick Facts</i> |
|------------------------------------|--------------------|
| | |

For more see: www.aacc.edu/tutoring/file/skimming.pdf

- Teachers model the strategy with students.
- Students work in pairs to skim and scan the assigned reading.
- They preview the text and hypothesize what they believe the text will be about.
- Using their organizer, students record quick factual information they learned by skimming and scanning, then record questions and impressions they had in relationship to the these facts.
- Then students evaluate and discuss the resource in terms of its potential for providing information sought (an important research skill).
- Students evaluate whether the author fulfilled his/her purpose adequately.

• SQ3R

The SQ3R Method, outlined below, uses the acronym to prompt students to survey, question, read, recite and review. They write responses in the right column.

| Book/ Chapter Title: | Details Or Instructions: | Previewing Notes For This Text: |
|--|---|---------------------------------------|
| Before reading, Survey the chapter: | <ul style="list-style-type: none"> • The title, headings, and subheadings • Captions under pictures, charts, graphs or maps • Review questions or teacher-made study guides. • Introductory and concluding paragraphs • Summary (usually at the end, but could be an abstract) | |
| Question while you are surveying: | <ul style="list-style-type: none"> • Turn the title, headings, and/or subheadings into questions. • Read questions at the end of the chapters or after each subheading. • Ask yourself, "What did the teacher say about this chapter or subject when it was introduced?" • Ask what you already know about this subject. <p><i>Note: The questions/ answers variation is called SQW3R.</i></p> | |
| When you begin to Read: | <ul style="list-style-type: none"> • Look for answers to the questions raised. • Answer questions at the beginning or end of chapters or study guides. • Reread captions under pictures, graphs, etc. • Note underlined, italicized, bold printed words/phrases. • Study graphic aids. • Reduce reading speed for difficult passages. • Stop and reread parts that are not clear. • Read only a section at a time, then recite or summarize after each section. | |
| Recite after reading a section: | <ul style="list-style-type: none"> • Orally ask yourself questions about what you have just read, or paraphrase. • Take notes from the text in your own words. • Underline or highlight important points. • Use the method of recitation which is most comfortable or engage in quadruple strength learning: seeing, saying, hearing, and writing. | |

Adapted from: Robinson, Francis Pleasant, (1961, 1970) *Effective study* (4th ed.), Harper & Row, New York, NY.

Example 2: Inform – Entertain - Persuade

Use the graphic to cite/record evidence from the text to discover the author’s purpose. Ask students to discuss and weigh the information collected to draw conclusions.

| Inform | Entertain | Persuade |
|--|-----------|----------|
| | | |
| <i>My decision about author’s purpose:</i> | | |

Learn more at: www.reallygoodstuff.com/pdfs/154906.pdf

Example 3: Checking Out the Framework

This strategy is designed to provide a strategic framework for previewing the text. This helps the student focus on the organization and structures of the text. Teachers choose items from the list for their grade level, their focus, or the chosen text and customize the template’s left column entitled “Items to Check Out”. In the right hand column students record information based upon previewing the text and/or provide a reaction to it, as illustrated below:

| Items to Check Out For <i>Golding’s Lord of the Flies</i> | Information and/Or Reaction |
|--|---|
| Title: Any predictions, questions, clues, or connections? | <i>What a weird title! Who would ever want to be their lord? Since this is English class, it has probably got some symbolism thing going . . .</i> |
| Author: Familiar with? Still living? Interesting facts? | <i>I have never heard of this guy before.</i> |
| Art work on cover: Any clues or guesses? Possible symbolism? Predictions? | <i>The art work is pretty cool; the young guy’s eyes look intense, like he’s angry or something. I can’t figure out why he has ferns and green vegetation all over his head. The bunch of flies in the bottom right corner is obviously connected to the title, but I can’t tell what they are sitting on; is it flesh? Maybe it takes place in a jungle?</i> |
| Blurb on the back: Interesting facts? Descriptive words that catch your attention? Any predictions? | <i>Written in 1954, Golding’s first novel, words that hooked me: tragic, provocative, desperate, frightening, nightmare, terror; “the parable of our times,” might have to do with something in the 1940s or 1950s, maybe WWII?</i> |

See: www.greece.k12.ny.us/instruction/ela/6-12/reading/reading%20strategies/checking%20out%20the%20framework.htm

Left-Hand Column Choices For “Checking Out the Framework”

| | |
|---|---|
| <ol style="list-style-type: none"> 1. The title and/or subtitle – Any predictions, questions, clues, or connections? 2. The author – Are you familiar with him or her? Is the writer still living? Is there a short biography somewhere in the book? Any interesting facts about the person? 3. The art work or graphics on the cover/inside of the book – What’s the message? Artist’s intent? Any possible symbolism? 4. Read the “blurbs” on the back of the book - Anything of interest? Are any pieces of the plot revealed? Are there any clues as to who the best audience of the book might be? Are there any descriptive words that catch your attention? Can you make predictions? 5. Read the clips of reviews inside the book on the opening pages, or on the back or the book jacket - Who are the reviewers and what do they have to say? 6. Who published the book and when? How many reprints have there been? Does this information reveal any clues as to bias, popularity, intent, historical context, etc.? | <ol style="list-style-type: none"> 7. Check out the Table of Contents - How is the book set up? Sections? Chapters? How many of each? Do they have titles that catch your attention? Do their titles give you clues to the text? How many pages does the book have? 8. Are there quotes that the writer chose to put in the front of the book, before or after the Table of Contents that may clue you in to the writer’s intent? 9. Is the book dedicated to anyone, and if so, what might be the significance? 10. Is there a preface, introduction or prologue? What do they reveal about the book? 11. Read the first paragraph or page to get a “taste” of the book; then skip ahead 5, 10 or 20 pages and read a few different sections to get a flavor of the writer’s style. From this overview of the book, predict the point of view the writer has chosen. 12. Based on all of the above, make a preliminary reaction or evaluation. |
|---|---|

Adapted from <http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20Strategies/checking%20out%20the%20framework.htm>

Example 4: SOAPS Strategy

“SOAPS” is an acronym used for analyzing or planning the purposes and components of an informational text piece. The teacher should not expect or require a “right” answer. The answers students give for the **Audience** and **Purpose** provide particularly rich teaching moments because students quickly learn that writers write for a variety of audiences and purposes. Students fill in a graphic organizer to analyze informational or narrative text:

| | | | | |
|------------------------|-------------------------|-------------------------|------------------------|------------------------|
| <u>S</u>ubject: | <u>O</u>ccasion: | <u>A</u>udience: | <u>P</u>urpose: | <u>S</u>peaker: |
| | | | | |

Adapted from <http://www.middleweb.com/mw/workshop>

- Subjects** - the general topic, content, ideas contained in the text. What is the author talking about?
- Occasion** - the time and place of the piece, the situation that provoked the writer to write. Record facts or explain inferences.
- Audience** - the group of readers to whom the piece is directed. Is the audience for the piece directly stated or implied? If implied, what were your clues?
- Purpose** - the reason behind the text. Why was the piece written? Is the purpose explicit or hidden?
- Speaker** - the voice behind the text. What is known about the individual from reading the text? This offers an opportunity for students to discover for themselves the similarities and differences between and across informational texts.

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Quick Write – Free Write

Quick or Free Writing is a strategy asking that the student quickly write down everything s/he can think of. It engages a discovery process which allows the writer to become consciously aware of what s/he knows.

What does it do?

- Provides a way to discover connections that hadn't earlier been a part of consciousness.
- Serves to inform the teacher about students' levels of prior knowledge.
- Helps students self-assess their own pool of information, as well as monitor their own understanding.

How to implement:

Use with narrative or informational texts being studied. Quick writes can be used *during* a lesson for the purpose of checking comprehension, or *after* a lesson to synthesize or generalize learning.

Example 1: Quick Write To Assess Prior Knowledge

- Begin by asking students to respond individually in writing to a question that relates to material that has already been explored or to a new curriculum topic to be taught.
- After the students have written down their answers to the questions posed, ask them to share their ideas. These are charted, written on the blackboard, or logged on a transparency for overhead projection.
- The teacher can determine the prior knowledge and level of understanding of material by examining the depth of knowledge generated. Because awareness is increased, students begin to self-assess their own pool of information, and self-monitor the learning process.

Example 2: Free Write To Assess Prior Knowledge

Free-writing is used with the goal of retrieving as much prior knowledge as possible. Writers are encouraged to force words onto the page by responding to the prompt to write everything they can think of without stopping. Students are directed to follow their ideas wherever they might lead. Explain that they should write whatever thoughts enter their head from the moment that the teacher says "go" to the moment s/he says "stop" even if it means writing and rewriting *I don't know what to write. I don't know what to write.*

Focusing on the topic, writers write remembering three things *not* to do: don't stop, don't censor, and don't go back. Writers should not cut their thoughts just because the response initially seems inappropriate or irrelevant. They are encouraged not to edit, not to worry about spelling, not to worry about mistakes, and not try to "fix" their writing. They continue without pause or corrections from the time the pencil hits the paper. Students eventually begin to focus and the writing flows. Although the exercise is traditionally for the writer's eyes only, some teachers modify the approach by giving students the opportunity to volunteer to read and/or discuss their pieces.

Free-writing has many applications: 1) as a prelude to discussion; 2) as a postlude to discussion; 3) to introduce a reading topic; 4) as a beginning of class activity; 5) as the capstone class activity; 6) as a prewriting activity; and 7) to summarize a learning activity, for example, following a read aloud, presentation, viewing experience such as U-Tube, Podcast, documentary, fantasy film, or during silent reading.

See more in National Writing Project and Carl Nagin (2006). *Because writing matters. San Francisco, CA: Jossey-Bass.*

Writing-To-Learn: English Language Arts

What is it?

A **writing-to-learn** strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Time-Sequence

Students record and track time, sequence, and/or the order of procedures. The specific strategy needs to be chosen to match characteristics of the text and students (differentiation).

What does it do?

- Offers students a visual for organizing time.
- Provides word prompts needed to understand a sequence of events.
- Offers opportunities to comprehend time-related textual relationships within a section or a whole text.
- Enables students to infer sequences in narrative writing.

How to implement:

Analyze a text, or plan to write a text incorporating time-order aspects. For example, essays often use time-order words to introduce sequence of ideas in introductions to paragraphs. Time order is also used to provide readers with clues about when and in what sequence events took place within a storyline or procedural piece.

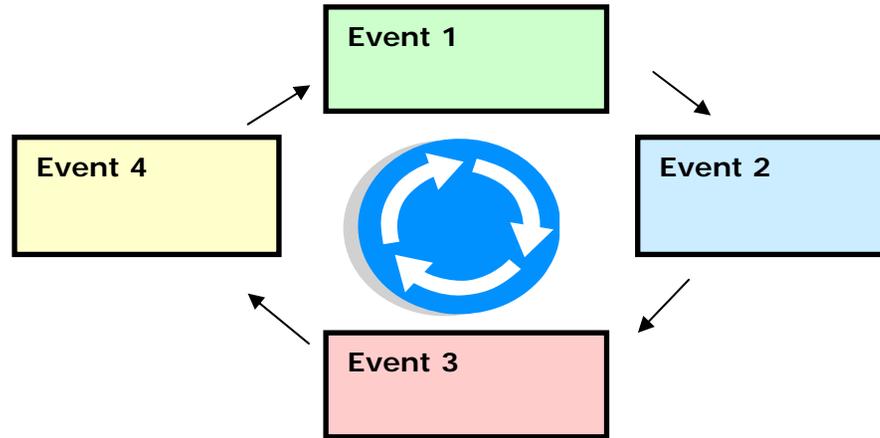
Example 1: Cycle Note-Taking

This graphic organizer provides a step-by-step note-taking process for recording the steps in a cycle. It can be referred to in support for understanding procedures and writing explanations. It helps students see patterns of sequence, cyclic procedures, or the recurrence of events in a narrative.

1. Think about all steps in the process (e.g., a procedural text, cycles within a plot).
2. Write down the first step in the first box.
3. Write down the next steps in their own boxes.
4. In some instances, the cycle repeats itself when it reaches the top box.
5. More boxes can be added to represent any number of steps, as needed.

When writing from the graphic, use signal words that correspond to time-sequence relationships to clarify the sequence of when events happened. Numbers may be used, but only for the purpose of showing time order or steps in a process, not for the purpose of merely listing at random. Some examples of signal words showing sequence are listed in the table below:

| | | | |
|--|---|---|---|
| first second third next most important last eventually | above adjacent after before below down then | finally furthermore later stages steps when while | subsequently following this step as now meanwhile during |
|--|---|---|---|



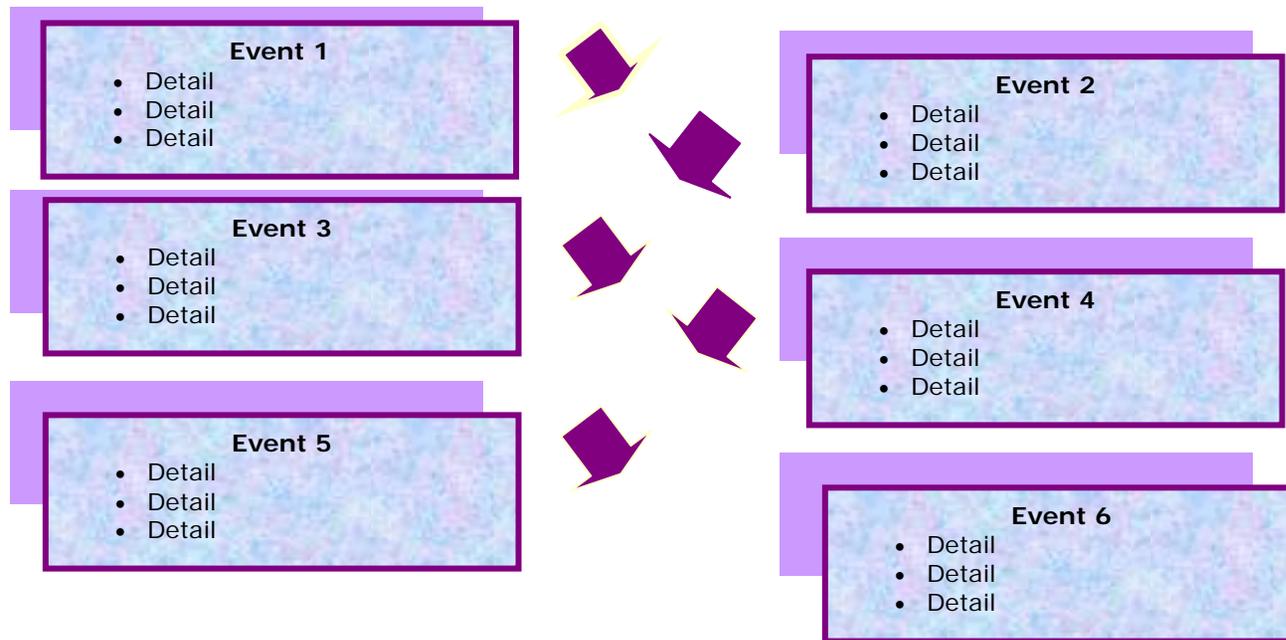
http://www.google.com/imgres?imgurl=http://www.sdcoe.k12.ca.us/score/actbank/cycle.gif&imgrefurl=http://www.sdcoe.k12.ca.us/score/actbank/tcycle.htm&h=321&w=333&sz=3&tbid=86ERwnesGM4J::&tbnh=115&tbnw=119&prev=/images%3Fq%3Dcycle&sa=X&oi=image_result&resnum=1&ct=image&cd=1

Example 2: Linear Planning

• Storyboard Chain Of Events

Students write out each event and the details describing and supporting the importance of the event. This helps students home in on, understand, and elaborate on a sequence of events. See more at:

<http://www.google.com/imgres?imgurl=http://www.sdcoe.k12.ca.us/score/actbank/cycle.gif>



• **Timeline**

Students organize thoughts by time, labeling a significant date, clock hour, minute, etc., below each point on the timeline. Above each point, the student labels a corresponding important event. This organizer can also be used to plan events within one's autobiographical writings, such as in the details of a memoir.



Modified from www2.scholastic.com/browse/article.jsp?id=2996

• **Strip Stories**

After students participate in an activity (inquiry, reading, research online, watching a DVD or play), they



are given a finite number of boxes to sequence and retell the important elements of the activity. Each box should include a graphic representation and a thought or speech bubble. Strip stories engage students in sequencing, using cause and effect reasoning, synthesizing, and identifying main or big ideas. Using a limited amount of boxes forces students to choose only the most important elements of the experience. The boxes provide a linear organizational tool. The age and ability of the students will affect how the strip story is completed. One box could be completed after each segment is read or experienced, or the strip story could be constructed all at once as a way of checking for understanding at the end of the experience. After the students' strip stories are completed they should be used as the basis for small group discussion. After the discussion is concluded each student should write a paragraph about the main idea.

See more at: eric.ed.gov/ERICWebPortal/recordDetail?accno=ED171109

• **Flow Chart Note-Taking**

This organizer provides step-by-step planning in support for any procedural writing activity.

- Think about all of the steps in the process.
- Write down the first step in the first box.
- Write down the next steps in their own boxes.
- More boxes can be added if needed if additional steps are presented within the text.
- The organizer can also be used as a pre-writing tool.

| |
|----------------|
| Topic: |
| First: |
| Second: |
| Third: |
| Next: |
| Last: |

For more see: www.courseworks.unimelb.edu.au/gettingorganised/notetaking.php

Writing-To-Learn: English Language Arts

What is it?

A [writing-to-learn strategy](#) is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Understanding Story

Writing-to-Learn strategies for understanding story use framing questions to categorize and reflect on students' thinking as they identify or interpret narrative plot elements. These serve as prompts for demonstrations of understanding such as discussions or retellings.

What does it do?

This strategy provides a series of answers to questions to prompt close reading and the recording of notes which guide students through an understanding of the text. Students record evidence or information found in the text to answer questions or respond in relationship to elements found in narrative texts.

How to implement:

Students use story pattern topics/questions as prompts for recording their understandings. Questions or response spaces prompt investigation and close analysis of the text that can be used for the basis of discussion, written retellings, or oral retellings.

Example 1: Writing From the Narrative Frame

Students answer prompts in the table after reading the text. The table organizes understandings as the student progresses through the reading. After completing the text summarization, the summary is self-evaluated by the student using the criteria that appear at the bottom of the chart. Students can reread and correct, enabling them to excel at this task. It can be used with pairs or small groups of students.

| Narrative Or Story Pattern (with elements): | The Narrative Frame (questions to prompt response): |
|---|---|
| 1. Characters: the characteristics of the main characters in the story. | 1. Who are the main characters? What distinguishes them from other characters? |
| 2. Setting: the time, place, and context in which the story took place. | 2. When and where did the story take place? What were the circumstances? |
| 3. Initiating event: the impetus that starts the action rolling in the story. | 3. What prompted the action? |
| 4. Internal response: how the main characters react emotionally to the initiating event. | 4. How did characters express their feelings? |
| 5. Goal: what the main characters decide to do as a reaction to the initiating event (sometimes this is the goal they set). | 5. What did the main characters decide to do? Did they set a goal? What was it? |
| 6. Consequence: how the main characters try to accomplish the goal. | 6. How did the main characters try to accomplish their goals? |
| 7. Resolution: how the goal turns out. | 7. What were the consequences? |
| Rubric For Summarizing: | |
| 4—The student identifies the main pattern running through the information along with minor patterns. | |
| 3—The student identifies the main pattern running through the information. | |
| 2—The student addresses some of the features of the main pattern running through the information, but excludes some critical aspects. | |
| 1—The student does not address the main pattern running through the information. | |
| 0—Not enough information to make a judgment. | |

Adapted from: Marzano, R., Pickering, D., & Pollock, J. (2001). Classroom Instruction that works: Research-based strategies for increasing student achievement. Alexandria, VA: ASCD.

Example 2: Narrative Organizer

Students record information in the chart gleaned from reading a narrative text. They use connecting words that have been provided from the top right-hand box to bring coherence to their written retellings of the story based upon information brainstormed for the other sections of the organizer and can also use their notes (and transitions provided in the top right-hand box) to prompt a comprehensive oral retelling.

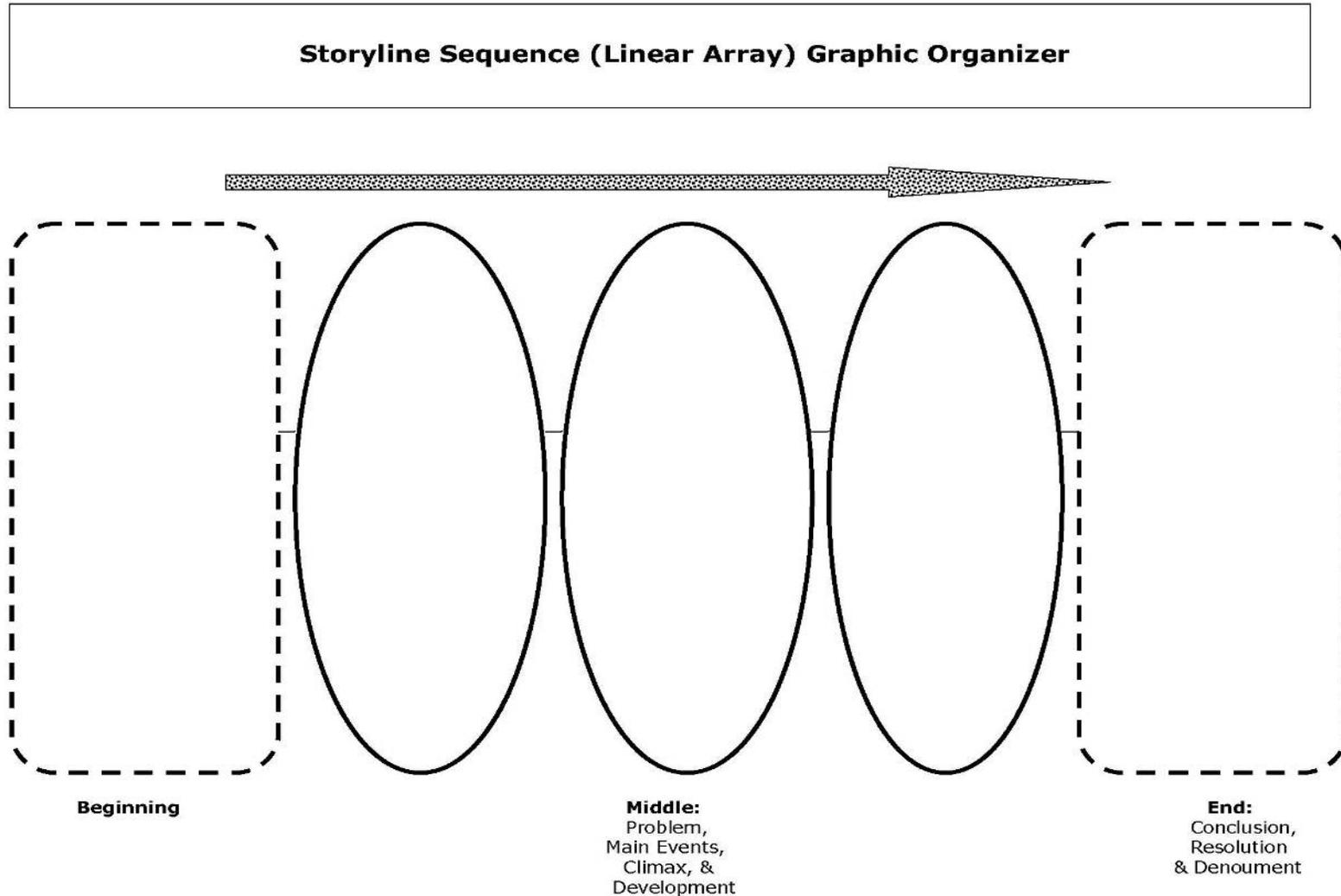
From: http://www.michigan.gov/documents/mde/UnderstandingbyDesign_219619_7.pdf

Narrative Story Elements Graphic Organizer

| | | |
|--|--------------------------------|---|
| <u>Main Characters</u> ↓ | <u>Setting</u> ↓ | <u>Transition Word Box</u> <i>First, Next, Then, Later, After that, Soon, Finally</i> |
| <u>Problem / Goal</u> ↓ | | |
| <u>Beginning</u> ↓ | | |
| <u>Middle</u> ↓ | | |
| <u>End</u> ↓ | | |
| <u>Lesson Learned / Theme</u> | | |

Example 3: Linear Array Story Organizer

This graphic can be used to track a linear chain in narrative text. Students read and enter information about the beginning, middle and end of the storyline. More ovals can be drawn into the middle for the development of complex plots and events.



Refer to: http://www.michigan.gov/documents/mde/UnderstandingbyDesign_219619_7.pdf

Writing-To-Learn: English Language Arts

What is it?

A writing-to-learn strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Visualizing, Recording and Reflecting On Mental Images

Good readers create pictures in their minds. They use their senses to connect to the characters, events, settings, and ideas. While reading students should note the places where images are clear and distinct.

What does it do?

Engages the reader and helps him/her synthesize and understand characters, events, storyline, theme, plot, ideas or information.

How to implement:

Have students “look up” or close their eyes to access the relevant pictures or movie reel in their minds. Ask students how the image created relates to the story and enhances understanding of the text. Or have students draw and label their images and compare/contrast and share out loud in think-pair-share.

Example 1: Visualization Through Questioning

- Describe the image you created in your head as you were reading.
- What could you draw to illustrate that idea?
- Describe what you could hear, taste, and smell as you read.
- Use the images generated to brainstorm adjectives, adverbs and phrases to make the journal response more creative and interesting.

Example 2: Mental Images Using the Senses

Use the senses to build strong mental pictures and extended metaphor.

Before Students Read: Reading starts before opening a text. When students share with a partner and then with the entire class, preparation can enlarge background knowledge and introduce vocabulary. Students’ responses let you know whether they have enough background information to proceed with the reading. If not, take some time to build students’ prior knowledge using picture books, photographs, and video clips that engage them in visualizing. The more students know about a topic, the better their recall and understanding. Moreover, increased comprehension enables students to use the facts and details in a text to analyze information and build new understandings. Prepare students to visualize using their senses. Pair-share about a topic (e.g., sunsets) for about three minutes. What did the sky look like? What did you hear? Smell? Any connections made or emotions felt? Examples elicited should be written on large chart paper, as in the following response to a poem:

1. *The sky changes color. I see bars of pinks and purples and grays.*
2. *I feel the soft wind and think of the ocean and the smell of salt.*
3. *I hear insects humming. I see bats.*
4. *I can taste evening—the dew, the dark that’s coming.*
5. *I remember watching the sun, like a red ball of fire, descend below the mountain me and my family climbed.*

Next, read the poem or colorful story excerpt aloud three times. Poems should be heard and enjoyed before students analyze them. When using a short selection from a text, it's helpful to read it twice and let students know that they need to listen carefully to observe the application of the strategy. Give students something to think about—something they will do after observing the modeling.

During Reading: Pause and think aloud to show how to use senses to visualize and build comprehension. Start the process *during* reading with a think-aloud. Robb (2007) provides an example:

***Teacher's Think-Aloud:**

The words "ships, toss, and seas" make me compare the sunset to the ocean. The word "toss" makes me feel a wind that moves purple strips across the sky. "Seas" connects me to the blueness of the sky and helps me feel and see how vast the sky and sea are. "Daffodil" helps me imagine the bits of yellow sun that still light up the sky. The name of the flower with a golden trumpet raises memories of the sounds of evening and the sound of the wind gently tossing ribbons of clouds.

The last two lines also use ocean words. "Fantastic sailors" creates a picture of purples and yellows in different shapes. "Mingle" helps me see the colors mixing as evening approaches. "Wharf" in the last line means a dock, and I hear the waves lapping, I taste the salty evening, I see darkness settling in just like a ship docks at a wharf. I think Dickinson [the poet] is using the sea to help me picture the sunset as she saw it. The sea images narrow the kinds of pictures and connections I can make.

Invite students to write-pair-share-write about the think-aloud to offer their observations:

- *I think you reading it a few times helped me see the sea words.*
- *I never thought that the sea and sunset had that much in common.*
- *It's like she [Dickinson] used one big comparison.*

Compliment students on their thinking and listening and introduce the phrase "extended metaphor." Explain Dickinson's use of the same comparison throughout, that this helps with visualization and use of our senses to see the sunset as the author saw it – by comparing it to the sea and using words associated with the sea.

After Reading: Students reflect to aid recall and enhance connection-making. Reflection can include discussion, writing, drawing, etc. It's time for students to apply their learning to other texts.

Divide students into groups. Give each group a poem with an extended metaphor, and invite them to explore and discover the comparison and use this along with their senses to visualize, build comprehension, and make connections. Each group uses a copy of the poem and an overhead transparency so that learning can be presented to the class. Prompt using independent journal writing to apply the visualization and comparison skills learned on new text selections offering these opportunities.

Laura Robb, Model Reading Strategies to Improve Comprehension for All Students
<http://ohiorc.org/adlit/inperspective/issue/2007-04/Article/feature.aspx>,

Writing-To-Learn: English Language Arts

What is it?

A [writing-to-learn](#) strategy is one that teachers employ throughout and/or at the end of a lesson to engage students and develop big ideas and concepts.

Strategy: Write - Pair - Share - Write

The strategy helps students clarify thinking, revise thinking, and explain their opinions in writing.

What does it do?

Students reflect on and write down their thoughts, then share with a partner. Opportunities for rich talk around the writer's response makes for an excellent pre-writing strategy. This helps them understand the text on a deeper level because they use higher order thinking to compare their thoughts to those of others and also receive feedback to help them reflect on accuracy, depth of knowledge, gaps in learning, etc. They use the feedback to revise their initial understanding or to clarify questions remaining.

How to implement:

- Prior to reading an assigned text, provide a prompt appropriate to the thinking purpose.
- Allow enough time for individual thinking and writing.
- Have students face a partner and read and/or discuss their response. Each person takes a turn. Together the pair clarifies their thinking then decides on a shared answer that is based upon the two responses or they simply respond to one another's ideas without necessarily concurring on thoughts or points of view.
- Each student follows up by taking time to write down in his or her own words the answer derived from having clarified understanding.

| Write-Pair-Share-Write |
|--|
| Target word, phrase or provocative idea: |
| My understanding: |
| "Pair" to describe, explain, or compare understandings. Take notes on the discussion: |
| Share your knowledge by creating a visual or dramatizing. Write about what you did. Debrief (in written form) about the process of creating your visual or dramatic response and reflect on how thoughts changed: |
| Adapted from "Think-pair-share", first proposed by Lyman (1981). |

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Writing Guidelines

General Writing Guidelines provide a roadmap for thinking ahead about the requirements for any writing assignment. They provide a context for "project management" to further define the topic, set timelines, identify gaps in information, pace writing around other tasks, etc.

What does it do?

The guidelines offer a planning tool that can be used as a checklist for producing a writing timeline that considers all aspects of writing needed to successfully complete the written project within a context.

How to implement:

Introduce the guidelines below at the beginning of the year or course. Ask students to plan ahead. They should consider the elements listed and then set up a timeline that works given due dates within the English course and across all class assignments.

Example Guidelines for Planning and Producing Writing

- Find an idea or topic.
- Formulate a thesis - narrow the topic.
- Generate details - facts, examples, and support.
- Outline if this seems helpful.
- Write the first draft.
- Let the ideas used incubate.
- Revise. Consider the paper from the reader's point of view; reorganize and add explanations where necessary.
- Let things rest (think about the paper) again.
- Revise/proof again.
- Write a final draft.
- Proofread three (or more) times - once aloud, once for errors habitually made, and once backwards.
- Develop final copy and publish/present.

Adapted from: www.owl.english.purdue.edu/workshops/hypertext/reportW/generalguidelines

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When [writing-to-demonstrate-knowledge](#) students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Process Writing

Process writing includes phases that guide learners through the selection of a topic, understanding of the purpose, drafting, editing, revising, and "publication" of a finished piece.

Teachers guide students through a recursive and interactive process of planning/prewriting, drafting, revising, editing (proofreading and correcting), and publishing (sharing by some means). Students move back and forth between stages because changes made in one area often require returning to a step already completed.

What does it do?

Process writing engages students in generating, capturing, and organizing ideas, writing a rough draft, finding ways to improve the text, attending to spelling and grammar in the draft, and publishing.

How to implement:

As students engage in writing-to-demonstrate-knowledge, we often expect the writing product or project to go through the stages provided below. Nevertheless, we are reminded that the process is recursive rather than in a prescribed order. The writer moves within the components as necessary. For example, for some writers, drafting may occur during revision; for others, revision and editing may be a natural combination.

The role of the teacher is to model their writing, write in front of students, demonstrate to students their own revision process, etc. (Gallagher, 2005, *Teaching Adolescent Writers*). Use frequent and varied reading, varied practice, and frequent writing to enhance competencies and achievement.

An effective assignment does more than require students to write about what they have read or experienced. It engages students in reflection, analysis and synthesis, and transformation of information to complete the writing assignment. A framework for idea development and guidelines for structuring/organizing the ideas is provided, as well as, a real audience. Writing is ongoing and incorporates daily practice implementing inquiry strategies and critical/imaginative thinking that moves students from dependence to independence in producing insightful, clear, and focused work. We want writers to make objective self-assessments, develop sophisticated personal style and voice, take risks, be self-aware and self-motivated, and apply craft.

- **Prewriting** (brainstorming and other "invention" techniques) is the most crucial of the writing stages. Writers get ready to write by deciding on a topic, identifying an audience and purpose, determining the appropriate form for the piece, and gathering ideas and data. During prewriting students ask: What should I write about? What do I already know? Where can I find more on the topic? Who is this being written for? Who is my intended audience? What do I want my audience to know? They think and reflect, talk and remember, jot ideas and draw images, read and research, and observe, listen, enact or view. During prewriting students often freely associate or brainstorm about the topic, producing a great quantity of words and phrases, being reminded that no judgment of worth is made at this point in the work. Emphasis is on divergent thinking, fluency of ideas, diversity and creativity. If conducted in small groups, each group shares ideas with the class, inviting others to use freely from the list generated. The teacher reminds students that the often slow process of writing may be out of touch with their swift racing of thoughts.

Ideas are captured in notes, therefore, made visible, available and accessible to the writer. Then students plan and organize the information generated using outlining, maps and diagrams, concept webs, clustering, and story frames while considering purpose, audience, point of view, and format. Quantity of ideas is of little value unless the ideas are organized and categorized into groups and labeled for reference. When ideas are arranged into groups, patterns or logical units, they create a system friendly to the way that memory works.

- **Drafting** (composing) allows for demonstration and application of knowledge in a language product. However, during this stage creativity flows without concerns for the mechanics of spelling, punctuation, or grammar, and with awareness that first drafts are not finished products, as any draft can continue to be improved. Students put ideas on paper, revise as they write, and seek reactions or responses from other students. They produce multiple drafts. During the drafting stages, writers draft, confer with peers and teachers, and revise ideas for meaning.
- **Revising** helps clarify and shape meaning as well as organize writing. The writer is encouraged to rethink, add, substitute, delete, and move words and ideas around as they rework content and polish drafted pieces. Revisions can take place at the word, sentence, paragraph, or whole piece levels. Authors read their writing in pairs, writing circles, and in conferences with their teacher. Rereading and reflection upon their own drafts helps clarify meaning. Listeners respond by noting what they liked best and by making suggestions for improvement. The response is aimed at clarifying confusion about the intent of the message and text. The writer chooses whether or not to incorporate suggestions or ignore them. They ask: *Does it say what I wanted it to say? How can I make it clearer? How can I convey my message more effectively? What is missing? What needs to be deleted? Does the text need to be reordered? Does the paper make sense?*
- **Editing** is the stage in which the student takes another look, polishing the piece by attending to surface errors and conventional accuracy. Students are guided to understand that errors can interfere with meaning and distract readers from understanding the message. Students proof their work using checklists and rubrics. They check for capitalization, complete sentences, grammar, paragraph structure, punctuation, spelling and vocabulary.
- **Publishing** is ready to be conducted when the text satisfactorily meets reorganization and editing requirements. When students have opportunities to write for authentic audiences and purposes, they are more eager to rework their written drafts. At the post-writing stage students share their work and evaluate process and product. A high standard should be set for content and mechanics.

The writing process often incorporates procedures found within the chart to the right.

For more on process writing go to: National Writing Project and Carl Nagin, (2006) *Because Writing Matters*. www.josseybass.com

Writing Process

- Prewriting activities
- Writing “rough” drafts
- Self-reflection
- Participating with others in writing groups
- Conferring with peers and teacher in writing conferences
- Selecting work for publication and writing folders or portfolios
- Revising, reworking, and editing drafts
- Producing a final draft
- Sharing and publishing

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Conferring

Conferring is a powerful meeting/discussion strategy for guiding writers through their composing processes in any number of forms or formats. The teacher researches to find out what the writer is trying to do, able to do, and not quite doing, then, decides on one teaching point around which to provide a collaborative and positive discussion to interact and improve the piece. Two important associated goals of the prearranged conferences are to get to know the writer and to determine what help is most needed (Anderson, 2000, *How's It Going*; Routman, 2004, *Writing Essentials*).

What does it do?

Conferring provides an avenue for listening to and understanding the writer. The force of the *listening* is so powerful that it energizes instruction in the conference. The teacher makes decisions about what the student most needs to hear, seeking to provide the student with one strategy of a repertoire that could be used in the current situation as well as in future situations, rather than providing a one-shot solution. The goal is to build writing capacity and assist in such a way that current work is moved forward with a process that transfers to future pieces of writing. The teacher teaches the writer rather than the writing. Through the discussion, the student learns about him or herself as a writer, internalizing the feedback for future independent work. Over time, the student begins conferring with self, in so doing; the internalized discussion reflects critical standards and becomes a metacognitive tool.

How to implement:

The teacher schedules writing conferences in which s/he responds first as a reader, asking questions about content, meaning, and emotional force. The writing teacher responds positively, maintaining critical standards for quality while seeking to understand what the writer is trying to do. What is taught in the conference depends on appreciating at a deep level of understanding the intent of the student's piece and may lead to "re-vision" or further exploration. The conference is a focused, student-led discussion aimed at developing greater capacity in skill and will to engage "as a writer." Feedback and discussions between teacher and student are internalized and referenced to guide future writing. Other options include conducting individual conferences at the overhead in front of the whole class to allow conferring with one student while others listen, learn, and make connections or ask questions.

The teacher elicits an understanding of the writer and piece, writing process, mentor text, or writing lesson. S/he uses a series of reflection-inducing comments/questions appropriate to the writer and composition:

- *It seems you are...*
- *I see that you have...*
- *It looks like you...*
- *Can you tell me about your process...about how you wrote this?*
- *How's it going?*
- *What are the problems?*

- *After rereading, how do you feel about it? If you were to sort your drafts into piles of “very best,” “good” and “less good” how would this one rate? Why?*
- *What will you do next? What are the next steps?*
- *What kind of writing is this? Do you have a sense of how you want your writing to be in the end?*
- *How long have you been working on this section, characterization, organizational structure, draft, etc.?*
- The teacher chooses to move forward with a single teaching point that might target specific writing strategies, craft concerns, or process suggestions.
- The teacher compliments the writer, pointing out specific examples. The teacher shows the student by pointing to and naming what has been done well. S/he describes the accomplishment in a general way that allows the student to transfer the compliment to other pieces of writing. For example:
 - *What a wonderful and interesting choice...*
 - *I noticed you decided to...and the reader has a real sense of how the character feels...*
 - *I noted you decided to...and it makes me think or feel...*
- The teacher teaches a lesson that will make a lasting difference. S/he differentiates instruction to reinforce the writer’s decisions, intervenes to clarify and redirect, or negotiates to implement a writing “experiment.” The teacher supports a level of student responsibility, explains, demonstrates, models and inquires.
 - *So, today and every day...*
 - *So, now you know whenever...*
 - *Try this and tell me what effect it has on your writing...*
 - *I’ll be back to see what happens when you try this...*

Adapted from Lucy Calkins, 1994, *The Art of Teaching Writing*.

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When **writing-to-demonstrate-knowledge** students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Invention

Invention strategies help the writer generate ideas for writing a draft.

What does it do?

This technique activates unconscious knowledge for planning the written piece. Generative processes assist the student in retrieving information associated with the topic prior to drafting.

How to implement:

1. Determine the purpose and audience.
2. Start the ideas flowing:
 - Brainstorm. Gather a variety of good and bad ideas, suggestions, examples, sentences, false starts, etc. Jot down everything that comes to mind. Pare the ideas later. Keep adding to the list as ideas continue to surface.
 - Pretend you are being interviewed by one or several people. What questions would others ask? This opportunity considers a subject from various points of view.
 - Consider how to teach the subject to a group or class.
 - Find a fresh analogy (using like) to open up a new set of ideas.
 - Rest and let the ideas incubate.
 - Summarize thoughts in 3-4 sentences.
 - Diagram or map out the major points. Make a tree, outline, or other visual representation of ideas. Identify any gaps in the schema.
 - Write a first draft.
 - Put the draft away (author creates distance from the writing). Read aloud as if you were someone else. Note areas needing clarification, elaboration, or more information.

Example 1: Generating Many, Varied Ideas--Brainstorming/Cubing

•Brainstorming

Brainstorming is a generative activity conducted in the prewriting stage (often considered the most crucial stage of writing process). It is a quick, informal way of gathering a range of ideas. Writers list everything (e.g., notes, fragments, phrases) related to a topic or question in as little time as possible. The goal is to get thoughts flowing. Brainstorming works best when done within a group (enables bouncing ideas off others and results in a more comprehensive list). Ideas can be categorized and then expanded as students move to organization and drafting.

Below are some focus questions aligned to this stage:

- What should I write about?
- Is my topic too broad?
- What do I know about this topic?
- Where can I find more information?
- Who is my audience?
- What do I want my audience to know?

- o What forms can be used to effectively communicate this information to my audience?

Brainstorming procedures to develop a topic or idea:

1. Use a blank piece of paper or computer screen.
2. Limit the brainstorming session by designating a set time limit (perhaps 5-15 minutes).
3. Generate a free flow of thought. Summarize the topic in a phrase or sentence.
4. Write down everything generated as you thought about this topic:
 - o Think wildly. Eliminate nothing.
 - o Generate strange questions/answers about the topic (e.g., *What color is it? What could be interesting about this? What would my friend or enemy say about it? Include many, varied and unusual ideas.*).
 - o Review the work for main ideas. Check for words or ideas that stimulated further thought or left an impression.

Brainstorming can be prompted through "Thought Starters" such as:

| | | | |
|------------------------------------|--------------------------------------|-------------------------------------|--|
| <i>What does it mean?</i> | <i>What are its features?</i> | <i>What are its parts?</i> | <i>How is it made or done?</i> |
| <i>What directions are needed?</i> | <i>What is its function?</i> | <i>What were the causes?</i> | <i>What are the consequences?</i> |
| <i>What are the types?</i> | <i>How is it "like" or "unlike"?</i> | <i>What is its present status?</i> | <i>What is its significance?</i> |
| <i>What facts are related?</i> | <i>How did it happen?</i> | <i>What kind of person is this?</i> | <i>What is my personal response to this?</i> |
| <i>What is my memory of this?</i> | <i>What is its value?</i> | <i>What are the major points?</i> | <i>What case can be made for and against it?</i> |

Adapted from Burke, J. (1990). *Twenty Questions for the Writer*.

- **Cubing** is a prewriting strategy that probes the topic from six different perspectives. It reveals quickly what is known and what isn't known, and it may alert the writer to decide to narrow or expand the topic. First, select a topic (issue, person, idea, event, problem, person, object, and scene) and write it at the top of the page to help keep it firmly in mind. Write for three to five minutes from each of the perspectives listed below. Start from what is known, and don't limit the responses. Identify areas needing further thought or research and consider where to look to discover the needed information. Keep writing until the topic has been examined from all six perspectives. As with free writing, it is important to reread what has been written. Look for surprises, unexpected insight, and momentum.

Cubing Perspectives

1. **Describing:** Physically describe your topic. What does it look like? What color, shape, texture, size is it? Identify its parts.
2. **Comparing:** How is your topic similar to other topics/things? How is it different?
3. **Associating:** What other topic/thing does your topic make you think of? With what can you associate it? Include everything that comes to mind.
4. **Analyzing:** Look at your topic's components. How are parts related? How is it put together? Where did it come from? Where is it going?
5. **Applying:** What can you do with your topic? What uses does it have?
6. **Arguing:** What arguments can you make for or against your topic?

See more at www.humboldt.edu/~tdd2/Cubing.htm

Example 2: Nut-Shelling

Writers who have lots of ideas often turn to “nut-shelling” to focus them into a cohesive whole. Nut-shelling is the simple process of trying to explain an argument to someone in a few sentences—“in a nutshell.” Through nut-shelling the writer comes to see how thoughts fit together, how ideas are related to others, and what the overall point is.

For example, “...a student is doing a paper on the writing process. He has a lot to say about inventive ways for structuring paragraphs, sentences, and the paper as a whole. He tells you that he thinks that the five-paragraph model stinks, and that it doesn’t prepare you for college writing. But when you ask him, in a nutshell, to tell you what he wants to argue, it turns out that he wants to argue that teachers contradict themselves when they teach you to use the five-paragraph theme, but also to experiment with ideas. This is a fresh observation. What started out as loosely related observations, written in no particular order, now has an argument that can encompass his observations and organize them.

Adapted from: www.dartmouth.edu/writing.

Example 3: Synectics

Synectics (Gordon, 1961) engages creative thinking through the generation of analogies and metaphors to help the user break existing mindsets and internalize abstract concepts before writing about them. It works well with students of all ages, being especially enticing to those who withdraw from traditional methods. Students look at what appears on the surface to be unrelated phenomenon to draw relevant connections and expand their thoughts about the topic or concept to be developed. Synectics works with groups, helps students develop creative responses and retain new information, assists in generating writing and can be used to explore social problems.

| Definition: | | | | |
|-------------|------------|----------|---------|-----------|
| Similar | Feels Like | Opposite | Similar | Synthesis |
| | | | | |

See more at: <http://en.wikipedia.org/wiki/Synectics>

Generate each of the lists under the column labels separately to ensure a fresh view on each. Have students put previous or current lists away and start the next brainstorming session after a five minute break. To define a person, character, or self, focuses questions on physical attributes, skills, interests, personality traits, attitudes and emotional states. Use the strategy to develop themes for multi-media pieces or generate ideas for projects based upon concepts in literature and life:

| | | | | |
|---------------------------|------------------------------|---------------------|--------------------|------------------------|
| <i>affirmative action</i> | <i>anarchy</i> | <i>bigotry</i> | <i>chaos</i> | <i>chauvinism</i> |
| <i>conformity</i> | <i>crime</i> | <i>exploitation</i> | <i>fidelity</i> | <i>freedom</i> |
| <i>Greenpeace</i> | <i>imagination</i> | <i>indecent</i> | <i>intolerance</i> | <i>justice</i> |
| <i>libel</i> | <i>prejudice</i> | <i>propaganda</i> | <i>racism</i> | <i>religious right</i> |
| <i>repression</i> | <i>responsible standards</i> | <i>restraint</i> | <i>suppression</i> | <i>tolerance</i> |

- **Define the concept:** Use a dictionary or other reference to determine the standard definition.
- **Similar:** Create direct analogies. Use a book of synonyms or thesaurus to find words that have same or similar meanings.
- **Feels Like:** Describe personal analogies. What would it feel like to have the characteristics or traits of (describe emotions and physical attributes).
- **Opposite:** Identify compressed conflicts. Use a book of antonyms to determine what words have opposite meaning?
- **Similar:** Having thought through the first three columns, create a new analogy. What words have same or similar meaning based upon the analogies and descriptions previously drawn? The list should reflect having gone deeper into the subject through the previous experiences.
- **Synthesis:** Look at all four lists. Find keywords or phrases. Expand on these to generate even more—all of which are logged into the “Synthesis List”. Finally, focus on a theme that may incorporate several elements based on the final list.

Example 4: SCAMPER

SCAMPER is a checklist (conceived by Osborn and developed by Eberle) that helps students develop flexible thinking and transform an existing idea into a new one. It is helpful during invention phases of writing (prewriting stage). The writer selects the most appealing, important or unusual change to an idea as the initial inspiration.

| | |
|--|--|
| S | • Substitute (components, materials, people) |
| C | • Combine (mix, combine with other features, integrate) |
| A | • Adapt (alter, change the function, use part of another element) |
| M | • Modify, Magnify, Minify (increase or reduce, change shape, modify attributes, make it enormous, minute, longer, shorter, higher, lower, overstate, understate, or add features) |
| P | • Put to another use |
| E | • Eliminate (remove elements, simplify, reduce function) |
| R | • Reverse or Rearrange (turn inside out or upside down, change order, interchange, change speed or pattern) |
| Adapted from http://www.brainstorming.co.uk/tutorials/scampertutorial.html | |

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What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Principles Of Coherence

Developing coherence is a technique useful when developing paragraphs and essays. The goal is to apply the principles, which in turn, helps readers clarify the relationships between all of the ideas within a written piece. When sentences, ideas, and details fit and hold together, readers follow along easily, and the writing is clear, concise, and coherent. See more at: owl.english.purdue.edu/handouts/general/gl_cohere.html.

Transitions help achieve logical connections between sentences, paragraphs, and sections of papers, and tell readers what to do with the information presented. Whether single words, or quick phrases, they function as signs for thinking about, organizing, and reacting to ideas presented through the writing.

What does it do?

Transitions and other coherence principles provide directions for connecting and piecing together parts of an argument. The signals cue understanding of the logic behind a given position.

How to implement:

Use the following principles of coherence:

1. **Transitions** - Organization of the written work includes two elements: (1) the order chosen to present the different parts of the discussion or argument, and (2) the relationships between these parts. Transitions cannot substitute for good organization, but play a significant part in making overall organization clearer and easier to follow in ways that reflect the writer's purpose. The writer needs to evaluate the paper's organization before working on transitions. In the margins of the draft, summarize in a word or short phrase what each paragraph is about or how it fits into the whole. This helps the writer envision the order and connection between ideas more clearly. If one still has difficulty linking ideas together in a coherent fashion after reflectively adding appropriate transitions, the problem may be organization.

| <u>Importance Transitions</u> | <u>Space Transitions</u> | | |
|-------------------------------|--------------------------|---------------|---------------|
| the best | behind | on the top | here |
| the next best | over | at the top | there |
| the least best | under | beside | outside |
| the most important | below | around | at the end of |
| equally important | beneath | near | between |
| the next important | low down | side by side | west of |
| the least important | on the bottom | close to | east of |
| the first | on the corner | next to | north of |
| more important than | on the edge of | down | south of |
| most important | toward | up | in |
| the best | throughout | in front of | on |
| the next best | to the right of | facing | about |
| the worst | to the left of | in back of | against |
| | down the middle of | in the center | alongside |
| | | inside | ahead of |
| | | within | throughout |

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|--|--------------------------|--|-----------------|----------------------|--------------------------|--------------------|-----------------|------------------|--------------------|-------------|------------------|---------------------|-------------|-------------------------|--------------------|-------------|--------------|------------------|--------|-----------------|-----------------|---------|------------------|-------------|---------|--------------|----------------|-------------|-------------|--------------|---------------|-------------------|-----------------|----------------|---------------|---------------------|---------------|------------------------|---------------|---------------|-------------------------|-------------|----------------|------------------|-----------------|-------------|-----------|-----------------|-----------------|-----------|--------------|--------------------|--|--------|--|--|------|--|--|-------|--|--|----------------------------|--|--|
| <p><u>Size Transitions</u> the largest the next largest the smallest larger than equal to smaller than the smallest the next smallest the largest the small-sized the medium-sized the large-sized the tallest the shortest</p> | <p><u>Chain Link Transitions</u></p> <table border="0"> <tr> <td>on the one hand</td> <td>on the contrary side</td> <td>another similar ___ is__</td> </tr> <tr> <td>on the other hand</td> <td>to the contrary</td> <td>likewise</td> </tr> <tr> <td>in the first place</td> <td>in contrast</td> <td>similarly</td> </tr> <tr> <td>in the second place</td> <td>in spite of</td> <td>a dissimilar ___ is ___</td> </tr> <tr> <td>in the third place</td> <td>despite the</td> <td>even though</td> </tr> <tr> <td>the first</td> <td>also</td> <td>even if</td> </tr> <tr> <td>the second</td> <td>because</td> <td>in spite of</td> </tr> <tr> <td>the third</td> <td>since</td> <td>nevertheless</td> </tr> <tr> <td>one example</td> <td>as</td> <td>nonetheless</td> </tr> <tr> <td>for instance</td> <td>still</td> <td>more specifically</td> </tr> <tr> <td>another example</td> <td>while</td> <td>in particular</td> </tr> <tr> <td>for another example</td> <td>instead</td> <td>specifically</td> </tr> <tr> <td>still another</td> <td>indeed</td> <td>as a result</td> </tr> <tr> <td>in addition</td> <td>although</td> <td>consequently</td> </tr> <tr> <td>in the same way</td> <td>despite</td> <td>naturally</td> </tr> <tr> <td>in fact</td> <td>moreover</td> <td>after all</td> </tr> <tr> <td>additionally</td> <td>similar to ___is__</td> <td></td> </tr> <tr> <td>lastly</td> <td></td> <td></td> </tr> <tr> <td>last</td> <td></td> <td></td> </tr> <tr> <td>again</td> <td></td> <td></td> </tr> <tr> <td>the opposite of ___ is ___</td> <td></td> <td></td> </tr> </table> | | | on the one hand | on the contrary side | another similar ___ is__ | on the other hand | to the contrary | likewise | in the first place | in contrast | similarly | in the second place | in spite of | a dissimilar ___ is ___ | in the third place | despite the | even though | the first | also | even if | the second | because | in spite of | the third | since | nevertheless | one example | as | nonetheless | for instance | still | more specifically | another example | while | in particular | for another example | instead | specifically | still another | indeed | as a result | in addition | although | consequently | in the same way | despite | naturally | in fact | moreover | after all | additionally | similar to ___is__ | | lastly | | | last | | | again | | | the opposite of ___ is ___ | | |
| on the one hand | on the contrary side | another similar ___ is__ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| on the other hand | to the contrary | likewise | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in the first place | in contrast | similarly | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in the second place | in spite of | a dissimilar ___ is ___ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in the third place | despite the | even though | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| the first | also | even if | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| the second | because | in spite of | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| the third | since | nevertheless | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| one example | as | nonetheless | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| for instance | still | more specifically | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| another example | while | in particular | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| for another example | instead | specifically | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| still another | indeed | as a result | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in addition | although | consequently | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in the same way | despite | naturally | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in fact | moreover | after all | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| additionally | similar to ___is__ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| lastly | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| last | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| again | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| the opposite of ___ is ___ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p><u>Time Transitions</u> First then next at last now soon then later at the beginning of in the middle of at the end of thereafter in the next few... the earliest</p> | <table border="0"> <tr> <td>presently</td> <td>meanwhile</td> <td>at lunch</td> </tr> <tr> <td>after a short time</td> <td>during</td> <td>during the break</td> </tr> <tr> <td>soon after</td> <td>after</td> <td>in the afternoon</td> </tr> <tr> <td>soon thereafter</td> <td>afterwards</td> <td>in the evening</td> </tr> <tr> <td>by this time</td> <td>first</td> <td>the next day</td> </tr> <tr> <td>at the same time</td> <td>second</td> <td>two weeks later</td> </tr> <tr> <td>at that instant</td> <td>third</td> <td>six months later</td> </tr> <tr> <td>immediately</td> <td>finally</td> <td>yesterday</td> </tr> <tr> <td>simultaneously</td> <td>in the past</td> <td>today</td> </tr> <tr> <td>momentarily</td> <td>in the moment</td> <td>tomorrow</td> </tr> <tr> <td>without pause</td> <td>in the present</td> <td>the day after</td> </tr> <tr> <td>in that instant</td> <td>in the future</td> <td>this year (week, etc.)</td> </tr> <tr> <td>at the moment</td> <td>down the road</td> <td>next year (month, etc.)</td> </tr> <tr> <td>before</td> <td>in the morning</td> <td>six months later</td> </tr> <tr> <td>in the meantime</td> <td>before noon</td> <td></td> </tr> <tr> <td>the most recent</td> <td>the more recent</td> <td></td> </tr> </table> | | | presently | meanwhile | at lunch | after a short time | during | during the break | soon after | after | in the afternoon | soon thereafter | afterwards | in the evening | by this time | first | the next day | at the same time | second | two weeks later | at that instant | third | six months later | immediately | finally | yesterday | simultaneously | in the past | today | momentarily | in the moment | tomorrow | without pause | in the present | the day after | in that instant | in the future | this year (week, etc.) | at the moment | down the road | next year (month, etc.) | before | in the morning | six months later | in the meantime | before noon | | the most recent | the more recent | | | | | | | | | | | | | | | | |
| presently | meanwhile | at lunch | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| after a short time | during | during the break | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| soon after | after | in the afternoon | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| soon thereafter | afterwards | in the evening | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| by this time | first | the next day | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| at the same time | second | two weeks later | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| at that instant | third | six months later | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| immediately | finally | yesterday | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| simultaneously | in the past | today | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| momentarily | in the moment | tomorrow | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| without pause | in the present | the day after | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in that instant | in the future | this year (week, etc.) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| at the moment | down the road | next year (month, etc.) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| before | in the morning | six months later | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in the meantime | before noon | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| the most recent | the more recent | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p><u>Concluding Transitions</u> to conclude in conclusion in summary</p> | <table border="0"> <tr> <td>to summarize</td> <td>in brief</td> <td>as you can see</td> </tr> <tr> <td>to sum up</td> <td>in short</td> <td>as a result</td> </tr> <tr> <td>in sum</td> <td>thus,</td> <td>finally</td> </tr> <tr> <td></td> <td>therefore</td> <td>consequently</td> </tr> </table> | | | to summarize | in brief | as you can see | to sum up | in short | as a result | in sum | thus, | finally | | therefore | consequently | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| to summarize | in brief | as you can see | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| to sum up | in short | as a result | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| in sum | thus, | finally | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | therefore | consequently | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

2. **Repetition Of a Key Term** helps tie sentences and paragraphs together, emphasizes the main idea, and assists the reader in remembering the message or information.
 - For example: The problem with *metaphor* is it is not easily understood by most people. *Metaphor...*
3. **Synonyms** have essentially the same meaning, and provide some variety in word choices, thus, helping the reader focus on the idea being discussed.
 - For example: *Myths* narrate sacred histories and origins. *These traditional narratives* are, in short, a...
4. **Pronouns** such as *this, that, these, those, he, she, it, they,* and *we* are useful for referring back to something previously mentioned.
 - For example: When *psychological experiments* do not work, *they* are often considered failures until some other scientist tries *them* again. *Those* that work the second time are the ones that often promise the most rewards.
5. **Patterns**, such as repeated or parallel sentences can help the reader follow along and keep ideas tied together.
 - For example: "And so, my fellow Americans: ask not what your country can do for you--ask what you can do for your country." --*John F. Kennedy*

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Peer Reviewing

This process provides the writer with structured input and feedback on his or her drafted piece.

What does it do?

Peer reviews help guide the writer because s/he is provided with feedback. Peer reviews elicit a reader's response to a written piece within a positive writing community of fellow authors (collaboration and respect are established by the teacher).

How to implement:

Students follow process directions provided by the teacher in handout form, which are discussed with the class, enabling students to productively focus peer writing assistance. In addition, the writer solicits input by asking her own questions. The handout is developed after customizing the "Process Directions" and "Example Questions" suggested later in this entry. Teachers modify the questions to reflect their philosophy and to meet the needs of writers within their grade level(s).

1. Each student comes to the conference having decided what type of feedback or response s/he wishes to receive: Bless, Press or Address (*Adapted by Kahn-Loftus from NWP e-Anthology For Requesting Online Responses To Posted Writing In Summer Institutes,, 10.02.06*). The author solicits information based upon these preferences.
 - **Bless:** *Tell me what you like about the piece? Do you have a favorite line or part? As you listen to my writing what works well for you as a reader?*
 - **Press:** *Please feel free to ask me questions about my writing as a reader. I want you to think deeply about my writing and see if you can ask me questions to help me make it stronger. For example: where are you going with this piece? Can you tell me more about the character? Can you paint a stronger word picture for me? I'm not sure I can hear your writer's voice.*
 - **Address:** *Please help me improve my writing. How do you like my opening? Can you visualize or picture what I'm describing? Do my sentences seem interesting or dull? Can you hear my personal voice in the piece? Does my ending work? Does this writing hold your attention? What suggestions do you have for next steps in the piece? Is there appropriate flow from beginning to end?*
2. For more mature or experienced writers at the high school level, each student brings enough copies of his or her draft for participants to use in a preplanned peer review with preplanned questions.
 - Each student writer reads her paper aloud. Reading aloud is the best way to judge the clarity and coherence of a paper because it enables students to connect the written word with the spoken one. It becomes immediately obvious when an argument has broken off; a sentence is unclear, wordy, inaccurate or pretentious; when there is a lack of support and evidence; or if there is a gap in the logic of the piece. Reading aloud is humbling but productive.
 - Peers use first person, e.g., "I hear..." "I didn't understand..." "I'm confused about..." "I'd like to hear more about..." "I couldn't follow..."

- Reviewers concentrate on their response to the paper rather than judging it. They avoid using second person, e.g., *"you should"* *"you need to"* *"you ought to"*. Responses enable the writer to rethink the issues on his/her own. First person is easier to listen to and accept, thus, more effective, than judgments (second person).

An Example Of Peer Review Process:

- Provide a copy of the draft to each peer reviewer in your group.
- Writers read papers aloud slowly, pausing at the end of each paragraph to give reviewers time to write comments.
- When finished reading, the reviewer discusses the paper candidly using first person responses, and making sure the writer has time to write down comments.
- After reviewers finish discussing the paper, answer the "Peer Review Questions", hand in the completed form and return the copy of the paper to the writer.
- Writers turn in both their pieces and the reviewer forms.
- Writers describe what they found helpful during the reading aloud and peer review.
- Writers provide written information about if and how the piece was modified via the process.

Peer Review Example Questions:

- Is the first paragraph adequate in stating the paper's topic and approach? Did you know from the first paragraph where the paper was headed?
- Is the line of argument clear from paragraph to paragraph? Did each paragraph add to the argument?
- Did the writer support the argument in a convincing manner? Were quotations from the text well chosen?
- Does the conclusion draw together the strands of the argument? Is it a sufficient statement of the main points?
- What are the strengths of the paper?

Note: Customize peer review questions to reflect the editing purposes of the review session. One example is provided on the following page (Adapted from Toby-Loftus Kahn, 2007):

DIRECTIONS: Read each of the following statements about the essay you are reading and circle "YES" or "NO." If you circle "NO," highlight the word **"TROUBLE"** on that statement. Also, highlight words you think may be misspelled.

TROUBLE – Introductory Paragraph

Does the first sentence grab my attention and not directly mention the word stereotypes? **YES** **NO**

TROUBLE – Introductory Paragraph

Do the next few sentences discuss what stereotypes are and how they influence teens? **YES** **NO**

TROUBLE – Introductory Paragraph

Does the last sentence state what will be proved AND include the word "because?" **YES** **NO**

TROUBLE – 1st Body Paragraph

Does the first sentence explain what this paragraph will be about? **YES** **NO**

TROUBLE – 1st Body Paragraph

Do the next few sentences mention a *specific* observation (the name of a TV show, etc.)? **YES** **NO**

TROUBLE – 1st Body Paragraph

Does the last sentence help the paper flow smoothly into the next paragraph? **YES** **NO**

TROUBLE – 2nd Body Paragraph

Does the first sentence explain what this paragraph will be about? **YES** **NO**

TROUBLE – 2nd Body Paragraph

Do the next few sentences mention a *specific* observation (the name of a TV show, etc.)? **YES** **NO**

TROUBLE – 2nd Body Paragraph

Does the last sentence help the paper flow smoothly into the next paragraph? **YES** **NO**

TROUBLE – 3rd Body Paragraph

Does the first sentence explain what this paragraph will be about? **YES** **NO**

TROUBLE – 3rd Body Paragraph

Do the next few sentences mention a *specific* observation (the name of a TV show, etc.)? **YES** **NO**

TROUBLE – 3rd Body Paragraph

Does the last sentence help the paper flow smoothly into the next paragraph? **YES** **NO**

TROUBLE – Conclusion

Do the first few sentences explain what the paper was about AND what it proved? **YES** **NO**

TROUBLE – Conclusion

Does the last sentence give you something to think about? **YES** **NO**

TROUBLE – Overall

Does the paper avoid words like "I," "my," "in this paper," etc.? **YES** **NO**

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When **writing-to-demonstrate-knowledge** students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: Structuring Compare and Contrast Variations

This strategy entails looking at how essays are structured using various patterns for presentation of compare and contrast, therefore, goes beyond the simple comparisons presented earlier in Writing-to-Learn that were focused on learning content. When you *compare* things, you show their similarities; when you *contrast* things, you show their differences. These text structures use signal words and they help readers and writers understand and analyze information in sentences, paragraphs and larger pieces.

What does it do?

Structuring compare and contrast essays helps to clearly demonstrate knowledge in their essays and other written pieces. The idea is that we understand only those things familiar or similar to things we already understand, so comparing and contrasting the unfamiliar with the familiar becomes a powerful tool for conveying ideas in writing. Writers use the compare and contrast organizational formats to describe, define, and analyze the subject matter in their papers, or to make an argument. The comparison can often be identified or constructed in the text by using specific compare-contrast words: *different from, same as, similar to, as opposed to, instead of, although, however, compared with, as well as, either/or, but, on the other hand, not only...but also, while, unless, similarly* and *yet*.

How to implement:

Writers organize information representing two (or more) topics using a variety of patterns for comparing or contrasting: The visuals below reflect the plans a writer might develop during prewriting stages of planning the organization of the piece.

1. **First compare, then contrast (or vice versa).** Writers using a compare/contrast structure might begin by discussing the ways in which two things are similar, then, move to a description of the ways in which the two ideas are different. This method is most common.

The structure focuses on the compare/contrast instead of on the two ideas being compared and contrasted, therefore, sequence is important. Writers begin with the comparison, move to similarities, then to differences.

2. **First present one idea, then, present the other.** Writers might compare and contrast ideas by treating one idea thoroughly before discussing the second one. A structure like this is focused on the *ideas* compared and contrasted. Similarities and differences between ideas do not become evident until the writer gets to the second idea.

| | |
|------|--------------------------------|
| I. | Introduction |
| II. | _____ and _____ are similar. |
| III. | _____ and _____ are different. |
| IV. | Conclusion |

| |
|-------------------------------|
| Introduction |
| Similarities (or differences) |
| Differences (or similarities) |
| Conclusion |

3. **Write only about the comparable and contrastable elements of each idea.** Compare and contrast specific elements of ideas (attributes), examining their similarities and differences. This compare/contrast organizational pattern focuses only on the elements of the ideas that are explicitly comparable or contrasting.

| |
|--------------|
| Introduction |
| Element #1 |
| Element #2 |
| Element #3 |
| ... |
| Conclusion |

4. **Write solely using compare or contrast.** Essays can treat only the similarities or differences between ideas. Writers who only compare two ideas sometimes briefly mention the contrast in the introduction and then move on, thus, allowing readers to think they can extrapolate to make relevant distinctions. When writers only contrast ideas, they often summarize similarities in the conclusion so they don't leave the impression that they are stuck on thinking in opposites.

Online Tool for Developing Compare and Contrast Maps

Read Write Thinks' online interactive graphic organizer, developed by National Council Teachers of English in collaboration with the International Reading Association, helps students develop an outline for one of three types of comparison essays: whole-to-whole, similarities-to-differences, or point-to-point. The Compare and Contrast Guide found at <http://www.readwritethink.org/materials/compcontrast/> gives students opportunities to access definitions and look at examples while they work. The tool offers multiple ways to navigate information including a graphic in the upper right-hand corner that allows students to move around the map without having to work in a linear fashion. Students can also click the Review My Map link and preview what they have written, return to the map for revisions, or print the completed map. Access this planning tool at: <http://www.readwritethink.org/materials/compcontrast/map/>.

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Orchestrating Organization

Outlining strategies requires students to determine the importance of ideas by categorizing them and determining their levels of importance. When used with reading, it helps the student analyze, process, and summarize ideas. In writing, the strategy is used to generate initial ideas and improve the logical organization of written papers.

When using webbing or mind mapping for organization we divergently generate ideas using a free flow of thought that emerges through strategies that make one become aware of ideas previously submerged below a conscious level.

What does it do?

Helps students generate or condense and organize ideas. In the outline the student categories and subordinates in texts both read and produced (explained below).

- When reading using reverse outlining, main ideas are condensed into short main idea statements.
- When used as a writing technique, reverse outlining helps students revise their own work. The tool is especially helpful when papers need major reordering of paragraphs or paragraphs are filled with too many ideas that don't hold together. By using reverse outlining, the writer can enhance the piece's flow, organization, and clarity.
- When webbing and mind mapping are used, thoughts are generated, recorded and organized using a combination of visual, graphic, and linguistic representations that are organized in web fashion.

How to implement:

Generate, organize and synthesize according to ideas provided below.

Example 1: Outline/Reverse Outline

• **Outlining**

Students can enhance creativity and facilitate the organization of written work by outlining. Outlining helps identify main ideas, define subordinate ideas, avoid off-topic writing, and detect omissions. Using pencil and paper, the outlining feature of the word processor, or a dedicated outlining program, consider the following:

Employ the Rules Of Outlining:

- **Parallelism** - Each heading and subheading should have parallel structure. If the first heading is a noun, the second heading should be a noun.
- **Coordination** - All the information contained in Heading 1 should have the same level of significance as the information contained in Heading 2. The same goes for the subheadings (which should be less significant than the headings).
- **Subordination** - Information in headings is general, while information in the subheadings is more specific.
- **Division** - Each heading should be divided into 2 or more parts.

Generate ideas, then place them in logical order using outline format. See an example of logical order below. Also, see the model template entitled *Topic Outlining Format for Writing a Paper*, provided later in this section.

The outline provides a list of topics to be covered in the piece of writing and contains no specific details. The outline focuses on the body paragraphs that are to be developed. Topics are stated in words and phrases rather than complete sentences. Place the thesis statement or controlling idea at the top of the paper to serve as a reminder of the specific topic.

Basic Topic Outline Example

Controlling Idea (Thesis statement):

America's supply of resources is vast, but not unlimited, as shown in energy crises of the past.

INTRODUCTION

1. Gasoline shortage
 - A) Long lines
 - B) Gas rationing
 - C) Station closings
2. Voluntary energy conservation
 - A) Gasoline
 - B) Electricity
 - C) Home heating fuel
3. Forced energy conservation
 - A) Fuel allocation
 - B) Speed limit
 - C) Airline flights
 - D) Christmas lighting

CONCLUSION

Topic Outlining Format For Writing a Paper

- I. Introduction
 - A. Attention
 - B. Background
 - C. Thesis
- II. 1st main point
 - A. Subtopic
 1. Supporting Detail
 2. Supporting Detail
 - B. Subtopic
 1. Supporting Detail
 - a. Specific Example
 - b. Specific Example
 2. Supporting Detail
 - a. Specific Example
 - b. Specific Example
- III. 2nd main point
 - A. Subtopic
 1. Supporting Detail
 2. Supporting Detail
 - B. Subtopic
 1. Supporting detail
 2. Supporting detail
- IV. 3rd main point
 - A. Subtopic
 1. Supporting Detail
 - a. Specific Example
 - b. Supporting Detail
 - B. Subtopic
 1. Supporting Detail
 - a. Specific Example
 - b. Supporting Detail
 - V. Conclusion
 - A. Summarize main points
 - B. Restate thesis in other words
 - C. Offer a personal perspective on the issue

• Reverse Outlining

Example For Reading

1. In the left-hand margin, write down the topic of each paragraph in as few words as possible. When reading, these notes serve as references for future study and classroom discussion.
2. In the right-hand margin, make brief notes about how the paragraph advances the argument presented. These notes clarify the author's logic and provide points for later discussion with teachers or peers.

Reverse Outlining For Writing

Once the draft is written...

1. Number each paragraph in the piece, then on a separate sheet of paper; write a summary sentence for each paragraph. For example, write #1 beside the paragraph and write the main points beside #1 on the note-taking sheet. Go through the entire paper this way. The completed note-taking sheet provides an outline over-viewing the entire paper.
2. Carefully examine the overview and ask:
3. When the writer has difficulty with the summary statement, consider revising the paragraph. There may be too many ideas present in the paragraph. Determine if material needs to be deleted, or if paragraphs need to be divided into smaller ones.
4. Ask if the first sentence of each paragraph is similar to the summary statement. If not, consider revising. Readers should be able to read the beginning of each paragraph and know where they are going.
5. Look at all of the summary statements. This "reverse outline" should enable identification of problems with the claim, evidence or organization. Does each statement support the thesis? Consider revising or deleting paragraphs that do not contribute to the argument. Or, it might be more appropriate to revise the thesis.
6. While studying the summary statements, ask questions about organization.
 - Did the writer mention an idea in one paragraph only to come back to that same idea several paragraphs later?
 - Should the two paragraphs be combined?
 - Should paragraphs be moved closer together?

Example 2: Webbing

Webbing (and its variations) helps the writer avoid the limitations of linear thinking by naturally hooking into right-brained capacities of creativity and intuition. The focus is on "seeing" the organizational patterns and relationships between ideas.

1. Think in terms of key words or symbols that represent ideas and words.
2. Use pencil and a blank (unlined) big piece of paper (landscape orientation) or use a blackboard or whiteboard with colored chalk or markers.
3. Write down the most important word, short phrase, or concept in the center. Think about it. Circle this central idea.
4. Write other important words outside the circle. Leave spaces for additional information that may be added later.
 - Think up new ideas, action points, and strategies that relate to it. Let these radiate out from the central idea. Focus on illustrating through description the key ideas, using your own words, and then look for branches. Using this visual method opens

Questions For Reverse Outlining

- Are paragraphs properly focused?
- Are several main ideas competing for control of a single paragraph?
- Now that I've identified the main point of each paragraph, does the topic sentence reflect that point?
- Are some ideas extraneous? Should these be deleted?
- Viewed as a whole, does the outline reflect the same organization that was presented in the introduction/thesis statement? If not, decide whether to revise the thesis or revise the paper's organization.

See: www.unc.edu/depts/wcweb/handouts/organization.html

- up possibilities while avoiding restrictions of an outline or list format.
- Draw overlapping circles to connect items, or use arrows to connect them (think of linking pages within a web site). Get every possibility down. Use lines, colors, arrows or branches to complete details around the central idea. Do not worry about ordering these.
- Leave white space to grow the map for:
 - Further development,
 - Explanations, and
 - Other details.
- 5. Work quickly, without analyzing the work.
 - Edit this first phase. Highlight, add information, and/or questions.
 - Think about the relation of outside items to the center.
 - Erase, replace and shorten words to develop key ideas.
 - Relocate important items closer to each other for better organization.
 - Use color to organize information.
 - Link concepts with words to clarify the relationship.
- 6. Continue working outward.
 - Freely and quickly add other key words and ideas.
 - Tape pages together to expand the map.
 - Develop the web in directions the topic takes without being limited by paper size.

Some specific webbing variations that are used extensively in instruction include **Clustering** and **Mind-Mapping** (see below):

- **Clustering**

Clustering is a web-like visual organizer created in real time as students generate ideas. The main idea or concept is placed in the center with connected subtopics or details radiating out and surrounding the central idea. Clusters can be used to organize brainstorming ideas for prewriting activities or to organize subtopics and details understood from reading a text. When analyzing a text, the graphic helps identify main ideas and supporting details. When used for prewriting, the graphic helps the student discover, organize, clarify, focus and elaborate ideas.

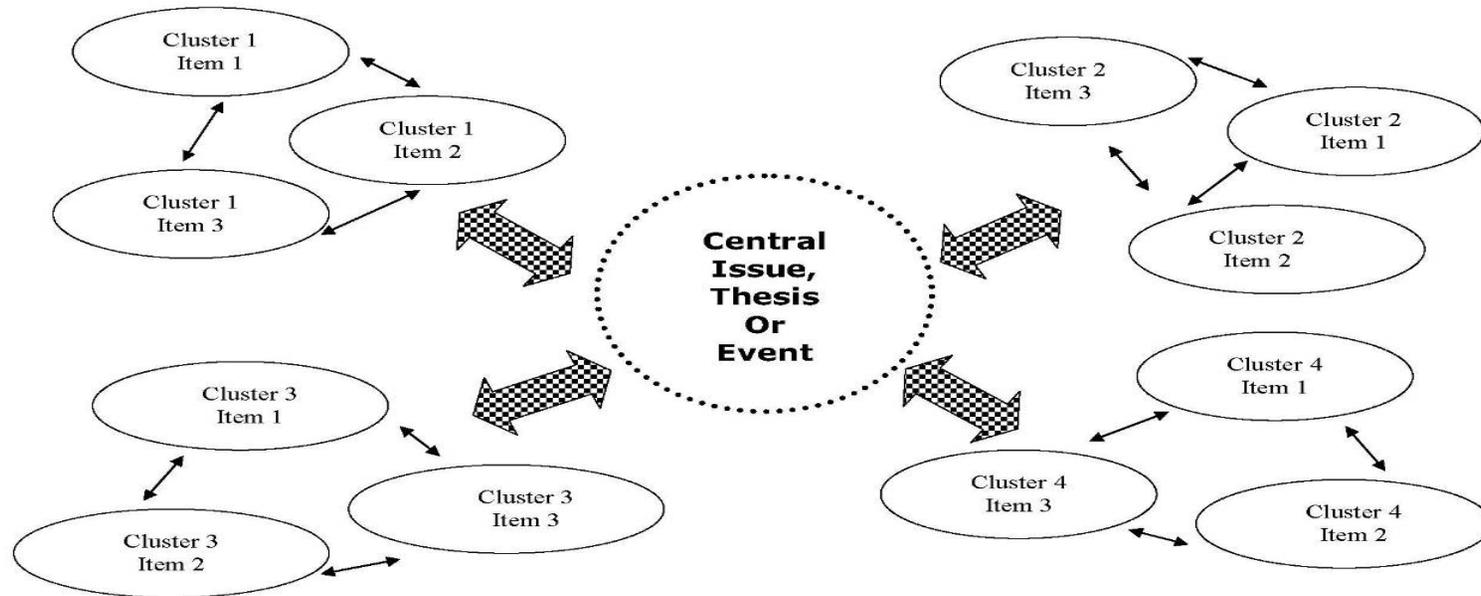
Sequence for writing:

- First, choose a key word that is central to the assignment. For example, if writing a paper about the value of education, choose the word "expectations" and write that word in the middle of the paper. Circle it.
- Write associated words around the key word. Include words that (at first) may seem to be random. Write quickly, circling each word around the central/key word.
- Connect each of the new words to previous ones with lines to illustrate the relationships between them.
- Continue until associations are exhausted for each item.

Sequence for reading:

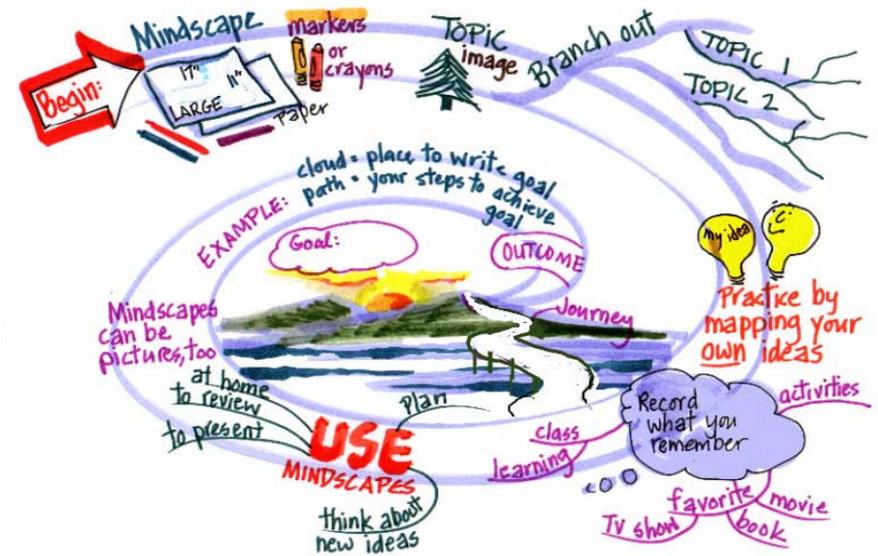
- Read the text.
- Identify the key concept and circle it in the middle of the paper.
- From the reading, identify and record main ideas, circling each. Draw lines to demonstrate the connections between ideas from the reading.

The clustering graphic that follows provides a graphic of one organizational pattern that could be created as the writer organizes ideas from a brainstorming session or reading. Each “cluster” is organized to show the main idea and also provides for specific details listed as “items” within the visual organizer. Responses will depend upon the topic, background knowledge of the student, any researched information gleaned from sources, etc. Mind mapping technology tools can be utilized to help create a variety of cluster maps (e.g., *Inspiration* or others).



- **Mind-Mapping** (See www.mind-map.com, or Buzan, T. [1996] *The Mind Map Book*).

- Mind-mapping uses “visual language” that helps students use both sides of the brain to generate and organize ideas using symbolic representations and words that “map inner space.” The map can be used to generate thinking prior to writing. Students can work on chalkboards, on paper taped to the wall, or on a sheet of notebook paper using a variety of markers, colored pencils, crayons (or a technological format that provides the ability to map and import visuals, e.g., *Inspiration*). Using words and symbols together makes the mindscape easier to read. As key ideas are mentioned or imagined, students write or illustrate them on lines that branch from the central image. The size of the words, the associated images and shapes used can emphasize the intended meaning. The visuals should clearly convey the writer’s ideas. Students should look for connections among the recorded ideas. Patterns and relationships that were not at first apparent can be shown by adding arrows, connecting lines, or encircling entire sections of the Mindscape. The number of words needed is less than a writer might imagine. The visual metaphor captures the key elements of the writing piece which can spark creativity and specific description to enhance students’ fluency and creativity when drafting. The [Poetry Mind Map](#) can structure analysis/discussion of any poem and provide scaffolding for students as they review poetry independently.



Visual adapted from www.newhorizons.org/strategies/graphic_tools/marguillies.htm

Example 3: Chunking

Chunking is a strategy for grouping items into larger or smaller groups to organize thinking and handle information through categorization. Students can “chunk up” by

| | <u>Chunk UP Questions</u> | <u>Chunk DOWN Questions</u> |
|------------------------|---|--|
| • Part-Whole | What is this part of? | What is a feature or part? |
| • Class-Example | What class is this an example of? | What example fits in this class? |
| • Outcome | If this is the outcome, what else would happen? | What prevents this outcome? |
| • Behavior | What was his intention? | What other behavior fits this pattern? |

becoming more general or “chunk down” by becoming more specific. See more at www.sedl.org/pubs/reading16/buildingreading.pdf

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Thinking Through Writing

Think-Writing comes in several varieties. These strategies are used over time by the teacher to explicitly prompt/solicit various higher-order thinking processes and written responses from students. The idea behind these strategies is “I think and write, therefore, I learn.”

What does it do?

Think-writing prompts students to use deliberate thinking processes to process information or text with the purpose of comprehending at deep levels, applying and elaborating new ideas, in response to a verbal or written prompt or higher-order question.

How to implement:

The teacher sets the stage by developing questions, prompts, or routines for students to work through that will engage them in higher-order thinking/writing. The teacher discusses the meaning of the verbs used in the design of questions or prompts and consistently models examples of his/her own thinking in front of students to provide the necessary examples needed to conduct this kind of activity successfully. Students are always given chances to dialogue about their responses with a partner, small group, or with the entire class. Often teachers solicit responses from small groups or individuals in a risk-free environment in which s/he openly communicates about the value of good thinking and confirms that value with paraphrases and acknowledgements.

Example 1: Prompting Higher-Order Thinking

Questions can be designed to elicit high-level thinking and response in relationship to the key purposes of any English language arts lesson by designing around the Cognitive Process Dimension and Knowledge Dimension of the revised version of Bloom’s Taxonomy of Educational Objectives (Anderson and Krathwohl, et al. [2001]. *A Taxonomy for Learning, Teaching, and Assessing*. New York: Longman). When designing questions use components from both tables provided below.

In addition, consider these points when creating a writing assignment that moves students to higher levels of thinking:

- Determine what level you want students to be thinking at when the lesson is over.
- Determine what level students are currently thinking at (some may be at different levels). The goal is to move them up the taxonomy from where they are.
- Create assignments and activities that guide student thinking towards successive levels using different types of knowledge and different cognitive processes.
- Design the writing assignment so students demonstrate they are thinking at the desired level. Verbs in the cognitive process chart guide the level of the writing assignment.

The Cognitive Process Dimension

| Competence | Skills Demonstrated |
|---|---|
| <p>Remember Students identify and retrieve information. They locate information in long-term memory that is consistent with the question, presented information, or to support points or describe during writing.</p> | <ul style="list-style-type: none"> • Observation and recall of information • Knowledge of dates, events, places • Knowledge of major ideas • Mastery of subject matter • <i>Question cues:</i> list, define, tell, describe, identify, show, label, collect, examine, tabulate, quote, name, who, when, where, etc. |
| <p>Understand Students construct meaning from communication or text and demonstrate that meaning through response. They do this through processes of interpreting, exemplifying, classifying, summarizing, inferring, comparing, and explaining.</p> | <ul style="list-style-type: none"> • Understand information • Grasp meaning • Translate knowledge into new context • Interpret facts, compare, contrast • Order, group, infer causes • Predict consequences • <i>Question Cues:</i> clarify, paraphrase, represent, translate, illustrate, instantiate, categorize, subsume, abstract, generalize, conclude, extrapolate, predict, contrast, map, match, construct models, summarize, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend |
| <p>Apply Students carry out a procedure in familiar and novel situations by executing and implementing.</p> | <ul style="list-style-type: none"> • Use information • Use methods, concepts, theories in new situations • Solve problems using required skills or knowledge • <i>Questions cues:</i> carry out, use, apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate |
| <p>Analyze Students break material into parts and determine how these relate to one another and to the overall structure or purpose. They analyze by differentiating, organizing, and attributing.</p> | <ul style="list-style-type: none"> • Seeing patterns • Organization of parts • Recognition of hidden meanings • Identification of components • <i>Question cues:</i> discriminate, distinguish, focus, select, analyze, separate, order, explain, connect, classify, arrange, divide, find coherence, integrate, outline, parse, structure |

| | |
|---|--|
| <p>Evaluate Students make judgments on criteria and standards by checking and critiquing information.</p> | <ul style="list-style-type: none"> • Detect inconsistencies between a product and criteria; determine fallacies • Assess value of theories, presentations • Make choices based on reasoned argument • Verify value of evidence • Recognize subjectivity • Determine the appropriateness of a procedure for a problem • <i>Question cues</i> check, detect, monitor, assess, decide, rank, grade, test, measure, recommend, coordinate, judge, explain, discriminate, support, conclude, summarize |
| <p>Create Students put elements together for a new, coherent whole. They synthesize information; reorganize elements to create new patterns or structures; generate, plan and produce.</p> | <ul style="list-style-type: none"> • Use old ideas to create new ones • Generalize from given facts • Relate knowledge from several areas • Predict, draw conclusions • <i>Question cues:</i> hypothesize, construct, plan, combine, integrate, modify, rearrange, substitute, create, design, invent, what if?, compose, formulate, prepare, rewrite |

The Knowledge Taxonomy:

Knowledge can be thought of as having distinct categories, all of which are important. Referring to these dimensions of content knowledge can help to extend the depth of instructional design. When designing questions for written response or more formal writing, design around both dimensions simultaneously.

| Types Of Knowledge | Components Of Each Knowledge Type |
|--|---|
| <p>Factual The details central to the discipline.</p> | <ul style="list-style-type: none"> • Knowledge of terminology • Knowledge of details and elements |
| <p>Conceptual Relationships between elements within a larger structure.</p> | <ul style="list-style-type: none"> • Knowledge of classifications and categories • Knowledge of principles and generalizations • Knowledge of theories, models and structures |
| <p>Procedural Inquiry, procedures for how to do something, criteria for using skills, techniques and methods.</p> | <ul style="list-style-type: none"> • Knowledge of subject-specific skills • Knowledge of subject area techniques and methods • Knowledge of criteria for determining when to use appropriate procedures |
| <p>Metacognitive General knowledge about cognition and awareness of one's own thinking.</p> | <ul style="list-style-type: none"> • Strategic knowledge • Knowledge about thinking tasks (context and conditional knowledge) • Self-knowledge • Knowledge and awareness of thinking. How to oversee and monitor thinking |

Anderson, L. & Krathwohl, D. et. al (2001). *A taxonomy for learning, teaching and assessing: A revision of Bloom's Taxonomy of Educational Objectives*. New York: Longman.

Example 2: Thinking Routines

Thinking Routines were first made popular through Project Zero, Harvard Graduate School, under the label of “Visible Thinking.” The routines can be used to prompt thinking through writing. Teachers teach/model each type of thinking, providing many opportunities to practice the techniques. Teachers choose routines to align with instructional purposes.

Visible Thinking focuses on abilities, attitudes and alertness, making use of learning routines that include writing activities that are thinking rich. The routines make students’ thinking visible to themselves, peers, and the teachers—therefore; they are more engaged by it and come to manage it. Teachers benefit when they see students’ thinking (displayed orally and in writing) because it reveals misconceptions, prior knowledge, reasoning, and degrees of understanding. This enables the ability to address students’ challenges and extend each student’s thinking by starting from where students are. The routines focus on intellectual development, deeper understanding of content, motivation for learning, development of students’ capacities for thinking, student attitudes, dispositions for learning, and a shift towards enthusiasm. They are simple, entailing a set of questions or steps that can be used across grade levels. They are called routines (techniques) because they are designed to be used over and over again so that they become part of the learning culture. Each routine is goal oriented and targets specific types of thinking, is easy to learn and teach, and can be used by large and small groups as well as by individual students. More than one routine may be used to teach a single lesson. All (below) are adapted from the Visible Thinking site at:

http://www.pz.harvard.edu/vt/VisibleThinking_html_files/01_VisibleThinkingInAction/01a_VTInAction.html

• Understanding Routines

| Routine, Purpose, Prompts | Implementation Points |
|---|--|
| <p>Connect, Extend, Challenge: <i>Connect new ideas to prior knowledge</i> <i>Connect:</i> How are ideas and information presented connected to what you know? <i>Extend:</i> What new ideas extended or pushed your thinking in new directions? <i>Challenge:</i> What is still challenging or confusing? *What questions, wonderings or puzzles do you have now?</p> | <ul style="list-style-type: none"> • Students learn something new. They write their individual ideas on sticky notes and add them to the three-column chart being assembled as a whole class or group activity. • Students continually add to and revisit the ideas as their understanding of key ideas develops. They discuss and revise their responses to the prompts to capture their thinking about the topic. |
| <p>Explanation Game: <i>Explore causal understanding</i> 1. Notice or identify something interesting about an idea or object. <i>I notice that...</i> 2. Following the observation with a question: <i>Why is it that way?</i> <i>Why did it happen that way?</i></p> | <ul style="list-style-type: none"> • Because this routine focuses on understanding why something is the way it is, it elicits causes and explanations. The teacher models how to ask questions of explanation and clarification. Students, over time, begin to imitate the conversational moves and questioning involved. • The teacher begins with a poem, multi-media artifact, or other object. The first person points out an interesting feature <i>I notice that...Why is it that way...Why did it happen that way?...Why do you think so?</i> • Students use their notebooks or sticky notes to jot down explanations. Explanations are shared by individuals, then recorded through charting under four column headings: Initial Observation, Question Developed from the Observation, Explanations/Hypotheses (from the rest of the group), and Reasons or Justifications (that support explanations). • Key issues and puzzles are identified and highlighted for further investigation. |
| <p>Headlines: <i>Capture the essence</i> <ul style="list-style-type: none"> • Write a headline for this topic or issue to capture the most important aspect that should be remembered. What should that headline be? </p> | <ul style="list-style-type: none"> • This routine draws on newspaper-type headlines for summing up and capturing the essence of an event, idea, concept, topic, etc. • The routine asks one core question: <i>What would you have said yesterday?</i> |

| | | | |
|---|--|---|--|
| <ul style="list-style-type: none"> • What is most important and central to the topic being explored? • How has the headline changed based on today's discussion? How does it differ from what you would have said yesterday? | <p><i>How has your thinking changed?</i></p> | | |
| <p>Question Starts: Create thought-provoking questions</p> <ol style="list-style-type: none"> 1. Students brainstorm 12 questions or more about the topic and use them to think through the topic or issue. 2. After reviewing the list, star the questions that are most interesting. Select one or more to write about. 3. Students share responses, and then underline new ideas that they did not have previous to the activity. | <ul style="list-style-type: none"> • Before writing the brainstormed list, discuss with students what makes a good question. Show the large group the question starts and choose an interesting topic around which to model an interesting example. • The teacher values new ideas and highlights those that are unusual or creative, as well as those that the class wants to continue to investigate. <div style="border: 1px solid black; padding: 5px; background-color: #e0f7fa;"> <ul style="list-style-type: none"> • Why...? • How would it be different if ...? • What are the reasons? • Suppose that...? • What if...? • What if we knew...? • What is the purpose of...? • What would change if...? </div> | | |
| <p>Think, Puzzle, Explore: Inquire deeply</p> <ol style="list-style-type: none"> 1. What do you think about this topic? 2. What questions or puzzles do you have? 3. How can you explore this topic? | <ul style="list-style-type: none"> • After modeling the process of inquiry, have students use the questions as prompts prior to investigating their own independent topic. • The teachers' role is one of pushing students to think deeply about truly puzzling or interesting topics. | | |
| <p>What Makes You Say That? Stimulate quality interpretation and justification</p> <ol style="list-style-type: none"> 1. What's going on, or what do you know? 2. What do you see that makes you say that? | <ul style="list-style-type: none"> • Students describe an object or concept in writing (such as a poem), then support their interpretation with evidence when prompted by the questions. • Over time students automatically provide support without the teacher's prompting. | | |
| <p>3-2-1 Bridge: Activate prior knowledge and make connections</p> <table border="1" data-bbox="142 922 961 1073"> <tr> <td style="background-color: #fff9c4;"> <p>Initial responses to the topic:</p> <ul style="list-style-type: none"> • 3 Thoughts/Ideas • 2 Questions • 1 Analogy </td> <td style="background-color: #fff9c4;"> <p>New responses to the topic:</p> <ul style="list-style-type: none"> • 3 Thoughts/Ideas • 2 Questions • 1 Analogy </td> </tr> </table> <p>* Describe the connection between initial and new responses.</p> | <p>Initial responses to the topic:</p> <ul style="list-style-type: none"> • 3 Thoughts/Ideas • 2 Questions • 1 Analogy | <p>New responses to the topic:</p> <ul style="list-style-type: none"> • 3 Thoughts/Ideas • 2 Questions • 1 Analogy | <ul style="list-style-type: none"> • Students use the chart on the left to uncover their initial thoughts, ideas, and questions, and then connect them to new information after instruction. • They conduct an initial 3, 2, 1 individually on paper. Provocative learning experiences that push thinking are conducted. Then students share both initial and new thinking. • Following sharing, students write about and discuss how their new responses connect to the initial responses. They explain why their thinking may have shifted. • The teacher clearly explains that initial thoughts are neither right or wrong, ensuring students will feel free to share thinking in a risk-free classroom atmosphere. |
| <p>Initial responses to the topic:</p> <ul style="list-style-type: none"> • 3 Thoughts/Ideas • 2 Questions • 1 Analogy | <p>New responses to the topic:</p> <ul style="list-style-type: none"> • 3 Thoughts/Ideas • 2 Questions • 1 Analogy | | |
| <p>I used to think ...now I think: Reflect on how and why thinking changes</p> <p>Teachers remind students of the topic (abstract terms like truth, fairness, understanding, etc., or topics from the content).</p> <ul style="list-style-type: none"> • <i>I used to think...now I think...</i> | <ul style="list-style-type: none"> • This routine consolidates student thinking, and pushes them to identify new understandings, beliefs and opinions through examination of how thinking has changed after one or multiple activities. • During discussion, teachers probe thinking and push students to explain. • Students summarize the conversation in their writing notebook. | | |
| <p>See, Think, Wonder: Explore interesting works/things</p> <ol style="list-style-type: none"> 1. What do you <i>see</i>? 2. What do you <i>think</i> about that? 3. What does it make you <i>wonder</i>? | <ul style="list-style-type: none"> • Students make an observation about new material (e.g., a new genre or a technique for author's craft). • Students respond to the questions individually on paper before sharing. Responses written down individually are recorded so that a class list of observations, interpretations and wonderings are listed to enable returning to them during the course of study. | | |

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| <p>Color, Symbol, Image: Distill the essence of ideas After reading, choose three of the most interesting ideas.</p> <ol style="list-style-type: none"> 1. Choose a <u>color</u> that you feel best represents or captures the essence of the first idea. 2. Choose a <u>symbol</u> that you feel best represents or captures the essence of the second idea. 3. Choose an <u>image</u> that you feel best represents or captures the essence of the third idea. | <ul style="list-style-type: none"> • As students are reading/listening/watching, write down those ideas identified as interesting, important, or insightful. When finished, choose three of these items that stand out. • With a partner or group explain in writing the color representation and the item from the reading that it represents. Explain how that color represents that idea. Repeat the sharing process until every member of the group has shared his or her color, symbol, and image. |
| <p>Generate, Sort, Connect, Elaborate: Understand a topic through concept mapping</p> <ol style="list-style-type: none"> 1. <u>Sort</u> ideas according to how central or tangential they are. Place central ideas near the center and more tangential ideas toward the outside of the page. 2. <u>Connect</u> ideas by drawing connecting lines between ideas that have something in common. Explain and write in a short sentence how the ideas are connected. 3. <u>Elaborate</u> on any of the ideas/thoughts by adding new ideas that expand, extend, or add to initial ideas. | <ul style="list-style-type: none"> • Select a topic, concept, or issue for which you want to map understanding. • Brainstorm on paper. Then use the prompts to the left to sort, connect and elaborate ideas in concept map form. |
| <p>Peel the Fruit: Track and guide understanding</p> <ol style="list-style-type: none"> 1. Put some version of the map up in a convenient location. 2. Briefly state that the group will be tracking progress and planning with the map over time. Note that the map uses the metaphor of “peeling the fruit”--getting familiar with the surface of something, seeking puzzles and mysteries to investigate, and pursuing them in various ways to arrive at core understandings. 3. Refer to the map when choosing next steps and mark progress during the exploration of a topic. Use it to determine thinking what routines to use throughout learning. 4. When the map is used collectively, have students place sticky notes on the map over time to mark insights associated with any of the map elements. | <ul style="list-style-type: none"> • Use the map to provide a means of recording and capturing thinking through writing in the exploration of a complex topic or theme over time. The teacher develops a wall-sized map for display to make visible through this tracking mechanism students’ developing understanding. The map can also be copied for students to use for their individual self-management of a project. • The preferred way to begin is to start with the ‘skin’ and then move to the ‘substance’ and ‘core’; however, there is no fixed order of development. |

• Fairness Routines

| Routine, Purpose, and Prompts | Implementation Points |
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| <p>Circle Of Viewpoints: Examine multiple, varied viewpoints Students brainstorm a list of different perspectives, then use the following skeleton script to explore each one:</p> <ul style="list-style-type: none"> • <i>I am thinking of... (topic)... from the point of view of... (viewpoint chosen).</i> • <i>I think... (describe the topic from the given viewpoint). Be an actor— take on the character and viewpoint.</i> • <i>A question from this viewpoint is...</i> | <ul style="list-style-type: none"> • After reading a book or chapter students suggest provocative topics and issues to write about in their journals. Teachers plan to have open discussions about dilemmas raised and other controversial issues. Students brainstorm viewpoints based on the following questions: <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <ul style="list-style-type: none"> • How does it look from different points in space or time? • Who/what is affected by it? • Who is involved? • Who might care? </div> • Then students choose a viewpoint and write and speak from that perspective using the script to structure what is said. • Students write scripts to plan their <i>in-character roles</i>. Teachers encourage production and performance from a unique viewpoint. • After acting it out, students write down questions that they might hold if they were really this character. These are shared. • Students summarize by jotting own new ideas or questions about the topic that they had not thought about previously. |
| <p>Here, Now, There, Then: Compare past and present attitudes and judgments</p> <ol style="list-style-type: none"> 1. Identify a controversial issue or fairness topic that has changed significantly over time and uncover students' basic knowledge about the topic. <p><u>Column A:</u> List present stances, values and judgments about the topic.</p> <ol style="list-style-type: none"> 2. Ask kids to imagine they could travel back to a time when the attitudes about the fairness of this topic were different. <p><u>Column B:</u> List past stances, values and judgments about the topic.</p> <ol style="list-style-type: none"> 3. Compare the past/present perspectives: <ul style="list-style-type: none"> • <i>Why do you think things have changed?</i> • <i>Why did people in the past not think the way we do today?</i> 4. Close the discussion. <ul style="list-style-type: none"> • <i>How could we find out more about the way people thought back then?</i> | <ul style="list-style-type: none"> • Encourage students to write about past perspectives (their own or others') to develop a better understanding of how thinking changes over time and across cultures. Help students acknowledge that strong stances are influenced by social/historical context. Uncover stereotypical perceptions, ethnocentric judgments, and presentist judgments. • This routine works best when issues deal with one point in time across different cultures where, for example, one culture might consider it controversial, while the other might not. The strategy can be used with topics about which there are strong stances that are not necessarily shared by people from other cultures or from the past (e.g., slavery, holocausts, genocide, human rights, women's rights, child labor, war, etc.). Students should have some experience with the topic and a basic knowledge of its historical development. • Use the idea of "time traveler" to help students think through fairness issues and values that have changed significantly over time or based upon place. When comparing past and present stances acknowledge that certain issues may not be controversial to us today. List how we think currently, then ask students to step back to consider how other people thought about the topic. • Make the reasoning visible by responding individually in writing, sharing, and then charting responses with the whole group. Explore possible reasons for shifts in thinking about the topic. <i>Why do we view it differently? How could we find out more information?</i> |
| <p>Making It Fair: Now, Then, Later Determine appropriate actions</p> <ol style="list-style-type: none"> 1. Frame the task. Present and clarify an issue of fairness. The class will be thinking about things to do to make the situation fairer: now, in the future, or to change the situation so it would have been fair in the past. | <ul style="list-style-type: none"> • This routine entails identifying and evaluating specific actions that might make a situation fair, and generating and evaluating options. Initially generate ideas without evaluation. Students brainstorm individually, and then share. Later, students evaluate and justify ideas. Help students see that fairness/unfairness are judgments made that invite direct actions such as repairing, preventing, or precluding unfairness. |

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| <ol style="list-style-type: none"> 2. Students brainstorm ideas on how to “make it fair.” 3. Sort the list into actions to take that relate to making the situation fair in the past, now, or for the future. 4. Evaluate. Ask students to pick one idea from the list that has the most merit and expand on it, in writing. | <ul style="list-style-type: none"> • Present and clarify a dilemma that everyone agrees is not fair from some perspective. To facilitate openness in brainstorming, have students think: “/ wonder what might happen if...” As students share, record ideas and encourage students to think about possibilities. When sorting ideas, any category without many ideas should be further elaborated. Guide students to develop additional ideas. |
| <p>Reporter’s Notebook: <i>Separate fact and feeling</i> Students determine whether facts were clear. They consider whether they need to recheck facts and events (What happened?) or thoughts & feelings (How did characters think or feel about it?).</p> <ol style="list-style-type: none"> 1. Identify a situation, a story or dilemma for discussion. 2. Ask students to identify the <i>Facts and Events</i> of the situation. As students name them, ask if they are clear, or if more information is needed. 3. Then ask students to name the <i>Thoughts and Feelings</i> of the characters/participants involved in the story. As students name them, ask if they are clear, or if more information is needed. 4. After a discussion, ask students to make their best judgment of the situation based on the information at hand. | <ul style="list-style-type: none"> • This routine distinguishes facts from thoughts and judgments and is most often used midway through “the investigation.” It helps organize ideas and feelings where fairness is at stake. Students are involved in fine discernment of information and challenged to consider perspective. • Students use a reporter’s notebook when discussing imagined or real moral dilemmas, topics from history, literature, or science, after reading a chapter, watching a video/performance, or when reflecting on events from their life. • Draw a 4x4 grid. Along the top write <i>Clear</i> and <i>Need to Check</i>. Down the side write <i>Facts and Events</i> and <i>Thoughts and Feelings</i>. List responses in the appropriate portion of the grid. Ask students to discuss characters’ thoughts or feelings. Students make informed judgments. • Go deeper into an issue. Clarify the issue and students’ thoughts about their disagreements or about opinions taken as facts. • Use a recording sheet for work within small groups. Students “become” a newspaper reporter in order to differentiate the facts of a given event or topic from characters’ thoughts and feelings. They jot down thoughts in their notebook prior to testing them with the group. • The reporter’s stance helps clarify issues and points of agreement and disagreement. The strategy provides opportunities to have students distance from their own perspective or initial understanding of a given situation. |
| <p>Tug Of War: <i>Examine the complexity of dilemmas through shared inquiry</i> Present a fairness dilemma.</p> <ol style="list-style-type: none"> 1. Identify the factors that “pull” at each side of the dilemma. These are the two sides of the tug of war. 2. Ask students to think of “tugs,” or reasons why they support a certain side of the dilemma. Ask them to think of reasons on the other side of the dilemma as well. 3. Generate “What if...?” questions to explore the topic further. | <ul style="list-style-type: none"> • Familiarity with the game of Tug-of-War helps students understand the forces that “tug” at either side of a fairness dilemma. Students carefully reason about the “pull” of factors involved in fairness dilemmas. They come to appreciate the complexity involved in fairness situations that can appear black and white on the surface. • Use in any situation where fairness seems to have two obvious and contrasting resolutions, such as using medicine on animals, adding people to a game once it has started, or censoring a book in a library. • Use as a whole class activity. Present the dilemma, draw or use a rope to set up opposing sides with the two ends representing opposing sides. Students choose, support and justify “their side.” They write justifications on sticky notes. Then, while thinking of “tugs” for both sides, they add their notes to the rope to represent where they “stand.” “What ifs...” are generated, explored, pondered and posted. Students write a reflection following the activity: <ul style="list-style-type: none"> o <i>What new ideas do you have about the dilemma?</i> o <i>Do you still feel the same way about it?</i> o <i>Have you made up or changed your mind?</i> <p>Students’ ideas are displayed to show connections. The collaborative thinking of the group is represented through the shared inquiry and “action” of the tug of war. Documenting thinking makes the discussion rich.</p> |

• Truth Routines

| Routine, Purpose, and Prompts | Implementation |
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| <p>Claim, Support, Question: Clarify reasoning</p> <ol style="list-style-type: none"> 1. Make a claim about the topic. 2. Identify support for your claim. 3. Ask a question related to the claim. | <ul style="list-style-type: none"> • Use with topics open to interpretation. Identify a claim, examine the support, and question understanding using a whole group format. • Chart in two-column format group responses under the headings "Support" and "Questions". Each student jots down a claim, identifies support, and asks a question. Discuss each by asking: <ul style="list-style-type: none"> ○ <i>Can you determine reasons why this is true?</i> ○ <i>What are questions you might ask about this statement?</i> • Encourage friendly disagreement and challenges to the plausibility of the claim. Confirm that it is okay to disagree about claims. Encourage creative suggestions. Ask what new thoughts students have about the topic. Have them add these ideas to their notebooks. |
| <p>Hot Spots: Identify truth occasions</p> <p>Identify a topic or situation. Write about the following, and then share with the group.</p> <ol style="list-style-type: none"> 1. Is this idea clearly true, or false, or where between the two? What makes it so uncertain? 2. How important is it? What makes it important, or not so important? | <ul style="list-style-type: none"> • A key to good thinking is being able to identify situations that require more thought. These are considered hot spots within a topic or situation that demands more attention. Students become more alert to truth hotspots after having paid attention to them. Also, asking "<i>What makes this idea this way?</i>" draws attention to characteristics that make an idea more or less uncertain or more or less important. Spotting truth hot spots can be widely applied--used to introduce a topic, to draw out students' initial thoughts, to review a topic, to look back at something students have studied, or to take stock of a topic in the middle of examination. Also use it for identifying project topics or identifying issues for discussion. • This routine works best if students have common knowledge. Otherwise, almost everything comes out "uncertain" with little basis for judging its importance. Here are the key steps: <ul style="list-style-type: none"> ○ The teacher or student identifies a topic or situation. ○ Students identify ideas about the topic or situation as clearly true, clearly false, or uncertain and somewhere in the middle, and as more or less important to figure out. ○ Decide where to place the idea on a continuum between true and false. Then use a vertical axis to indicate importance, according to the student's judgment. The teacher asks, "<i>What makes this idea this way?</i>" and draws out characteristics that put an idea "in the middle" rather than plainly true/false, or important/not so important. Discuss this placement using several ideas from the class. ○ Some students may reveal misinformation or misunderstandings. They may self-correct misinformation or misunderstandings, or may provide better information after coming back to the topic later. ○ Teacher and students discuss disagreements about true/false and the importance of placement of ideas on the chart. ○ If the chart looks lopsided the teacher should prompt students to fill out the chart. Example: "<i>What are some ideas we are sure of?</i>" ○ Finally, the teacher and students jointly select "thinking hotspots" they will investigate later. |
| <p>Compass Points: Examine and evaluate propositions</p> | <p>Students examine propositions by responding to given questions associated with the compass points:</p> |

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| E | • Excited |
| W | • Worrisome |
| N | • Need to Know |
| S | • Stance or Suggestion for Moving Forward |

- **Excited**—*what excites you about this idea? What is the upside?*
- **Worrisome**—*what do you find worrisome about this? What is the downside?*
- **Need to Know**—*what else do we need to find out about this idea or proposition? What information is needed to carry out the evaluation?*
- **Stance or suggestion**—*what is your stance on the idea? How might you move forward in your evaluation of the proposition?*

Stop, Look, Listen: Clarify claims and seek sources
The routine follows a simple three-step structure:

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| S | Be clear about the claim. Define the question from your list of facts and uncertainties. |
| T | |
| O | |
| P | |
| L | Find your sources. Where will you look? Consider obvious and non-obvious places. |
| O | |
| K | |
| L | Hear what the sources tell you with an open mind. Is it possible for your source to be biased and how does it affect your information? |
| I | |
| S | |
| T | |
| E | |
| N | |

- The Stop, Look, Listen routine helps students investigate truth claims and issues related to truth, stand back and think about ways to obtain information when trying to find out about the truth of something, think critically about sources and address issues of bias and objectivity, and step back to take a questioning stance to clarify a claim.
- Use the routine when the goal is open-minded, broad thinking about the sources of information.
- Begin by helping students pin down a claim. Ask them for their ideas, list facts and uncertainties, or redefine/restate their claim as needed.
- Brainstorm sources by encouraging students to think broadly about different kinds of available information. Have students mind-map sources that can provide information about their claim. Document ideas by creating a chart of identified sources, the perspectives of the source, and potential biases represented. Display the chart and add comments as each source is investigated. Make the chart accessible so students can return to it.
- Through written comments, track the instances and types of biases that students identified and use this to spark writing about new situations that arise.

True For Who? Consider various views on truth

1. Discuss the kind of situation the claim was made in. Discuss who made it. Question, what were people's interests and goals? What was at stake?
2. Brainstorm a list of all different points of view from which to examine this claim.
3. Dramatize. Choose a viewpoint to embody. Imagine the stance a person from this viewpoint would be likely to take. Would s/he think the claim is true? False? Uncertain? Why? Circle around as all dramatically speak from the given viewpoint. Say:
 - *My viewpoint is...*
 - *I think this claim is true/false/uncertain because...*
 - *What would convince me to change my mind is ...*
4. Stand back/step outside the circle of viewpoints to take everything into account: *What is your conclusion or stance? What new ideas or questions arose?*

- "True for Who?" focuses attention on the roles of context and perspective in shaping what people believe.
- Students cast a wide net for facts and arguments by imagining how an issue looks from different points of view and how situations influence the stances of people involved. Students come to understand that often what we think is true depends upon what is seen and cared about from our own perspective.
- This routine can be used at any point in the process of puzzling about truth. Begin discussion of initial written responses clarifying a claim, and then imagine various perspectives on the topic. After the brainstorm, ask each student to choose one viewpoint to embody. Ask students to speak about the topic from that perspective and to elaborate the viewpoint using three sentence stems for structure. Taking turns, students go around and speak briefly about the chosen viewpoint. After dramatizing several viewpoints, ask students to step out of the role-play to reflect on the issue. Use notebooks to summarize in writing: *What do you think about the claim now? What are some questions about the claim now?*

Red Light, Yellow Light: Notice puzzles of truth

1. Identify a source or range of experiences to investigate, e.g., the editorial page, a political speech, a pop science source, rumors on the playground.
2. Students look for "red lights" and "yellow lights," specific moments

- Students focus on the signals for puzzles of truth and on typical red zones and yellow zones where such puzzles are common. To build up sensitivity, use the routine in deliberately different ways wherever there might be interesting puzzles of truth: a text that might have questionable claims, the daily paper, television news, political speeches, a mystery story, a math proof that has

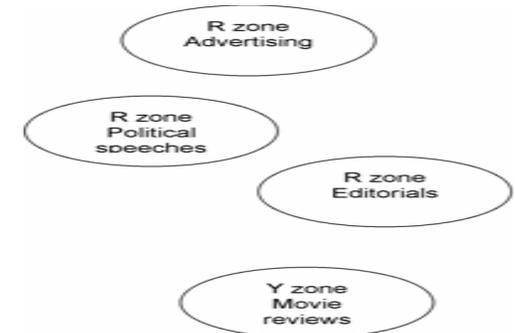
with signs of a possible puzzle of truth, like sweeping generalizations or blatant self-interest.

- Round up students' observations by listing specific points marked R for red or Y for yellow and identify "red zones" and "yellow zones"- whole areas that tend to be full of red or yellow lights. Write these on the board in circles.
- Ask: *What have we learned about particular signs that there could be a problem of truth? What have we learned about zones to watch out for?*

weaknesses, conversations, home life, pop science, potentially risky behaviors, self-critique of a text written.

- For settings outside of school, students keep logs over time. Typical red zones are editorial pages because there are so many red lights that occur there. The information source used should be large enough to take some time (a chapter or video clip) to sustain alertness.
- Explain that "red lights" are specific moments that contain signs of puzzles of truth, such as sweeping statements, one-sided arguments, obvious self-interest, and so on. Yellow lights are milder versions. Students will naturally disagree on how to label what's red vs. yellow vs. green in particular cases. Have students explain their judgments focusing on detecting *potential* puzzles of truth.
- Students identify and jot down noticed signs. Teachers Chart group responses. See the example below:

| Red Lights/Yellow Lights For Problems of Truth |
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| <p><i>Sweeping generalization</i> <i>One-sided arguments</i> <i>Bold claim, no argument</i> <i>Blatant self-interest</i> <i>Extreme conviction</i> <i>No obvious expertise</i> <i>Angry claims</i> <i>Feelings: seems implausible, uncertain, tentative</i> <i>Plainly an opinion</i></p> |



- Students investigate a newspaper to find examples correlating to the zones, such as the following newspaper statement:

***The only honorable way out is to win on the battlefield.
(political, extreme statement, no argument)***

- Y The majority of people agree... (evidence?)
- R I'm sick and tired of the way... (editorial, angry claim)
- Y The senator expressed his judgment that... (tentative)
- R You can save more now than ever before... (ad, blatant self-interest)
- Y Thousands of people flock to these kinds of self-medication (re: the medications, lack of expertise)
- Y Both teenagers and young adults will like this film (opinion)

• Creativity Routines

| Routine, Purpose and Prompts | Implementation Points |
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| <p>Creative Hunt: Examine parts, purposes, and audiences Basic steps for starting the routine:</p> <ol style="list-style-type: none"> Identify the topic students will consider--something ordinary like a ballpoint pen or larger and more abstract like an invention, or pick something from subject matter being taught. | <ul style="list-style-type: none"> Students search to identify instances of creativity. The focus is recognizing and appreciating the creativity in things around us. Noticing creativity is practical in that we begin to see limitations of ordinary objects, identify how they might be improved, or gain a better understanding by examining purposes, how they work, and who they were designed for (audiences). |

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| <p>2. Develop a diagram and label the key elements: main purpose, parts and purposes, audience. Say: <i>Let's look at this from a creative viewpoint. Creative things have jobs to do. They need to hit their target. Let's explore if this hits its target.</i></p> <p>3. Help the group fill out the diagram. Students suggest main purposes, particular parts the purposes they serve, and audience. Star (*) parts considered particularly "smart." Conduct a conversation or ask students to fill out sticky notes individually or in small groups to add to the diagram.</p> <p>4. Sum up by determining what's creative. Emphasize how clever objects/ideas hit their target.</p> | <p>Examples include but are not limited to: a blackboard, a ballpoint pen, a paintbrush, a problem, a message, an article, or a story.</p> <ul style="list-style-type: none"> • Write to make thinking visible. After helping students find the creative thinking behind the ordinary, move to more important or abstract concepts or items (e.g., forms of government, hospitals, or schools). |
| <p>Creative Questions: Generate and transform questions</p> <p>1. Pick an everyday object or topic and brainstorm a list of questions about it.</p> <p>2. Examine and transform the list of questions into questions that challenge the imagination along the lines of:</p> <div data-bbox="302 597 846 756" style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <ul style="list-style-type: none"> • <i>What would it be like if...</i> • <i>How would it be different if...</i> • <i>Suppose that ...</i> • <i>What would change if ...</i> • <i>How would it look differently if ...</i> </div> <p>3. Choose a question to imaginatively explore. Explore it by imaginatively playing out its possibilities by: writing a story or essay, drawing a picture, creating a play or dialogue, inventing a scenario, conducting an imaginary interview, or conducting a thought experiment.</p> <p>4. Reflect: <i>What new ideas do you have about the topic, concept or object that you didn't have before?</i></p> | <ul style="list-style-type: none"> • Formulating and exploring an interesting question is often more important than finding a solution. This routine encourages students to create interesting questions that provoke thinking and inquiry into a topic. • Use Creative Questions to expand and deepen students' thinking, to encourage students' curiosity, and to increase their motivation to inquire. <ul style="list-style-type: none"> ◦ Use it when introducing a new topic to understand its breadth. ◦ In the middle of studying a topic use it as a way of enlivening students' curiosity. ◦ At the end of studying a topic use it to show students how the knowledge they have gained about the topic helps them ask ever more interesting questions. ◦ This routine can also be used continuously throughout development of a topic to help the class keep an evolving list of questions. • Before using Creative Questions ask students to identify what makes a good question. Then, show and explain the Creative Questions tool. Start by providing a topic, concept or object. As an entire group, generate a list of questions about the topic or object. Once students understand the routine, have them work in small groups or solo. After generating questions have them pick one to investigate further. Encourage the playing out of possibilities. Write a story or essay, draw a picture, create a play or dialogue, invent a scenario, conduct an imaginary interview, or conduct a thought experiment to find out more about their questions. At the end of the exploration reflect on new insight about the topic, object or concept. |
| <p>Does It Fit? Think about options</p> <p>1. Fit options to the Ideal: Identify what the ideal solution would look like and then evaluate each option against it. Ask: <i>How well does each option fit with the ideal solution?</i></p> <p>2. Fit options to the Criteria: Identify the criteria or attributes that feel important to consider in this situation and then evaluate each option against those. Ask: <i>How well does each option fit the criteria?</i></p> <p>3. Fit options to the Situation: Identify the realities and constraints of the situation, such as resources and time, and then evaluate each option against them. Ask: <i>How well does each option fit the realities of the situation?</i></p> | <ul style="list-style-type: none"> • Does It Fit helps students flesh out and evaluate options, alternatives, and choices in decision-making. • The process begins with the generation of options, choices, or alternatives for solving the problem or satisfying the needs of a situation. • Once identified evaluate options for effectively making a choice. • Use whenever students need to make a thoughtful and reasoned decision: the choice of a final project; the choice for a writing topic; the direction for an investigation; a group or whole-class decision on allocation of time, money, or resources; the electing of a group leader or spokesman for the group; or, choosing among possible classes. • Four different "fits" represent four distinct approaches to evaluating options. To begin, make a decision about which "fit" should be considered best for the situation at hand, then carry it out. To make the initial choice, students need |

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| <p>4. Fit options to you Personally: Try out each option by imagining yourself carrying out the option and try to get a sense of what it would feel like. Ask: <i>Which option feels like the best fit for me?</i></p> | <p>to discuss each “fit.” Introduce by how to discuss through modeling for each option; after students engage in the process the class applies one of the fits to make the decision.</p> |
| <p>Options Diamond: Explore tensions of decision-making Identify a couple of obvious options. There should be trade-offs or tensions between options that make the decision hard: If you choose one you get X but lose Y; choose the other and you lose X but get Y.</p> <ol style="list-style-type: none"> 1. Make a diamond diagram, putting at the left and right corners the one or two main trade-offs (the Xs and Ys) pulling in opposite directions. 2. Students brainstorm one to three solutions for each corner of the diamond (e.g., Left side, go with that trade-off; right side, go with that trade-off; bottom, compromise between them; top, clever solutions that combine the seeming opposites and get the best of both). Ask: <i>What have we learned about the situation from finding these options?</i> | <ul style="list-style-type: none"> • Students explore decision making situations in which trade-offs make it hard to find a really good option. • The goal is to closely examine opposites. In the diamond, the left and right points are not options themselves. They represent the gains and losses that pull in opposite directions. Write options near the left and right corners that go with one pull or the other; then the lower corner gets compromise options and the top corner gets any options that partly combine the opposites. • The goal is to use creative thinking to better understand the situation. Sometimes options may partially bring the opposites together, which deepens student understanding of complex situations from life found in the news, history, literature, science or medical policy. For example, U.S. President Harry Truman, in deciding to drop the atomic bomb on Nagasaki and Hiroshima, struggled with whether to kill many thousands of Japanese but shorten the war versus let the war and its casualties continue. He chose to use the bomb. What compromise options were there? Were there any options available for combining the opposites and for ending the war quickly without killing thousands of Japanese? |
| <p>Options Explosion: Make creative decisions List the obvious options. We would not be confronted with a decision unless there were at least two or three obvious options.</p> <ol style="list-style-type: none"> 1. Brainstorm many, varied options to find the “hidden” options. Often hidden options that are the best choices. Use imagination and piggyback on ideas, combine ideas to get new ones, look for ideas of a different kind, imagine being in different roles and suggest ideas from the perspective of those roles, etc. Ask: <i>What have we learned about the situation from finding these options?</i> | <ul style="list-style-type: none"> • Options Explosion identifies “hidden” options in a decision making situation. People often make poor decisions because they miss these hidden options. • Students can use this technique for personal decision making, classroom decision making, or to understand important global decisions. Ask students to personalize decisions through role playing. • Emphasize that hidden options are found by digging deeper. Place ideas on the blackboard or use student-generated responses on sticky notes on a classroom chart. Create a web-like diagram with radiating lines to record thinking. Piggyback to promote unusual ideas that may lead to something more productive. • A final decision need not be made. You might take a quick vote on some of the likely options. |
| <p>Step Inside: Perceive, know, care about Three core questions guide students:</p> <ol style="list-style-type: none"> 1. <i>What can the person or thing perceive?</i> 2. <i>What might the person or thing know about or believe?</i> 3. <i>What might the person or thing care about?</i> <p>Adapted from Debra Wise, <i>Art Works for Schools: A Curriculum for Teaching Thinking In and Through the Arts</i> (2002) DeCordova Museum and Sculpture Park, the President and Fellows of Harvard College and the Underground Railway Theater.</p> | <ul style="list-style-type: none"> • Step Inside helps students think differently about perspectives and viewpoints as they imagine things, events, problems, or issues. This leads to greater understanding. • Exploring different viewpoints can lead to further creativity; for example, writing a poem from the perspective of a soldier’s sword left on the battlefield. • Students step inside the role of a character or object from a picture, a story, an element in a work of art, or an historical event being discussed. They imagine themselves inside that point of view, then speak or write from that chosen point of view. • This routine helps make abstract concepts, pictures, or events come to life. • Invite students to look at an image and ask them to generate a list of various perspectives or points of view embodied there. • Then they choose a particular point of view to embody or talk from, saying what they perceive, know about, and care about. |

- | | |
|--|---|
| | <ul style="list-style-type: none">• Students state their perspective before talking in front of peers at which time others guess which perspective they are speaking from. In their speaking and writing, students have the option of going beyond the starter questions. Ask for a spoken or written monologue from this point of view. Students might work in pairs with each student asking questions to help his/her partner stay in character. |
|--|---|

Example 3: Thinking on Paper

Students “Think-Write” to understand new material, ask relevant questions, make new knowledge a part of students’ knowledge base, retain learning, improve ability to write across the curriculum no matter what the subject.

Students should write when:

- They are confused.
- They need to discover what specific points are not understood.
- New concepts are introduced in class.
- They question the importance of an idea.
- They are preparing for an assessment.
- They are in the mood to write.

They should:

- Summarize what has been learned.
- Integrate/connect new concepts and ideas from quotes with what they already understand.
- Question the significance of their learning.
- Discover questions about what they know.
- Discover questions related to what they don’t understand.

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Technique: Using Rubrics For Backwards Planning

Rubrics are one way to convey expectations for a piece of writing (along with checklists, teacher-student conferences, etc.). Rubrics provide criteria for quality. The criteria within the highest score points of the rubric set goals for excellence within each category established for assessment.

What does it do?

Using rubrics can provide a shared vocabulary and common vision for what “good” writing looks like. Rubric criteria help students monitor quality and revise to meet specified goals. Use of the criteria helps students internalize and reflect on quality expectations and critical standards and make them their own.

How to implement:

Scoring guides and rubrics define good writing without determining the level of sophistication. Keep in mind - good papers have the same embedded qualities no matter what the age of the writer. When establishing goals, focus on the qualities rather than a score point. When assessing writing, use anchor papers at each grade to determine the subtle changes that occur as students develop writing ability over the years.

Example 1: Traits of Writing (Adapted from Culham, 2003; Spandel, 2005)

The teacher might focus on one trait at a time, although writing traits are never really separated. For example, students might focus on ideas, organization, and voice when composing the draft. Later, as students revise and edit, shift to word choice, sentence fluency and conventions. Address mechanics of writing when students are ready to revise and edit. In addition, during composing, the teacher uses only the top level of the scoring rubrics to encourage goal-setting, and discourage the belief that other levels of the rubric are adequate. This keeps students’ goals and expectations for performance high. Focus attention on one trait at a time while considering its relationship to all of the other traits and the intended purpose of the writing.

Note: Use the top levels of the rubric to help inform writing goals. Only use the entire rubric when scoring the writing. All of the traits should be taught at all grades.

The following provide goal statements for use in guiding students’ writing quality:

| TRAITS | Rubric Components | Indispensable Sub-skills |
|---|---|---|
| <p>IDEAS</p> <p><i>This paper is clear and focused. It holds the reader's attention. Relevant anecdotes and details enrich the central theme.</i></p> | <p>A. The topic is narrow and manageable.</p> <p>B. Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.</p> <p>C. Reasonably accurate details are present to support the main ideas.</p> <p>D. The writer seems to be writing from knowledge or experience; the ideas are fresh and original.</p> <p>E. The reader's questions are anticipated and answered.</p> <p>F. Insight—an understanding of life and a knack for picking out what is significant—is an indicator of high level performance.</p> | <ul style="list-style-type: none"> • Unique topic and approach to that topic • Interesting details for <ul style="list-style-type: none"> a. Describing characters b. Describing settings c. Describing objects or things • Using action words to enhance descriptions • Using a balance of showing and telling • Putting others' ideas into my own words • Clear writing with planning for big ideas and supporting subtopics |
| <p>ORGANIZATION</p> <p><i>The organization enhances and showcases the central idea or theme. The order, structure, or presentation of information is compelling and moves the reader through the text.</i></p> | <p>A. An inviting introduction draws the reader in; a satisfying conclusion leaves the reader with a sense of closure and resolution.</p> <p>B. Thoughtful transitions clearly show how ideas connect.</p> <p>C. Details seem to fit where they're placed; sequencing is logical and effective.</p> <p>D. Pacing is well controlled; the writer knows when to slow down and elaborate, and when to pick up the pace and move on.</p> <p>E. The title, if desired, is original and captures the central theme of the piece.</p> <p>F. The choice of structure matches the purpose and audience, with effective paragraph breaks.</p> | <ul style="list-style-type: none"> • Creative title symbolizes or stands for whole piece • Strong introduction <ul style="list-style-type: none"> a. Question b. Quotation or sound effect c. Intriguing description d. Sharing unusual fact • Sequencing purposefully <ul style="list-style-type: none"> a. Thoughtful transitions b. Pacing planned during prewriting • Satisfying conclusion <ul style="list-style-type: none"> a. Questions posed are answered b. Linked to introduction c. Other • Purposeful paragraphing <ul style="list-style-type: none"> a. Preplanned with graphic organizers b. Using questions to inspire paragraphs |
| <p>VOICE</p> <p><i>The writer speaks directly to the reader in a way that is individual, compelling, and engaging. The writer crafts the writing with an awareness and respect for the audience and the purpose for writing.</i></p> | <p>A. The writer connects strongly with the audience through the intriguing focus of the topic, selection of relevant details, and the use of natural, engaging language.</p> <p>B. The purpose of the writing is accurately reflected in the writer's choice of individual and compelling content, and the arrangement of ideas.</p> <p>C. The writer takes a risk by the inclusion of personal details that reveal the person behind the words.</p> <p>D. Expository or persuasive writing reflects a strong commitment to the topic by the careful selection of ideas that show why the reader needs to know this.</p> <p>E. Narrative writing is personal and engaging, and makes the reader think about the author's ideas or point of view.</p> | <ul style="list-style-type: none"> • Passion towards the message <ul style="list-style-type: none"> a. Provides emphasis and shows appropriate emotion b. Topic is about what I know c. Message sounds like I know • Using interesting perspectives/ points of view • Decisions based upon audience <ul style="list-style-type: none"> a. Vocabulary b. Context included c. Style appropriate • Style devices <ul style="list-style-type: none"> a. Appropriate figurative language b. Tone, mood, or humor • Conversational style |

| | | |
|---|--|---|
| <p>WORD CHOICE</p> <p><i>Words convey the intended message in a precise, interesting, and natural way. The words are powerful and engaging.</i></p> | <p>A. Words are specific and accurate. It is easy to understand just what the writer means.</p> <p>B. Striking words and phrases often catch the reader's eye and linger in the reader's mind.</p> <p>C. Language and phrasing are natural, effective, and appropriate for the audience.</p> <p>D. Lively verbs add energy while specific nouns and modifiers add depth.</p> <p>E. Choices in language enhance the meaning and clarify understanding.</p> <p>F. Precision is obvious. The writer has taken care to put just the right word or phrase in just the right spot.</p> | <ul style="list-style-type: none"> • Risk-taking with language <ul style="list-style-type: none"> a. Alliteration, assonance b. Word play c. Invented words • Interesting adjectives <ul style="list-style-type: none"> a. Color, texture b. Mood, tone c. Using vocabulary meaningfully • Strong verbs <ul style="list-style-type: none"> a. Balancing action and linking b. Using vocabulary appropriately • Precise nouns <ul style="list-style-type: none"> a. Careful use of pronouns b. New vocabulary • Complex sentences |
| <p>SENTENCE FLUENCY</p> <p><i>The writing has an easy flow, rhythm, and cadence. Sentences are well built, with strong and varied structure that invites expressive oral reading.</i></p> | <p>A. Sentences are constructed in a way that underscores and enhances the meaning.</p> <p>B. Sentences vary in length as well as structure. Fragments, if used, add style. Dialogue, if present, sounds natural.</p> <p>C. Purposeful and varied sentence beginnings add variety and energy.</p> <p>D. The use of creative and appropriate connectives between sentences and thoughts shows how each relates to, and builds upon, the one before it.</p> <p>E. The writing has cadence; the writer has thought about the sound of the words as well as the meaning. The first time you read it aloud is a breeze.</p> | <ul style="list-style-type: none"> • Varied sentence beginnings • Varied sentence lengths • Rhythm of text <ul style="list-style-type: none"> a. Repletion techniques b. Parallelism c. Flow when read out loud • Balance between simple and complex sentences • Variety of transitional words |
| <p>CONVENTIONS</p> <p><i>The writer demonstrates a good grasp of standard writing conventions (e.g., spelling, punctuation, capitalization, grammar, usage, paragraphing) and uses conventions effectively to enhance readability. Errors tend to be so few that just minor touch-ups would get this piece ready to publish.</i></p> | <p>A. Spelling is generally correct, even on more difficult words.</p> <p>B. The punctuation is accurate, even creative, and guides the reader through the text.</p> <p>C. A thorough understanding and consistent application of capitalization skills are present.</p> <p>D. Grammar and usage are correct and contribute to clarity and style.</p> <p>E. Paragraphing tends to be sound and reinforces the organizational structure.</p> <p>F. The writer may manipulate conventions for stylistic effect—and it works! The piece is very close to being ready to publish.</p> | <ul style="list-style-type: none"> • Spelling • Punctuation • Capitalization • Grammar and usage • Indenting • Spacing • Other |
| <p>PRESENTATION</p> <p><i>The form and presentation of the text enhances the ability for the reader to understand and connect with the message. It is pleasing to the eye.</i></p> | <p>A. If handwritten (either cursive or printed), the slant is consistent, letters are clearly formed, spacing is uniform between words, and the text is easy to read.</p> <p>B. If word-processed, there is appropriate use of fonts and font sizes which invites the reader into the text. The use of white space on the page (spacing, margins, etc.) allows the intended audience to easily focus on the text and</p> | <ul style="list-style-type: none"> • Neatness • Letter formation • Standard spacing • Format • Visual displays • Oral presentation of the work |

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| | <p>message without distractions. There is just the right amount of balance of white space and text on the page. The formatting suits the purpose for writing.</p> <p>The use of a title, side heads, page numbering, bullets, and evidence of correct use of a style sheet (when appropriate) makes it easy for the reader to access the desired information and text. These markers allow the hierarchy of information to be clear to the reader.</p> <p>When appropriate to the purpose and audience, there is effective integration of text and illustrations, charts, graphs, maps, tables, etc. There is clear alignment between the text and visuals. The visuals support and clarify important information or key points made in the text.</p> | |
|--|---|--|

A student-friendly checklist can be customized to match rubric components in student-friendly language and thus match the writing maturity of students (see example below). These trait-based checklists can be placed on a student bookmark by folding the chart down the middle or by printing Column 1 on one side and Column 2 on the other. Alternatively, they can be used as a handout reference tool for prompting improvement of the piece.

Revision Reminders

| | |
|---|--|
| <p><u>Idea Development</u></p> <ul style="list-style-type: none"> ✚ I used a balance of showing and telling. ✚ My details paint a picture for the reader. ✚ My approach to this topic is unique. ✚ I stayed on topic. ✚ My theme/message is clear. | <p><u>Word Choice Revision</u></p> <ul style="list-style-type: none"> ✚ My descriptions (adjectives) are an excellent choice. ✚ I have balanced the use of action and linking verbs. ✚ My use of nouns is precise. I don't overuse pronouns. ✚ I use sensory (e.g., color and texture) words to help the reader see a picture. |
| <p><u>Organization Revision</u></p> <ul style="list-style-type: none"> ✚ My introduction grabs the reader. ✚ The conclusion and introduction are linked. ✚ Transition words connect ideas and move the reader through my writing. ✚ My paragraphs clearly show where subtopics or sub-arguments begin and end. ✚ My title represents the entire draft, not a portion of it. | <p><u>Sentence Fluency</u></p> <ul style="list-style-type: none"> ✚ I have varied sentence beginnings. ✚ I have varied simple and complex sentence structures. ✚ My sentences have rhythm when read aloud. ✚ Words and phrases may have been repeated for effect. |
| <p><u>Voice Revision</u></p> <ul style="list-style-type: none"> ✚ I showed passion about the topic. ✚ When read aloud, the piece sounds like something I might really say. ✚ I did things within my writing to help the reader understand. ✚ The words make the tone and mood "just right." ✚ Humor used is appropriate for this task. | <p><u>Conventions Editing</u></p> <p>My second draft was checked for:</p> <ul style="list-style-type: none"> ✚ Spelling ✚ Ending punctuation ✚ Capitalization ✚ Grammatical errors <p style="text-align: right; font-size: small;">Adapted from The Northern Nevada Writing Project: http://writingfix.com/classroom_tools/post_its.htm</p> |

One methodology for presentation suggested by the High School Content Expectations is Digital Storytelling. An example rubric to be used for developing and assessing a final production is provided below:

| Category | 4 | 3 | 2 | 1 |
|-----------------------------------|---|---|---|--|
| Point of View/ Purpose | The presentation establishes a purpose early on and maintains a clear focus throughout. | The presentation establishes a purpose early on and maintains focus for most of the presentation. | There are a few lapses in focus, but the purpose is fairly clear. | It is difficult to figure out the purpose of the presentation. |
| Voice/Pace | The pace (rhythm and voice punctuation) fits the story line and helps the audience really "experience" the story. | The speaker occasionally speaks too fast or too slow for the story line. The pacing is relatively engaging for the audience. | The student tries to use pacing but it is often noticeable that it does not fit the story line. The audience is not consistently engaged. | There is no attempt to match the pace of the storytelling to the story line or the audience. |
| Images | Images create a distinct atmosphere and tone that matches different parts of the story. The images may communicate symbolism and/or metaphor. | Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphor. | An attempt was made to use images to create an atmosphere or tone but it needed more work. Image choice is logical. | There is little or no attempt to use images to create an appropriate atmosphere or tone. |
| Economy | The story is told with exactly the right amount of detail throughout. It does not seem too short or long. | The story composition is typically good, though it seems to drag somewhat or need slightly more detail in one or two sections. | The story seems to need more editing. It is noticeably too short in more than one section. | The story needs extensive editing. It is too long or too short to be interesting. |
| Grammar | Grammar and usage were correct (for the dialect chosen) and contributed to clarity, style and character development. | Grammar and usage were typically correct (for the dialect chosen) and errors did not detract from the story. | Grammar and usage were typically correct but some errors detracted from the story. | Repeated errors in grammar and usage distracted greatly from the story. |

For more see: <http://its.ksbe.edu/dst/PDFs/Rubrics/digstorysample.pdf>

Example 2: ACT High School Persuasive Rubric

The ACT rubric provides teachers and students with the criteria that will be used to score their ACT writing responses. During instruction, teachers work backwards from the top score point characteristics to engage their students in specific lessons that address gaps in performance. The data used can be drawn from scores at the building level or classroom level. Teachers convene to discuss student work in relationship to the score points to prioritize their foci for instruction.

| SCORE | CHARACTERISTICS |
|-------|--|
| 4–6 | Writers will show a clear understanding of the purpose of the essay by articulating their perspective and developing their ideas. |
| | Writers will show complexity by evaluating the implications of the issues and recognize the counter-argument. |
| | Most generalizations will be developed with specific examples to support the writer’s perspective. |
| | A clear focus will be maintained throughout the paper. |
| | The paper will show competent use of language. |
| | Although there may be some errors, these will only occasionally distract the rater and will not interfere with the rater’s ability to understand the writer’s meaning. |

See <http://www.sparknotes.com/testprep/books/act/chapter7section1.rhtml>

Example 3: Rubric For Understanding

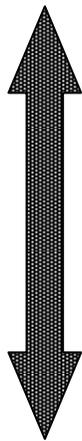
This rubric emphasizes the “Facets of Understanding” adapted from *Understanding By Design* (Wiggins and McTighe). Again, teachers emphasize with students the characteristics of excellence that are considered most sophisticated but scaffold students by first interpreting where each student performs on each facet. To provide a baseline for guiding them, the teacher emphasizes and customizes instruction from this point forward with each student during reading and writing conferences or during small group instruction.

Facets of Understanding Rubric

| EXPLANATION | INTERPRETATION | APPLICATION | PERSPECTIVE | EMPATHY | SELF-KNOWLEDGE |
|---|---|---|--|---|---|
| Sophisticated: an unusually thorough, elegant, and inventive account (model, theory, or explanation); fully supported, verified, and justified; deep and broad: goes well beyond the information given. | Profound: a powerful and illuminating interpretation and analysis of the importance/meaning/significance; tells a rich and insightful story; provides a rich history or context; sees deeply and incisively any ironies in the different interpretations. | Masterful: fluent, flexible, and efficient; able to use knowledge and skill and adjust understandings well in novel, diverse, and difficult contexts. | Insightful: a penetrating and novel viewpoint; effectively critiques and encompasses other plausible perspectives; takes a long and dispassionate, critical view of the issues involved. | Mature: disposed and able to see and feel what others see and feel; unusually open to and willing to seek out the odd, alien, or different. | Wise: deeply aware of the boundaries of one’s own and others’ understanding; able to recognize one’s prejudices and projections; has integrity – able and willing to act on what one understands. |
| In-depth: an atypical and revealing account, going beyond what is obvious or what was explicitly taught; makes subtle connections; well supported by argument and evidence; novel thinking displayed. | Revealing: a nuanced interpretation and analysis of the importance/meaning/significance; tells an insightful story; provides a telling history or context; sees subtle differences, levels, and ironies in diverse interpretations. | Skilled: competent in using knowledge and skill and adapting understandings in a variety of appropriate and demanding contexts. | Thorough: a revealing and coordinated critical view; makes own view more plausible by considering the plausibility of other perspectives; makes apt criticisms, discriminations, and qualifications. | Sensitive: disposed to see and feel what others see and feel; open to the unfamiliar or different. | Circumspect: aware of one’s ignorance and that of others; aware of one’s prejudices; knows the strengths and limits of one’s understanding. |

Scale:

**More
Mature**



**Less
Mature**

| | | | | | |
|--|--|---|--|---|--|
| <p>Developed: an account that reflects some in-depth and personalized ideas; the student is making the work her own, going beyond the given – there is supported theory here, but insufficient or inadequate evidence and argument.</p> | <p>Perceptive: a helpful interpretation or analysis of the importance/meaning/significance; tells a clear and instructive story; provides a useful history or context; sees different levels of interpretation.</p> | <p>Able: able to perform well with knowledge and skill in a few key contexts, with a limited repertoire, flexibility, or adaptability to diverse contexts.</p> | <p>Considered: a reasonably critical and comprehensive look at all points of view in the context of one's own; makes clear that there is plausibility to other points of view.</p> | <p>Aware: knows and feels that others see and feel differently; somewhat able to empathize with others; has difficulty making sense of odd or alien views.</p> | <p>Thoughtful: generally aware of what is and is not understood; aware of how prejudice and projection can occur without awareness and shape one's views.</p> |
| <p>Intuitive: an incomplete account but with apt and insightful ideas; extends and deepens some of what was learned; some "reading between the lines"; account has limited support/argument/data or sweeping generalizations. There is a theory, but one with limited testing and evidence.</p> | <p>Interpreted: a plausible interpretation or analysis of the importance/ meaning/ significance; makes sense of a story; provides a history or context.</p> | <p>Apprentice: relies on a limited repertoire of routines; able to perform well in familiar or simple contexts, with perhaps some needed coaching; limited use of personal judgment and responsiveness to specifics of feedback/situation.</p> | <p>Aware: knows of different points of view and somewhat able to place own view in perspective, but weakness in considering worth of each perspective or critiquing each perspective, especially one's own; uncritical about tacit assumptions.</p> | <p>Developing: has some capacity and self-discipline to "walk in another's shoes," but is still primarily limited to one's own reactions and attitudes; puzzled or put off by different feelings or attitudes.</p> | <p>Unreflective: generally unaware of one's specific ignorance; generally unaware of how subjective prejudgments color understandings.</p> |
| <p>Naive: a superficial account; more descriptive than analytical or creative; a fragmentary or sketchy account of facts; ideas or glib generalizations; a black-and-white account; less a theory than an unexamined hunch or borrowed idea.</p> | <p>Literal: a simplistic or superficial reading; mechanical translation; a decoding with little or no interpretation; no sense of wider importance or significance; a restatement of what was taught or read.</p> | <p>Novice: can perform only with coaching or relies on highly scripted, singular "plug-in" (algorithmic and mechanical) skills, procedures, or approaches.</p> | <p>Uncritical: unaware of differing points of view; prone to overlook or ignore other perspectives; has difficulty imagining other ways of seeing things; prone to egocentric argument and personal criticisms.</p> | <p>Egocentric: has little or no empathy beyond intellectual awareness of others; sees things through own ideas and feelings; ignores or is threatened or puzzled by different feelings, attitudes, or views.</p> | <p>Innocent: completely unaware of the bounds of one's understanding and of the role of projection and prejudice in opinions and attempts to understand.</p> |

Adapted from Katrin Becker, 2005 at <http://www.minkhollow.ca/Main/Reference/Rubric%20for%20the%20Six%20Facets%20of%20Understanding.htm>

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas. Students write for an audience with a specific purpose. Products may apply knowledge in new ways or use academic structures for research and/or formal writing.

Format/Form: Essay Design

An essay is a piece of writing, usually from an author's personal point of view. Essays are non-fiction and include writing that uses thesis statements and support. They conform to rules of grammar and punctuation.

What does it do?

Essay writing provides opportunities for students to develop their ideas about a topic, express a point of view, or persuade the reader to accept their thesis. To write an essay a student must generate, organize, and revise information for a piece, using skills of data collection, analysis, synthesis, summary, and evaluation.

How to implement:

Students should know where on the continuum of writing formality their teacher's expectations are for the essay they are assigned to write.

| Formal | Informal |
|--|--|
| <ul style="list-style-type: none">• Third person point of view• Never uses contractions• Has a serious, official sound• Factual | <ul style="list-style-type: none">• May use first person• Contractions are acceptable• More like a conversation• More emotional |

Some common differences are:

Teachers should provide students with guidelines or objectives for essay writing. A sample of guidelines commonly used are:

1. Develop a limited topic which is well defined and debatable and that has more than one side.
2. The writer must understand other sides of the position so that the strongest information to counter the other side can be presented.
3. Develop the statement of position. The topic sentence cannot be a fact as facts cannot be debated. The statement should direct readers to follow the writer's logic towards a specifically stated conclusion.
4. In preplanning the essay, generate and then use at least three reasons that support the position. Introduce these in the same introductory paragraph.
5. Reasons introduced in the opening introductory paragraph should be the topics of paragraphs in the body of the paper. They should be supported with additional separate facts.
6. The body of the essay uses specific evidence, examples and statistics rather than generalizations or personal opinions. Each topic sentence has been introduced in the introduction. Additional sentences closely relate to the topic and the sentence before it.
7. Use adequate transitions between paragraphs so that the reader follows the writer's logic.
8. Clearly redefine the topic and restate the most compelling evidence, remembering that this is the last chance to be convincing. Do not introduce new material in the conclusion.

Students should engage in the process of essay writing attending to each of the following focal points of composing:

- **Research:** Begin by making yourself an expert on the topic. Use note-taking as you immerse yourself in the texts of great thinkers or other research materials.
- **Analysis:** After establishing a knowledge base, evaluate the texts being read. Being able to analyze others' essays is the first step in learning to write one.
- **Brainstorming:** Ask yourself a dozen questions and answer them. Think through your insights to come up with an original set of ideas to develop.
- **Thesis.** Develop the main point in a thesis statement (a concise sentence that tells where you are going and why). Clarity of the statement is important.
- **Outline:** Sketch out the organization or structure of ideas for your essay prior to writing it
- **Introduction:** Grab the reader, set up the issue, and "lead-in" to the thesis. This is where to hook the reader's interest. Attend to the title and first paragraph.
- **Paragraphs:** Focus each paragraph on a single idea supporting the thesis. Use topic sentences, support and evidence. "Talk" within the essay as if the reader were there.
- **Conclusion:** Use a quick wrap-up sentence and end on a memorable thought (quotation, twist of logic, or call to action).
- **Style:** Use the appropriate style guide. Correctly cite quotes, ideas, and references.
- **Language:** Polish language, flow, rhythm, emphasis, and level of formality. Proof the paper.

Adapted from <http://aucegypt.edu/academic/writers>

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When [writing-to-demonstrate-knowledge](#) students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Format/Form: Informational Writing

Informational texts have many forms. These non-fiction texts provide accurate information structured around a central idea dependent upon the communication purpose.

What does it do?

They may be used:

- To inform
- To provide ideas, facts and principles related to the physical, biological or social world
- To provide an account related to an historical event or the life of an individual
- To persuade
- To report
- To offer learning opportunities in note taking, public speaking, and data collection

How to implement:

Design instruction around the typical characteristics. Please see www.michigan.gov/ela to download specific genre descriptions. The most common types follow:

- Recounts
- Reports
- Procedurally or sequentially ordered texts
- Persuasive texts
- Reference materials
- Journalistic texts
- Human interest articles
- Autobiographical/biographical narratives
- Essays
- Various types of newspaper and magazine pieces

Below are some opportunities to teach that teachers can take advantage of during text composition and writing process phases as students compose informational genre:

- Composing text using writing process
- Using student, class and expert created rubrics
- Setting a purpose; choosing an appropriate genre type; using knowledge of genre conventions
- Self assessing the quality, accuracy and relevance of work
- Using informational text patterns (e.g., compare/contrast, position/support, problem/solution, descriptive, sequential, enumerative, chronological sequence, cause/effect)
- Understanding and replicating author's styles and patterns
- Using defining characteristics of a specific genre to compose own work
- Using text features such as appendices, headings, subheadings, marginal notes, keys and legends, figures and bibliographies to enhance supporting details and key ideas
- Generating, narrowing and refining research questions and ideas

- Choosing and using models
- Taking and supporting a position
- Gathering and organizing information
- Conveying perspective
- Developing arguments and rebuttals
- Analyzing problems and posing solutions
- Developing leads, introductions, or thesis statements that “hook” the reader
- Defining and considering the audience
- Organizing relevant information to draw conclusions
- Applying a variety of drafting and revising strategies to generate, sequence and structure ideas at the whole text, paragraph, and sentence level
- Choosing appropriate and specific words (including technical or content vocabulary)
- Illustrating
- Level of formality
- Using examples
- Using first and third person
- Adding needed information
- Developing perspective
- Developing main and supporting ideas
- Word study and origins including content concepts
- Sentence fluency
- Editing and proofreading using appropriate resources and grade level appropriate checklists
- Exhibiting individual style and voice to enhance the written message (e.g., precision, established importance, transitions)
- Using correct grammar and punctuation
- Correctly spelling frequently encountered words
- Technical features
- Slowing down and speeding up the text
- Arranging paragraphs and reasons
- Conventions: when, how and why to break them
- Learning to access and appropriately reference electronic technologies and resources

Adapted from *Michigan's Genre Project* at: http://www.michigan.gov/mde/0,1607,7-140-28753_33232-103089--,00.html

Writing-To-Demonstrate Knowledge: English Language Arts

What is it?

When [writing-to-demonstrate-knowledge](#) students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: I-Search Paper (coined by Ken Macrorie in *The I-Search Paper*, 1988)

This inquiry approach to research and reporting provides an informal alternative process and paper to formal, traditional research papers. The process is motivational in that students develop inquiry questions based upon their own interests and what they hope to find out. They utilize inquiry processes to answer questions posed and creatively design products of a multi-genre nature. I-Search requires reflection on all aspects of process and growth.

What does it do?

I-Search motivates student inquiry for elementary, middle and high school students. The overall goal is to actively engage students in the research process as they pursue questions of importance about which they care deeply. Students satisfy "a genuine itch." Topics can be student-chosen or assigned to align to standards and content topics within the curriculum.

How to implement:

Develop four phases of instruction in I-Search process that align to sections of the I-Search Paper.

Phase 1: Immersion and Generation of Question(s)

Teachers actively engage students in a variety of authentic activities about a big, provocative topic connected to or compatible with the standards. Within these activities, teachers elicit students' prior knowledge, help students build background knowledge, have students reflect on what they are learning, and help them find questions to pursue. As a bonus, these varied immersion activities model for students multiple ways to gather information, including technological inquiries. Large and/or small group inquiries set the stage for learning the process.

Phase 2: Search Plan Development

In this phase, teachers guide students in the development of a search plan that involves gathering information in four ways:

1. **Reading** books, magazines, newspapers, and reference materials (in print, on CD or DVD, and from the Internet);
2. **Watching** videos, pod casts, television documentaries, online newscasts, etc., that provide needed information for developing the topic;
3. **Asking** people for information through face-to-face, online and e-mail interviews or surveys; or
4. **Doing** something active (e.g., carrying out an experiment, sitting in on a Congressional session, engaging in a debate or computer simulation, or going on a field trip).

Teachers guide students to develop a plan showing which materials and resources they will use for starting the search process. Students make sure that the teacher's criteria for reading, watching, asking, and doing are met. Sequence calendars detail how materials and resources will be used.

Students utilize specified processes for citations and keeping track of materials and resources.

Phase 3: Developing Knowledge—Gathering and Integrating Information

After students develop search plans, they implement them. As they are collecting information, teachers introduce strategies to help them sort, create semantic maps, make categories, create charts and figures, draft summaries, etc. During the sustained gathering and integrating phase, students analyze and synthesize information. Teachers confer with students throughout the process (see example tools in the Writing-to-Learn section on I-Charts):

- Students follow search plans, revising them according to need as the project progresses.
- Students gather information inside the school in the classroom, media center, and/or library, as well as outside of school through interviewing, field excursions related to the project, and visiting community and/or online libraries.
- Students record the information through note-taking, illustrating, taping, videoing, and electronic tools.
- Students integrate information from multiple sources, engaging in learning activities that contribute to developing in-depth understanding.
- Students analyze information by making comparisons, identifying pros and cons, relating causes and effects, and putting information in sequence.
- Students participate in classroom-based enrichment activities related to theme and big ideas and concepts to expand their knowledge base.
- Students create journal entries in which they reflect on "ups and downs" of the search process.
- Students begin drafting their I-Search reports.

Phase 4: Creatively and Skillfully Representing Knowledge

In this phase, teachers provide time, process and supports needed for students to represent the knowledge they have constructed during their I-Search process. Teachers might ask students to produce a written paper, prepare an exhibition, construct a web site, create a video, make a skit or poster, or conduct an experiment. The products take on a multi-genre flavor, and craft is developed in alignment to genres chosen. Teachers guide students through the process of designing, drafting, revising, editing, and producing or publishing their work. Students may choose from a multitude of forms and formats among which is the I-Search Report. The reporting process requires developing the following sections: My Questions, My Search Process, What I Have Learned, What This Means to Me, and References (see Macrorie, 1988 and Romano, 2000). Students use writing process to complete the development/review components of the report and to review the multi-dimensional "product."

- Teachers explain to students the criteria for product evaluation.
- Students develop I-Search reports and projects:
 - Design/Pre-write
 - Draft
 - Revise
 - Edit
 - Produce/Publish
 - Students share reports and exhibitions with appropriate authentic audiences.
 - Students debrief and reflect.

Five Components Of the I-Search Report

- **MY QUESTIONS**

Students will describe what they already knew about this question when they began their search. They provide an explanation for why they cared about the topic and why they decided on the particular question(s).

- **MY SEARCH PROCESS**

Students describe the steps in the search. For example, students will describe what sources they began with, and how these led to additional sources. Students describe problems and breakthroughs in their search, explaining when the search really got interesting. Students also tell how their questions changed or expanded as a result of the search process. They acknowledge the help they received from others in obtaining valuable sources.

- **WHAT I HAVE LEARNED**

Students focus on three or four major findings or conclusions and support them with examples, stories, or arguments that will help the reader understand how they arrived at those conclusions. They will connect their findings with their original questions. They might also suggest future questions to explore. Students should include any analyses they did - cause and effect, pro/con, compare and contrast, or sequencing.

- **WHAT THIS MEANS TO ME**

Students describe their development as a researcher. They answer the question, "What do you now know about searching for information that you didn't know previously?" They describe search results that meant the most to them. They discuss how the new knowledge will affect the way they act or think in the future. Finally, they identify, reflect on, and describe skills developed as a writer.

- **REFERENCES**

This section should contain an alphabetized list of references.

See <http://www2.edc.org/FSC/MIH/> for more on the integration of inquiry and technology.

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When [writing-to-demonstrate-knowledge](#) students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: Journalistic Reporting (Creating the News Story)

The graphic provides a preplanning tool where students record information focused on details of events and primary sources. It can be referenced in drafting newspaper reports, historical pieces, and memoirs.

What does it do?

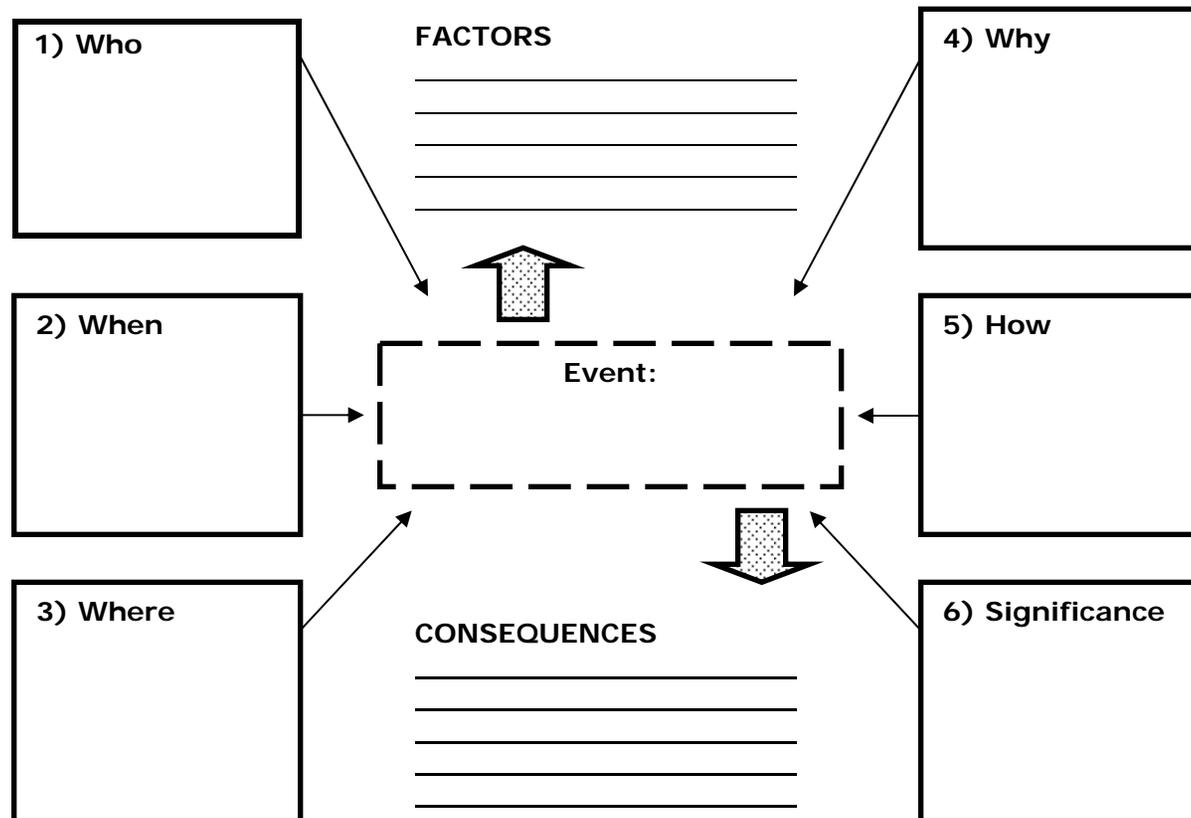
The graphic prompts and organizes thinking about events within a piece in preparation for writing. Students discover/record what they know or found out through primary investigations. Graphic headings prompt students to pay attention to the important components.

How to implement:

Analyze the journalistic event to fill in the graphic when reading to understand a news story. Identify the significant information which describes the event, factors leading to it, and the consequences of it. Or, use as a prewriting graphic before drafting journalistic pieces or reports. The preliminary preplanning for news writing is important. Impact, timeliness, proximity, prominence, and human interest are all important to the value of the piece. As writing follows from the graphic, align writing style to the following traits of news reporting:

- **Conciseness:** Short/direct sentences and paragraphs stand alone (of great help when it comes to efficiently cutting a story). Paragraphs are usually no more than three sentences.
- **Clarity:** Clear statements are made about who did what to whom, when things happened, and in what sequence they took place.
- **Accuracy:** Includes verifiable facts.
- **Detail:** Includes descriptions, exact quantities, complete names, addresses, classes and ages of people involved.
- **Objectivity:** Facts speak for themselves. Personal feelings and opinions are not usually appropriate for journalistic writing.
- **Brevity:** To the point. Elimination of unnecessary words, phrases and information.
- **Appropriate Quoting:** News stories rely on good quotes. The piece alternates direct (colorful) and indirect quotes.
- **Attribution:** Identify all sources. Explain where obtained information was found.
- **Respect for Individuals:** Use full names and appropriate titles as a person is first mentioned.
- **Titles:** Use quotation marks rather than italics for titles within the text. When developing a headline be brief, informative, and search for the most interesting word choice.
- **Leads:** State the main news point in a way to pique the reader's interest and grab attention. Stress what is most important, unusual, or recent about the main point of the story. Avoid questions. The lead summarizes the substance of a story in one or two sentences.
- **Body:** To answer important questions anticipated from the reader after reading the headline and lead paragraph, conduct background research and interviewing. Important information should be included early. Offer facts and details according to their importance. For routine stories, use comparisons to similar events or years to help the reader grasp the significance of the facts. Highlight and organize facts and details from notes collected for the story.

- **Conclusion:** There is no real conclusion. The story usually ends after the least important details are reported. From NWP training handout, Cape Fear Writing Project, UNCW.



Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: Multi-Genre Paper

"A multi-genre paper arises from research, experience, and imagination. It is not an uninterrupted, expository monolog nor a seamless narrative nor a collection of poems. A multi-genre paper is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic and sometimes by language, images and content. In addition to many genres, a multi-genre paper may also contain many voices, not just the author's. The trick is to make such a paper hang together."— Romano, T. (2000). *Blending Genre, Altering Style: Writing Multi-genre Papers*.

What does it do?

Multi-genre writing holds promise for students' learning, expression, and creativity. Student work must consistently reflect the facts gained from thorough research, yet the creative outlet often generates enthusiasm for inquiry and writing. The multi-genre approach works well for elementary, middle, and high school classes and can be integrated into any content area. Multi-genre writing is highly adaptable, and works for any topic from autobiography for younger students to critical explorations of literature, social issues, or historical events or persons at the high school level. But multi-genre does more (See Putz and the Ohio Writing Project at Miami University online at <http://www.users.muohio.edu/romanots/assignments/what%20MG%20Does%20for%20Students.doc>):

1. Students meet a multitude of standards and expectations in writing, research, reading, and vocabulary development. Listening and speaking are addressed through the presenting stage of the paper.
2. Students learn how creativity and imagination are critical to an interesting, thought provoking search and research paper.
3. Students practice skills of grammar, usage, punctuation, and spelling. (Because it kindles excitement in students, students are inclined to attend to surface features of writing.)
4. Students practice skills of analysis and synthesis.
5. Students exercise multiple intelligences.
6. Students experience the exhilaration that comes with conducting inquiry fueled by a personal need to know and by the opportunity to communicate in multiple genres.
7. Students learn to be expansive in their writing.
8. Students experience the synergy of sharing ideas and accomplishment.
9. Students experience agency in shaping and structuring their papers to meet and extend performance beyond teachers' expectations.

How to implement:

- Teachers approach writing using a broad definition of genre that enables students to communicate in a variety of forms for a variety of purposes and readers. The range of options stimulates students' interest in their work and gives them experience in writing in various realistic genres.
- Teachers reveal appreciation for diversity of interests and cultural backgrounds. The approach establishes a meaningful reason for writing. This improves the odds for students' development as writers, and affirms students and their needs by establishing and honoring the importance of differentiated practices.
- Teachers promote students' identity as writers and learners. Students consider options for genres, as well as topics for focus. Such ownership, choice, and decision-making are important influences on writers.
- Teachers establish their own specific structures and methods for guiding work. Though students have options, teaching practices are intentional and well organized.
- Teachers prompt students' curiosity, leading them to a personally significant inquiry. Writing is for a genuine, meaningful, student-centered purpose. Students investigate and recognize writing as a mode of learning and discovery. The purpose of multi-genre writing is not only that of gaining experience in writing a variety of forms.
- Ample opportunity is provided for students to discuss possibilities and help each other. Teachers emphasize community and mutual support. Class activities reveal collaborative efforts of students and teacher.
- Teachers often read to students, and students also read to understand their topics. Reading engages and teaches students about genres. Reading aloud is incorporated and especially important for English Language Learners.
- Both teachers and classmates respond to students' pieces through whole-class discussion, small-group work, and teacher-student conferences.
- Teachers provide appropriate examples and help students learn about different genres. Having genre models available is important. Students read to determine the characteristics of a chosen genre and provide additional information to help students.
- Teachers find the project easy to differentiate; everyone works at their own level. It is a positive experience for students because everyone has something they *can do*.
- The process engages students in different levels of creativity based upon expectations and the length of the project. For design tips, go to: <http://www.piercedwonderings.com/NCTE%20NOTES/Multi-Genre.htm>

For more ideas, research the work of Camille Allen or Melinda Putz (a Michigan teacher).

Romano's (2000) work, *Blending Genre, Altering Style: Writing Multi-genre Papers*, extends information provided here.

Example Assignment:

Customize your assignments to meet instructional objectives and grade level appropriateness. Below is a condensed assignment modified from one by Tom Romano for high school

MGP Assignment Page 1

Literature-Based Multi-Genre Research Paper

Modified From an Assignment By Tom Romano

Your final project is to create a multi-genre paper (MGP) based upon a work of literature. You must do three things:

- Read/reread the work.
- Research *criticism* about the work, the *historical* time in which the work was written, and the author.
- Write a multi-genre paper that explores and communicates through imaginative genres the **content** and **themes** of the literature, as well as **historical/critical information** and, **perhaps, biographic information about the author** that illuminates the work in some way and enhances the reader's thinking about that work and author.

What Literature You May Choose: Something you are passionate about. Something you once read, something you've never read. Novel, nonfiction, play, poem. classic lit, modern lit, YA book, children's book, adult bestseller. You might use this opportunity to explore something you've always wanted to read, but never had time to before.

How Long Should the Literature-Based MGP Be? Your MGP must contain at least ten (10) "genres." Included in that ten are the introduction, note page, expository piece, and bibliography. That leaves six (6) genres for you to teach the reader what you've learned/imagined. You may find that you need to create more pieces than the required ten to make your paper complete, high in quality, and aesthetically pleasing.

What Components Must the Literature-Based MGP Contain?

- Introduction/Preface/Dear Reader
- An expository piece of 250-350 words. Make this vivid, informational, straight-ahead writing. Boil your topic down to essentials. Write exposition that is good to read.
- A visual element
- Bibliography
- Note Page
- Unifying elements (e.g., repeated images, genres answered, fragmented narrative, a detail just mentioned in one piece but exploded and illustrated in a later piece)

Some Words on the Research Component of the Paper:

As an inquirer you will be informed, surprised, and intellectually delighted by what you learn through your literary and historical inquiry. As a reader of your MGP, I want to experience these same things: surprise, intellectual delight, and widened and deepened understanding.

Literature is not imagined in a vacuum, neither when it is imagined and created by a writer nor when it is imagined and recreated by a reader. I want you to capture some of the historical flavor and ideas afoot during the time the literature you choose was written.

Your research might take other avenues. One student wrote her MGP on *The Notebook*. She did extensive research to learn more about Alzheimer's. Another student read a science fiction novel about environmental abuse. He researched specific forms of environmental abuse taking place when the novel was written in the early 1970s. Follow your curiosity and think outside the box.

One Tip For Incorporating What You Learn Through Your Research: Avoid simply providing quotations from research on a page. Such a move is not effective and shows little imagination or initiative on your part. Rather, incorporate into genres what you learn through research. For example, one student learned that Harper Lee was greatly influenced by the trial of nine young black men accused and convicted of raping two white women on a train during the 1920s. Harper Lee was eight-years-old at the time of the trial. In *To Kill A Mockingbird*, Scout is about the same age when she witnesses the trial of Tom Robinson. The student wrote a two-voiced poem to capture the similarities and differences of the true case and fictional case. One voice was Harper Lee, the other voice was Scout. As a reader I was informed and delighted to see this melding of research and imagination.

What Research?

A professional friend—an active scholar—does 85% of her research online. But be careful. There are incredible databases available; there are a lot of websites, too, many useful, but many that are shallow, inaccurate, and misleading.

The library is still an amazing storehouse of journals, magazines, newspapers, book chapters, and primary material. Incorporate what you learn from the research into your MGP—on a Note Page document how the research informs each genre of your MGP.

Genres You Might Try:

Genres and subgenres abound. Remember, too, that often the most effective genres arise naturally from your material. A student writing about a novel involving bulimia, for example, began her paper with a doctor's report for a patient with bulimia, the format and the handwritten notes of the doctor providing pertinent information about the patient's symptoms.

The official form of the report was professional looking with the doctor's name and business address appearing in a standard format and the handwritten notes of the doctor providing pertinent information about the patient's symptoms.

Here is a partial list of sub-genres you might try:

| | | |
|--|---|--|
| First Person Narrative Third Person Narrative Stream of Consciousness Interior Monolog Dialog (Written in Play Format) Poems for Two Voices Free Verse Photograph Poem Haiku Limerick List Poem Dramatic Monolog Song Lyrics Alternate Style Pieces Labyrinthine Sentences Fragments Double Voice | Review Diary/Journal Entries Allegory Character Sketch Brochure Bumper Sticker Announcements Directories Cast Lists Encyclopedia Entries Fable Game Rules Interviews Job Application Letter/Post Card Web Site Home Page Map | Prayer Quotations Obituary Editorial Hard News Story Feature Story Dear Abby Comic Strip Classified Ad Parody Headline Manifesto List Newspaper Style Hard News Story |
|--|---|--|

Adapted from Romano at: <http://www.tc.columbia.edu/centers/mssc/Downloads/The%20Multigenre%20Paper.doc>

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Format/Form: Narrative Writing

The narrative writing basic format is beginning, middle, and end, using character, settings and plot. The goal of this type of writing is to demonstrate knowledge learned about individuals, events, causes, consequences, themes, plots, and life lessons.

What does it do?

Narrative writing includes story format, and is at the heart of English language arts education. Students should replicate genre, alter genre, and create new genre within the narrative tradition. Narrative writing can be used to demonstrate knowledge of grade level and high school genre from Michigan's ELA expectations. Teach the narrative genre that match teaching-learning goals.

How to Implement:

Please see www.michigan.gov/ela to download specific descriptions of genre from Michigan's Genre Project upon which to base instruction. Definitions and descriptions in the document can enhance specificity in K-12 genre work. The most common purposes of narrative text are:

- To convey a plot
- To impart universal truths
- To tell a story
- To give an account describing a sequence of events and experiences

In a connected curriculum we find many opportunities to teach when replicating or creating narrative genre. Students might experience some of the following:

- Student, class and expert created rubrics
- Setting a purpose
- Choosing appropriate genre type(s)
- Self assessing the quality, accuracy and relevance of work
- Writing from personal experience
- Writing from genre-specific prompts and applying knowledge of genre conventions
- Using effective plot and text structures
- Understanding author's styles and patterns and replicating them
- Using defining characteristics (patterned language, character's roles, etc.) of a specific genre type to compose own work
- Using the writing process: prewriting, drafting, revising, editing, publishing, presenting
- Choosing, analyzing and replicating models
- Peer editing with questions
- Selecting and using effective strategies for composing dialogues
- Developing descriptive language, strong vivid verbs, precise nouns, interesting adjective choices, using sharp and memorable details, and specificity of word choice

- Alliteration and other types of “sound devices”
- Writing with emotion and passion
- Purposefully varying sentence beginnings and other strategies for developing powerful sentences
- Developing specific and purposeful use of literary devices
- Attending to sentence variety, fluency and rhythm
- Establishing moods and tones
- Playing with figurative language
- Trying out and conveying different views and perspectives, and imitating authentic voice
- Developing satisfying conclusions. Linking conclusions to introductions
- Sequencing, pacing and transitioning activities
- Using models, themes, concepts, purposes and titles to drive writing
- Understanding and using grammar, punctuation, and terminology to develop and convey ideas
- Analyzing problems and posing solutions
- Developing leads and introductions that “hook” the reader
- Defining and considering the audience
- Structuring and organizing ideas to thread the meaning
- Replicating author’s styles and patterns
- Applying a variety of strategies to generate text at the whole text, paragraph, and sentence level
- Illustrating
- Using first and third person
- Developing the narrator
- Determining gaps and adding needed information
- Writing to help the reader infer the intended message
- Determining/developing main versus supporting ideas
- Developing coherence of plot
- Word study and origins including specific vocabulary and concepts
- Exhibiting and developing a singular style and voice that enhances the written message through effective word choices, punctuation and grammar
- Slowing down and speeding up the text
- Conventions and when, how, and why to break them
- Using appropriate resources, critical standards and rubrics, and checklists to proofread and edit
- Using appropriate electronic technologies and choosing credible resources

For more, go to **Michigan’s Genre Project**: http://www.michigan.gov/mde/0,1607,7-140-28753_33232-103089--,00.html

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas. Students write for an audience with a specific purpose. Products may apply knowledge in new ways or use academic structures for research and/or formal writing.

Format/Form: Poetry

No infallible advice can be given on how to write a poem, because poets develop their own approaches and purposes in time. Nevertheless, some pointers help promote “better” poems.

What does it do?

Poetry is an extremely effective, versatile genre for teaching craft. Its brevity and poignancy provide many opportunities to learn about language use. This genre provides a non-traditional means for the individual to persuade, express oneself creatively, design for the reader’s pleasure, and applies learning gained from wide reading and coming to understand poetry models. Engagement with the genre teaches diction, e.g., precise, vivid use of words, as well as specificity, intentionality, theme, voice, audience, organization and punctuation. Some common purposes for poetry that may be identified by students through engagement, examination and interpretation provide a multitude of goals and sub-goals poets might use:

- Creates mental/visual and sensory images.
- Engages the reader in thinking beyond the literal/superficial.
- Illuminates the art, mystery and novelty of language.
- Enhances appreciation for the sounds of language.
- Conveys an understanding of self and world in new ways.
- Captures the essence of meaning in the sparest of language.
- Expresses thoughts and feelings through lyrical language.
- Engages the reader/listener in reflection.
- Focuses attention on or reconsideration of an object, thought, observation or experience.
- Broadens or intensifies the reader’s experiences and understandings.

How to implement:

Begin with modeling and reading orally a poem a day (Atwell, 2006, *Naming the World*) using selections that demonstrate the range of what poems can do. Students title a page in their notebook, “What Poetry Can Do” and they keep a log of the purposes of poetry identified through a series of discussions implemented during a two to three week period. Students add items to their lists based upon their ideas, e.g., the poem intends to make readers laugh, ponder, envision, empathize, reflect, remember, vent, get political, get personal, etc. The teacher (and students) record on a chart or transparency what each of the poems has done.

- Distribute an appropriate poem that is memorable, or that leaves an impression on the mind. The selection should be likable and intriguing to the teacher and students.
- Read the poem together as a class to foster a common experience with literature.
- Conduct a “Poem Talk” to connect, interpret and respond collectively to the piece.
- Record the purpose of the poem in chart form and add to the chart over time.
- After many exposures to multiple purposes and forms, students try their own.
- Acknowledge accomplishments within a range of first attempts, sensory approaches, interesting experiments, prize-winners, gifts for loved ones, and noble failures. As with any writing, acknowledge that individual style and voice will be perfected over time.

- Younger students or first tries might begin by replicating models through “copy-change.”
- Older students may be interested in writing for personal expression about their experiences or observations, or in response to literature or research.

The art of developing personal poetry begins with selection. The poet has only a small space in which to use words in the contemporary conception of poetry. The words used, therefore, need to be effectively organized. Think carefully about choosing appropriate poetry forms and models for a style best suited to expressing self knowledge or insight (<http://www.poetrymagic.co.uk/selfknowledge.html>). Teaching students how to develop effective personal poetry may entail examining some of the following:

- How to make the poem short, “pithy”, and personal.
- How to develop lines of approximately the same length with breaks designed to emphasize the writer’s purposes and points.
- How to compose using simple sound patterning.
- How to hook the reader’s interest and release it on conclusion.
- How to create poems that are informal, colloquial, or indistinguishable from prose.
- The effective use of conversational diction and rhythm.
- Making the piece plain and/or direct.
- Choice of topics illustrative of ideas or social observations.
- Use of non-obtrusive structures. (Poems that appear just right, without a word too many or out of place, result from reworking. Although writers’ first steps often use obvious designs, readers distrust poetry that is formulaic. The goal is to move students to personal style.)
- How to craft natural, authentic and convincing work. In traditional poetry the shape — meter, rhyme and stanza — are important to the piece. In contrast, contemporary styles often convey “a slice of life” and free verse as well as more creative approaches that integrate styles are welcomed. The goal is a memorable piece that communicates. If the reader’s response is “so what?” then the poem has failed regardless of the style.
- Encourage experimenting in poetry forms, to find what works for the given piece. Students should be taught ways to think and write deliberately to create literature, should observe and name the ways that free verse poems, formatted poetry, memoirs, parodies, etc. work, and should learn conventional lessons that train the reader’s eye and mind in what to expect from marks and forms that give the writing more voice, power and predictability.

Some general points and pointers to keep in mind:

The ability to produce effective poetry will mature through ongoing processes of exposure to models, learning about language use, experience with conventions, and personal opportunities for development. Students will become more effective as they apply their observations of and experiences with poetry to new pieces. Acknowledge that first attempts will become better attempts over time.

- **Plan ahead:** Determine available time. Opening lines may be composed in minutes, but completion may take much longer.
- **Commitment:** Students might consider writing whenever they have an opportunity. Best practice suggests they commit to writing a set number of lines daily. This helps because odd phrases and lines are something from which to continue work and are more inspiring than beginning with a blank page.
- **Take risks:** Students will be more likely to experiment with forms, styles and content with which they have experience. These opportunities to learn depend upon the teacher. Stretch yourself as well as your students.
- **Initiate ideas:** Observe, listen, consider and draw on information and experiences (e.g., a newspaper article, a conversation overheard, something witnessed, a general reflection, information from the Internet, the list goes on). Ideas may derive from

having recorded everyday thoughts in Writer's Notebooks.

- **Consider form and purpose:** Form should be based upon curricular requirements as well as personal interests. Skim through examples (e.g., a story, a comment, a tribute, a protest, a character study, a memorial, etc.. drawn from classic, contemporary, and multi-cultural pieces).
- **Prepare to work hard:** Focus on the issues involved (as in a newspaper article). Decide what points should be made, what evidence to include, and the argument(s) to be presented.
- **Attend to importance:** Make sure the subject addressed is important. Students may want to mask the message using second or third person if the content is too personal.
- **Write every day:** Writers write. Cut out the surrounding world. Consider free-writing to find ideas. Jot down ideas that emerge from everyday, as well as, more provocative life experiences. Return to the entries later to consider the significance of what is there and what can be developed further.
- **Stretch the imagination:**
 - Free-write. Circle anything interesting.
 - Get a friend to randomly say words. Record and consider those that are "moving."
 - Write a "first response." Build a poem around three or four of the most significant words.
 - Open a diary or journal and jot down the first incident on three successive pages. Connect and interpret the information, then, from them, make a poem.
 - Describe a recurring dream or nightmare.
 - Reconceptualize by connecting personal experiences with pertinent information from a variety of types of readings (narrative and informational) about issues or topics.
- **Choose a style:** Be guided by the "better lines." Style does not guarantee success. Rearranging prose in short lines or making it rhyme will not necessarily create moving poetry. The goal is to create something that couldn't so fully have been said in prose.
- **Consider craft:** Use interesting leads and figurative language relating directly to the topic. Work through metaphors. Also, collect examples of and practice using words in special ways.
- **Form matters:** Use mentor texts. Model after the work of others. Write drafts in both free and strict forms. Although the skills are different, they interact. Investigate to find out how recognized poets have responded.
- **Choose the subject carefully:** The poem should convey depth and relevance. Use pictures, titles, words, and phrases to begin initial thinking. Continue writing by following the ear.
- **Communicate:** The writer might read aloud to self or to an imaginary audience. Attend to tone, choice of words, and structure.
- **Follow intuition:** Encourage students to follow newly discovered directions found as the poem is written.
- **Find the "center":** Rework to communicate the essence.

For additional creative writing ideas see two sources that acknowledge the need for combining student "invitations" with the need to directly teach through demonstration: Nancy Atwell's (2006) book, *Naming the World: A Year of Poetry*, and her earlier book of mini-lessons (2002) entitled *Lessons that Change Writers*. Also, for classroom-ready resources which invite students to write their own poetry, click below. These lessons can be found at www.readwritethink.org:

- **Color Poems—Using the Five Senses to Guide Prewriting (Elementary)**
- **Letter Poems Deliver: Experimenting with Line Breaks in Poetry Writing (Elementary)**
- **What Am I? Teaching Poetry through Riddles (Middle School)**
- **Found Poems/Parallel Poems (Middle School)**
- **A Poem of Possibilities: Thinking about the Future (Secondary)**
- **Walt Whitman as a Model Poet: "I Hear My School Singing" (Secondary)**

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: Research Report

The research report is an informational text produced as part of a research project. It summarizes the intent, process, sequence, and content of research, provable findings, and conclusions. Research preceding the report is completed through a systematic inquiry into a subject or problem in order to discover, verify, or revise relevant facts or principles relating to that subject or problem. Credible reporting requires credible research questions and procedures. Student choice of topic is a best practice that motivates the writing across grade levels, content, and literacy invitation. For more information on the Research Report, please refer to *Michigan's Genre Project* at www.michigan.gov/glce .

What does it do?

The teaching of report writing provides an opportunity for students to demonstrate comprehensive knowledge of a topic in a structured format.

How to implement:

Students should be instructed on the following topics when writing a research report:

For more on Michigan's Writing Project go to: http://www.michigan.gov/mde/0,1607,7-140-28753_33232-103089--,00.html

- **Selecting a topic**
- **Narrowing the topic**
- **Asking questions about the topic**
- **Gathering information**
- **Taking notes**
- **Creating a position or thesis statement**
- **Creating the introduction**
- **Supporting the body with evidence and examples**
- **Summarizing the main points in the conclusion**
- **Avoiding plagiarism**
- **Outlining or mapping to create organization**
- **Citing works and web sites**
- **Prewriting the first draft**
- **Revising**
- **Editing the final draft**

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When **writing-to-demonstrate-knowledge** students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: (Written) Response To Reading

Writing in Response to Reading appears on the Michigan Educational Assessment Program (MEAP) at each grade level 3-8. However, this type of writing is important in all grades K-12. Through this type of writing, we craft our personal interpretation of the reading through the writing that follows.

What does it do?

By writing while reading, students learn to organize, clarify, and refine their thoughts about the reading. Therefore, response logs can provide an excellent formative assessment tool.

How to implement:

Response To Reading Logs

| | |
|---|--|
| <p>To help organize thoughts the teacher arranges writing activities before and during reading.</p> | <ul style="list-style-type: none"> • Use specific note-taking tasks. For example, while reading, students derive word meanings from context, or deduce logical relations among ideas, or infer probable conclusions based upon textual cues. • Use a "directed reading/writing activity," for which students work through a series of writing activities: <ol style="list-style-type: none"> 1) In a pre-reading activity, after being given a list of key vocabulary, or after reading the introduction to the text, students cluster their pre-conceptions about the reading; 2) They share these pre-conceptions with classmates; 3) They write out "goal questions," questions that they intend to answer, and then answer, during and following reading (Shared and discussed with a partner or in small group). |
| <p>To help clarify thoughts, the teacher arranges transactional activities (Rosenblatt, 1978) after initial reading.</p> | <ul style="list-style-type: none"> • Have students write to become aware of and/or recognize their perceptions about a text, mold their interpretations, consider alternative interpretations, and make reinterpretations. For instance, students write about their ongoing reading experience: <ol style="list-style-type: none"> 1) By using the reading log as a "response journal," they discover ideas; 2) By using it as a "text-to-meaning journal," they rethink ideas; 3) By using it as a "process journal," they regulate their reading habits. • They use the reading log for different reading purposes and different types of reading. For example, as a subject journal to write in response to nonfiction and as a literary journal to write in response to fiction. The following transactional ideas are adapted from Ellis (2003): <ul style="list-style-type: none"> ○ Fully examine and explain a particular piece of writer's craft. Explain from your interpretation, how craft (e.g., metaphor, foreshadowing, symbolism, characterization, structure, hyperbole, imagery, diction, voice, etc.) is used to underscore a theme from the book. ○ Describe and explain a personal reaction to a character, place or event in the text. ○ Write a fictional letter to one or more of the characters <i>or</i> create a letter written from one character in the novel to another that expresses some unspoken feelings or thoughts. ○ React, respond and explain a "five star quote" from the text. A "five star quote" is a quote that jumps off the page for any number of reasons (e.g., profound, humorous, universal, or any reason you choose). For clarity, include the quote somewhere in the entry. ○ Create an original piece of writing inspired by the novel; it may be a poem, some added dialogue, an advertisement, or a letter to the editor written in the voice of a character. |

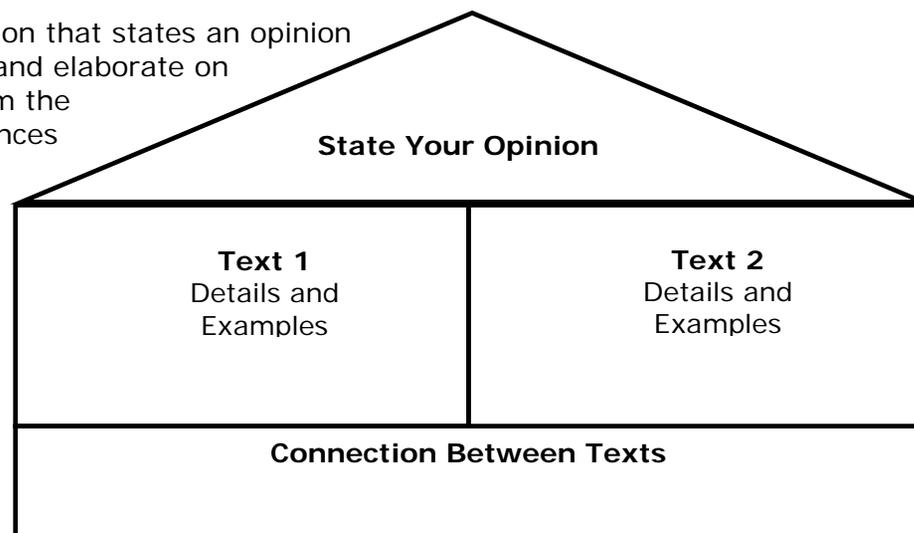
| | |
|--|---|
| | <ul style="list-style-type: none"> ○ You choose the genre. ○ Choose a pivotal point in the novel's plot and rewrite the outcome of a particular event and the characters' motivations, actions and reactions. Focus on one small section; keep it focused and detailed. ○ Create an open-ended question that the novel has raised and then try to answer that question. ○ Create correspondence between one of the characters and a character from another piece of literature you have read. ○ Choose a piece of music fitting for your character. Explain your choice. ○ Create an entry in which a character from text dialogues with a fictional or nonfiction person from another time period/century. ○ Create a short list of enduring understandings that emerge as you read. Use evidence from the book to support your claims about these enduring understandings. How will these understandings shape future decisions or shape our society? |
| <p>To discover ideas, the teacher initiates response writing, marginal notes (see this Writing-to-Learn strategy), and sticky note responses in reading logs or margins.</p> | <ul style="list-style-type: none"> ● Introduce an "agree-disagree question." <ul style="list-style-type: none"> ○ For nonfiction, ask questions about a controversial issue. ○ For fiction, ask about a provocative character or theme. In both cases, the more provocative the question, the better. ● To initiate response writing, introduce a "sentence starter," a potential main-idea statement, or a thesis statement. For example, struggling students could be given incomplete sentences to prompt response: <ul style="list-style-type: none"> ○ "The overall message in the story is ..." ○ "The author's main point about the topic is..." ○ "The <i>most important</i> part of the story or article is...because...One important detail that shows this is..." |
| <p>To engage students in rethinking ideas, initiate revision.</p> | <ul style="list-style-type: none"> ● After response writing, students collaborate with a "reading partner" to revise their reading log entry. In turns, partners read aloud their entries and then take notes in response to their partner's probing questions. Then, both revise their original entries. ● Write a "post-discussion entry" as follow-up to a pre-discussion entry followed by a "formal response paper" along with a "revision postscript" explaining changes to, and reasons for, modifications to original responses. ● Assign a "double entry" in the reading log, e.g.: <ul style="list-style-type: none"> ○ After receiving a photocopy of a significant text excerpt, students glue the excerpt into Column-1 of a reading-log page and write down in Column-2 the ideas the text implies. ○ The teacher assigns an important question from the text for Column 1, to be interpreted in Column 2 (See Column Notes in Writing-to-Learn for more ideas). ○ Use a directed reading/writing post-reading activity: for instance, the teacher presents main-idea statements from a text as "main-idea questions"; then, students compare their initial goal questions from the pre-reading activity with main-idea questions to rethink their assessment of the text. |
| <p>Foster self-regulation of reading habits, by initiating self-monitoring of writing in the reading log using sticky notes.</p> | <ul style="list-style-type: none"> ● Before a reading assignment, raise "process questions" to be answered throughout reading, in conjunction with other activities. By answering the questions, students become aware of their reading habits: <ul style="list-style-type: none"> ○ How long they read at a time. ○ How fast they read. ○ Under what conditions they read best. ○ How they react to unknown words or concepts. ○ How they draw conclusions. ○ How they implement strategies or otherwise monitor comprehension. |

Use “MEAP-like” prompts and **self-assessment** of “Writing in Response to Reading.” Students should be familiar with criteria for journal responses aimed at producing quality responses to reading.

- Example criteria for a classroom written entry used on a daily basis might include:
 - **Accuracy:** The answer is accurate and clearly based on events in the text that really happened, correctly represents factual information, and formulates reasonable inferences.
 - **Organization:** The answer is logically organized. It follows steps specified or uses sequential structures that make sense to the reader.
 - **Thoroughness:** The answer is thorough. It includes details, examples, elaboration and other evidence from the text. Details show a close, careful reading of the text.
 - **Fluency:** The answer flows smoothly. It demonstrates competence with grammar, usage, writing conventions, vocabulary, and language structures.
 - **Reflection:** Students evaluate their response, “The best thing about my answer is”... “I still need to work on...”

Some procedures districts report as useful for preparing students to respond to paired readings similar to those formerly found in the MEAP Response to Reading follow:

- Compare and contrast text selections read to determine likenesses and differences across them.
- Construct the compare-contrast response using a graphic organizer from which to write (an example, “The House Organizer”, is provided below).
- Structure a sound response that includes an interesting introduction that states an opinion and cues the reader into what the writing will be about. Develop and elaborate on ideas. Support each point using specific details and examples from the selections. Sum up the thoughts presented with concluding sentences that retell briefly but effectively what the response was about.
- The “House Organizer” can be used to record writing ideas for a written response from two texts used as “Paired Readings”. Determine details and examples from each text that connect and support a common theme. Record these in the graphic as labeled.
- Identify the connection between texts and discuss similarities and differences of ideas using support and explicit examples from each of the texts being read. Go back to the rooftop to develop the overall opinion or thesis.
- Finally, use the information in the organizer to structure a supported response.
- Reference the MEAP checklist (below) twice: 1) as the draft response is produced, and 2) as the response is reviewed for revision.
- Revise as needed.



Checklist For Revision:

- _____ Do I take a position and clearly answer the question asked?
- _____ Do I support my answer with examples and details from both the selections?
- _____ Did I develop the connection between the texts?
- _____ Is my writing organized and complete?

The self-assessment that follows uses descriptions from the top three rubric descriptions to guide, provide peer input, and conference about student responses. In this activity the teacher:

- Re-labels 6, 5, and 4 score points from the MEAP rubric for instructional purposes as Exemplary, Very Good and Good. Keeps expectations high and the assessment positive. Students are guided and assessed “conversationally.” Teachers group papers according to patterns found in the papers and design aligned mini-lessons for students based upon flexible grouping procedures.
- Uses student-involved assessment practices (Stiggins, 2001). The goal is to guide students into practices of self-assessment: assisting students in setting goals for improving their written responses, and then providing time and support for engaging in each phase of writing process.
- Coaches students to reflect upon their successes, then helps students set goals for areas needing more attention.

Please see the example chart provided below:

| Writing In Response To Reading | |
|--|--|
| Exemplary The student clearly and effectively chooses key or important ideas from each reading selection to support a position on the question and to make a clear connection between the reading selections. The position and connection are thoroughly developed with appropriate examples and details. There are no misconceptions about the reading selections. There are strong relationships among ideas. Mastery of language use and writing conventions contributes to the effect of the response. | |
| Very Good The student makes meaningful use of key ideas from each reading selection to support a position on the question and to make a clear connection between the reading selections. The position and connection are well developed with appropriate examples and details. Minor misconceptions may be present. Relationships among ideas are clear. The language is controlled, and occasional lapses in writing conventions are hardly noticeable. | |
| Good The student makes adequate use of ideas from each reading selection to support a position on the question and to make a connection between the reading selections. The position and connection are supported by examples and details. Minor misconceptions may be present. Language use is correct. Lapses in writing conventions are not distracting. | |
| <u>My Evaluation Of My Response To Reading:</u> | |
| <u>Goals For the Next Piece:</u> | |

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When **writing-to-demonstrate-knowledge** students show what they have learned by synthesizing information and explaining their understanding of concepts and ideas. Students write for an audience with a specific purpose. Products may apply knowledge in new ways or use academic structures for research and/or formal writing.

Form/Format: Report Writing

Usually shorter in length and scope than a research paper, an expository report describes and summarizes the findings of an individual or group following a systematic inquiry or an examination of a series of incidents, conversations, studies, interpretation or observations.

What does it do?

This genre provides a format for recording research, decisions and/or events; conveys progress on a task; and is used to inform or persuade an audience with factual material. Using a predetermined format, the report requires students to define, apply and analyze information. Synthesizing, summarizing, and evaluating information are skills needed in report writing.

Characteristics:

Teachers and students recognize common elements:

- Student or teacher-selected topic
- Writing which requires prioritizing, summarizing, generalizing, paraphrasing, or sequencing
- Writing which uses the expository structure
- Statement(s) or bibliography on how and from where the information was gathered using accurate citations and references, including footnotes, endnotes
- Topical or chronological development
- Inclusion of paraphrasing/indirect speech and quotes
- A summary which can be provided at the beginning (an abstract) or at the end (conclusion)
- For longer written reports and organization that includes a title, headings, subheadings, and table of contents

- **Gathering information and taking notes**
- **Creating the introduction**
- **Supporting the body with evidence and examples**
- **Summarizing the main points in a conclusion**
- **Citing resources and web sites**

How to implement:

Student choice of topic is a best practice across grade levels, content, and literacy invitation. Instruction in report writing is necessary to prevent rambling or plagiarized assignments. It should include:

The student or teacher identifies a topic to explore and write about in a report. An organized search is planned and conducted by a student or a group of students. The group summarizes their findings and takes the writing through the writing process using a rubric or checklist to define quality. Students must pay attention to both the accuracy of their content and the mechanics of good writing. The traditional framework for expository writing includes an introduction, body and conclusion. Students should include a bibliography of books, web sites and other resources.

Expository Report Format

Introduction:

Position Sentence

Reason 1

Reason 2

Reason 3

Body:

Paragraph 2

**Topic Sentence
(Reason 1)**

**Three Examples
Details
Closing Sentence**

Paragraph 3

**Topic Sentence
(Reason 2)**

**Three Examples
Details
Closing Sentence**

Paragraph 4

**Topic Sentence
(Reason 3)**

**Three Examples
Details
Closing Sentence**

Conclusion:

Restate Position (Hint: Reread the Introduction)

Sum Up Major Points

Clincher (Powerful Ending Statement)

For more on report writing go to www.michigan.gov/mde/0,1607,7-140-28753_33232-103089--,00.html

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When [writing-to-demonstrate-knowledge](#) students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: Toulmin's Model of Argumentation

Argumentation is a challenging genre often discussed in the literature as a "Genre of Power". Toulmin's form (Karbach, 1990) aligns to instructional requirements of the ACT in the high school Michigan Merit Exam (MME).

What does it do?

An argument involves the process of establishing a claim and then proving it with the use of logical reasoning, examples, and research. The argument guides an audience through the writer's reasoning process, offers a clear explanation of each point argued, and demonstrates the credibility of the writer. This model also coincides with expectations for college writing. Toulmin's notion of how argument proceeds is a conversation:

- The writer makes a **claim**. The claim is the point being made, answering the question "So, what is your point?"
- The audience may accept this claim or ask, "Why do you say that?" or "What makes you say that?" Respond with evidence or **data** that satisfies the challenge.
- If the data satisfy the audience, the conversation ends. This suggests that the data **warranted** the claim. Notice that warranting is a *verb*. It recognizes having *chosen acceptable data*, satisfying the question "Is the data sufficient to prove this claim?"
- The conversation will end if warranted data support the claim. If not, the opposition might ask, "Why do you think that such data supports that claim?" The response is **backing** for the warrant.
- Or, the audience might respond, "There were assumptions being made when you chose to use that data to support that claim that may or may not be true." This requires **rebuttal**.
- The writer could also respond to the challenge by narrowing the claim and adding a **qualifier**.

Analyzing and writing using Toulmin's form engages students in a multitude of higher level thinking processes. It improves logic, persuasion, the ability to argue reasonably, and coherence of an argument. The model provides conventional structure and introduces students to informal logic.

How to implement:

Prior to teaching the model, students need opportunities to engage in Socratic seminars in which the language of reason is modeled, used by students, evaluated, and supported. The Socratic Seminar (or variations such as Socratic Circles or Shared Inquiry) is used to promote student thinking, meaning making, and the ability to debate, use evidence, and build on one another's thinking. In addition, prior to writing in Toulmin's form students should be proficient in formal essay writing. Introduce students to the vocabulary of argumentation and provide examples of logical and illogical thinking. Help students learn the concepts involved. When well designed and implemented, the seminar provides an active role for every student, engages students in complex thinking about rich content, and teaches students reasoning skills prerequisite for writing arguments. One format for the seminar follows:

Socratic Seminar

A good seminar is more devoted to making meaning than to mastering content. Socrates thought it was more important to think for yourself than to have right answers. Participants are actively engaged in rigorous critical thought. The seminar is traditionally a whole class dialogue that is used to explore ideas, values and issues drawn from readings or works chosen for richness and issues that would elicit multiple perspectives. Leaders help participants make sense of text and their own thinking by asking questions about reasoning, evidence, connections, examples and other aspects of sound thinking.

- The teacher picks a significant piece of text that is related to current learning. The text can be of any genre. It needs to be rich with diverse points of view.
- The seminar leader develops an open-ended, provocative question as the starting point for discussion. The question is worded to elicit differing perspectives and complex thinking.
- Students prepare by reading the chosen text in an active manner to build background knowledge for participation in the discussion. The completion of the pre-seminar preparation is the student's "ticket" to participate in the seminar. In preparation, students might be asked to read the article and "text code" by underlining important information, putting question marks by segments they wonder about, and exclamation points next to parts that surprise them.
- The teacher can lead a traditional seminar or use a fishbowl. In the fishbowl, students are divided into two groups. One group forms the inner circle (the "fish") that discusses the text. The other group forms the outer circle that gives feedback on content, contributions, and group skills.
- Each person in the outer circle is assigned to observe one of the participants in the inner circle. Criteria or a rubric for the observations are developed in advance. Some criteria that would be appropriate include:
 - 1. Demonstrates preparation for the discussion. Is engaged in the discussion and cites specific, relevant references to the text.**
 - 2. Uses good communications skills.**
 - 3. Listens attentively, showing genuine interest in peers' responses. Tracks the speakers and integrates their responses into own comments.**
 - 4. Consistently volunteers insightful comments and ideas. Asks appropriate questions that extend ideas posed. Follows up on peers' comments.**
 - 5. Builds on others' thinking and ideas with comments that keep the conversation going.**
 - 6. Respects the opinions of other group members. Waits until the previous speaker is finished. Encourages and supports the opinions of others, even when disagreeing.**
 - 7. Is involved and makes sure others in the group are drawn into the discussion.**
 - 8. Rethinks opinions based on ideas of others. Synthesizes information from multiple sources to develop a more informed opinion.**
- Participants in the outer circle use a scoring sheet. The sheet should include a section to show evidence for each rating.
- The seminar leader begins with an open-ended question designed to provoke inquiry and diverse perspectives. Inner circle participants choose to move to a different question if the group agrees, or the facilitator poses follow-up questions.
- The discussion proceeds until the seminar leader calls time. At that time, the inner group debriefs and the outer circle members report their ratings of the inner group participants.
- The seminar leader may then allow participants in the outer circle to comment or question.

- The process and reasoning involved is debriefed either orally or in written form. Either way, students reflect explicitly on evaluating the thinking involved.

The role of the teacher is to facilitate wondering aloud about truth and meaning:

- Help break big questions down into smaller, provocative parts.
- Create an atmosphere in which learning is valued by students.
- Rephrase and ask questions to help clarify.
- Pose thought-provoking questions that have no right answer.
- Keep the discussion focused. Elicit and probe student thought.
- Encourage seminar participants to explain things to one another.
- Orchestrate the thinking by connecting and redirecting. Ask students to explain the connection that was being made between the point and the general discussion.
- Suggest and demonstrate how to use resources to find information.
- Ensure that each view is explored, that no viewpoint is cut off, ignored, or unfairly dismissed.
- Validate students' thinking and response.
- Help students test and develop their ideas and beliefs.
- Help students synthesize their beliefs into a more coherent and better-developed perspective.

The seminar facilitator can focus discussion in four ways:

1. How does this student's thinking conflict with other points of view?
2. How did the student come to form this point of view?
3. What does this student's point take us and what follow from it?
4. Can the student support his or her view with reasons and evidence?

Example questions that can be used to further students' thinking and responses during Socratic Seminars are provided below:

Example Questions for the Seminar

| Clarifying | Probing Assumptions | Probing Perspectives |
|---|---|---|
| <ul style="list-style-type: none"> • What do you mean by ___? • What is your main point? • How do these points relate? • Could you put that another way? • What do you think is the main issue? • Is your basic point ___ or ___? • What is an example? • Please explain further. • Can you say more about that? • Why do you say that? • What makes you think that? | <ul style="list-style-type: none"> • What are you assuming? • What does the counter-argument assume? • What is ___ assuming? • What could we assume instead? • You seem to be assuming ____. Am I understanding you correctly? • Your reasoning seems to depend on _____. Why did you base your reasoning on _____ rather than _____? • You seem to be assuming _____. Can you explain or justify why you are taking this for granted? • Is this always the case? | <ul style="list-style-type: none"> • You seem to be approaching ___ from ____ perspective. Why did you choose that approach? • Why did you choose this rather than that perspective? • How would other people respond? • What perspective would other groups hold? What influences them? • How would you respond to the objection that _____ would make? • What is another way of seeing this? • What would someone who is in disagreement say? • What is an alternative? • How are our ideas alike/different? |

Probing Implications and Consequences

- What are you implying?
- Are you implying that ___?
- If that happened, what else would happen? Why?
- What effect would that have?
- Would that necessarily happen?
- What is an alternative?
- If ___ and ___ are the case. What else must be true?

Probing Reasons, Evidence and Causes

- Can you provide an example of that?
- Why did you say that?
- What are your reasons?
- What other information do we need to know?
- Please explain your reasons to us.
- Is there good evidence to believe that?
- Are those reasons adequate?
- Who would know if this is the case?
- What is the cause?
- What do you believe the cause is?
- How can we find out?
- How could we determine if that is true?
- Can someone else provide evidence to support this?
- How do you know?
- Why did you say that?
- What lead you to that belief?
- Do you have evidence for that?
- How does that apply?
- What difference does that make?
- What would convince you otherwise?
- What accounts for that?
- How did this come about?

Questioning Questions

- How can we find out?
- Is the question clear?
- How could we settle this question?
- Is this question easy or hard? Why?
- Do we understand the question?
- Does the question require that we evaluate something?
- What other questions would have to be answered first?
- How are you interpreting the question?
- Is this the same issue as ___?
- How can we break this down?
- What does this question assume?
- Why is the question important?
- Do we need facts to answer this question?

Adapted from: Paul, R., (1995). A taxonomy of Socratic questions. *Socratic Questioning and Role-Playing*, p. 8-9.

When writing an argument, teachers model the six parts of the Toulmin Model as provided below. The example asks that students think like lawyers, providing arguments with credible support that will prove the claim (think about arguments presented in *A Few Good Men*, *L. A. Law*, or *Perry Mason*):

Stephen Toulmin's Basic Model of Argumentation

1. The author makes a **CLAIM**.

The CLAIM is the basic *purpose* of the argument (the thesis); the position being argued for; also the conclusion of the argument. The claim answers the questions: *What do I want to prove? What is the bottom line?*

Example: Henry murdered his wife.

2. The author gives **GROUND**s to support that claim.

GROUNDs are the foundation of the argument, (the evidence) or *specific facts, reasons and support* for the claim. Grounds answer the questions: *What do I have to go on? What additional information should be supplied to ensure that the argument is convincing?*

Example: Henry had a motive (explain).

Henry had the opportunity (explain).

Henry has no alibi (explain).

Henry has a history of violence (explain).

3. The author backs the grounds with a **WARRANT**.

Warrants are often implied rather than stated. They link the grounds to the claim, give the grounds general support, and provide the principles behind the claim. Warrants answer the question, *How do I get from evidence to claim?*

Backing supports the warrant, providing justifications.

4. The author includes the opposition's presumed argument and **REBUTTAL** to the argument.

Rebuttals acknowledge the need to counter other arguments that might invalidate the claim.

The author must think about the audience—similar to how lawyers for the prosecution think about rebutting arguments of the defense attorney. Discuss the opposing view. Provide counterevidence for the counter argument, *Based upon___, an opposite view is...*

5. The piece may include conditionals or **QUALIFIERS** (*maybe, frequently, in most cases, sometimes, to some extent, typically, may...*)

Qualifiers leave room for exceptions and answer the questions: *Under what conditions? How certain are we?*

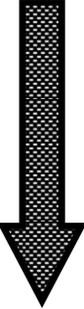
6. The author **CONCLUDES** the argument (restating the claim).

Considerations:

Students will need many experiences with argumentation to become proficient and there is a developmental sequence involved. Begin by reviewing what good essays look like. Once students are proficient with the essay genre, move to the more specific persuasive essay, then on to argumentation with a rebuttal. Mentor texts should be incorporated. Students should critique arguments and engage in several whole class compositions and revisions in which components are modeled and discussed, then move to paired compositions, and finally write an individual paper that is taken through the writing process:

A. Analyze Models Then Generate and Preplan Arguments:

Students brainstorm arguments or analyze a model argumentative essay using the T-Chart below. They identify Pro (*My Argument*) and Con (*The Counter Argument*) points. They research their arguments, and then prioritize them according to importance. If analyzing a piece, students can organize within the graphic how the author of the piece constructed thinking. This offers an opportunity to discuss and evaluate the strength of the overall argument stated in the introduction and conclusion. The organizer below provides one visual that can be utilized to preplan or analyze a piece. First, students brainstorm, then rank order the arguments by numbering them and placing them into a sequence according to importance:

| | My Main Argument(s) | The Counter Argument(s) |
|--|--|--|
| <p style="text-align: center;"><i>Least Significant Argument</i></p>  <p style="text-align: center;"><i>Most Significant Argument</i></p> | Argument (claim): Support (evidence): | Argument (claim): Support (evidence): |
| | Argument (claim): Support (evidence): | Argument (claim): Support (evidence): |
| | Argument (claim): Support (evidence): | Argument (claim): Support (evidence): |
| | Summary Argument | Summary Argument |

B. Organize the Piece:

| |
|---|
| <p><u>Title</u></p> <ul style="list-style-type: none"> • Introduces the topic to the audience. • Generates reader interest in the argument. • Avoids generalities or titles that lack character. • Grabs attention using a provocative image or question. |
| <p><u>Introduction</u></p> <ul style="list-style-type: none"> • Thesis statement or main idea developed as the most important sentence in the paper and answers the question: <i>What am I trying to prove?</i> • Acquaints the reader with the topic and purpose. • Gets the reader interested. • Provides the plan for the piece. • Often uses an example (real or hypothetical, a question, shocking statistics, or a striking image). |

Body Paragraphs

- Constructs topic sentences.
- Builds main points.
- Counters the opposition: counter-argument (addresses the opponent's claims; gives the author credibility).
- Paragraphs ordered in several ways to reflect writer's purpose (e.g., general to specific, most to least important, weakest to strongest claim).
- Incorporates research to support the claims.

Conclusion

- Reemphasizes main points.
- Stresses the importance of the thesis statement.
- Gives the essay a sense of completeness.
- May call the reader to action or speculate on the future.
- Avoids the raising of new claims.
- Synthesizes rather than summarizes. Shows how the points made fit together. Through the synthesis, may create new meaning.
- Leaves a final impression on the reader.

C. Draft the Argument

1. *What position or claim will be developed?* Take a stance.
2. *What grounds will convince the reader to agree with the claim?* Give reasons why, data, evidence, and facts.
3. *What is the link (warrant) between grounds and claim?* Explain the "reasons why" using conventional wording, e.g., *since, given the data, if...then...*
4. *Is the backing reliable?* Justify the reasons. *This is reasonable because...* (further explanation)
5. *What are other possible views on this issue?* Provide a rebuttal to the counterargument. Explain and refute other possibilities, e.g., *Others might think...but...*
6. *Is a qualification necessary? Is the argument so solid that qualification based on extenuating circumstances is unneeded?* Use conditional qualification, e.g., *probably, presumably.*
7. *Have I adequately summed up the case?* Restate and summarize.

D. Evaluate for Substance:

- **Claim:** Is the claim clearly understood? From what standpoint is the claim addressed (e.g., moral, religious...)?
- **Rebuttal:** Does the wording of the claim allow for exceptions? (*May, presumably, if...then, given the condition...then, etc.*)
- **Backing:** Is the warrant solidly backed with support (e.g., facts, examples, verifiable opinions)?
- **Grounds:** Are the grounds sufficient and relevant?
- **Thinking:** Have I avoided logical fallacies? Misused evidence/ language? Drawn faulty conclusions?
- **Language:** Have I used the language of reason?

E. Use Peer Response Groups and Conferring Strategies. Move the piece to publication.

Adapted from Karbach, J. (1990). Using Toulmin's model of argumentation. *Journal of Teaching Writing*, 81-91.

Example 1: Persuasive Civic Writing

This type of argumentation is very specific. It is focused on an issue of public policy and is intended to persuade public policy makers and other citizens to adopt a particular position. Persuasive civic writing is modeled in the editorial sections of newspapers and magazines across the United States, and is considered an important skill of all responsible citizens. Persuasive civic writing requires that students study the facts and then use their knowledge and values to formulate a position. Reasonable people with access to the same knowledge will often disagree on the correct course of action based on their own personal and political values. Persuasive civic writing requires interpretation and synthesis of information, the analysis and evaluation of arguments, and development of a position.

Pointers: Use the Civic Writing Rubric as a task description to guide development of the piece: *The supporting prior knowledge, data, and core democratic value used by students must be explained in enough detail to show a clear connection to the position taken in order to receive credit.*

1. Give a clearly stated position on the issue and support the position.
 - **It is not acceptable to say someone else (parents, school, or government) should decide. The writer must personally take a stand.**
2. Provide at least one supporting point that is based on core democratic values of American constitutional democracy that is explained in enough detail to show a clear connection to the position taken.
 - **Students provide support, ensuring it does not contradict the stated position.**
3. Provide one (or more) piece(s) of accurate, valid, and relevant supporting social studies information that comes from the student's prior knowledge (information other than that supplied by the Data Section or a Core Democratic Value) that is explained in enough detail to show a clear connection to the position taken.
 - **Feelings or opinions are not acceptable. Support must be factual.**
 - **The factual support cannot contradict the stated position.**
4. Provide one reason that acknowledges an argument from the opposing viewpoint and refutes that argument.
 - **This is not merely an acknowledgment that opposing viewpoints exist. Refute and explain.**
5. Provide one (or more) piece(s) of accurate, valid, and relevant supporting information from the Data Section that is explained in enough detail to show a clear connection to the position taken.
 - **It must not contradict the stated position.**

Students should be taught how to use the organizer provided to preplan a 30-minute timed ACT response using the rubric. See the section on using rubrics for more information on backwards planning.

Example 2: High School Persuasive Criteria

The ACT rubric provides teachers and students with criteria that will be used to score their ACT writing responses. During instruction, teachers work backwards from the top score point characteristics to engage their students in specific lessons that address gaps in performance. Data examined can be drawn from scores at the building/classroom level. Teachers convene to discuss student work and prioritize their foci for instruction:

Student Checklist for the Civic Writing Task

- ✓ **Clearly state and support your position.**
- ✓ **Use factual information to support your position.**
- ✓ **Support your position with data.**
- ✓ **Use a core democratic value to support your position.**
- ✓ **Acknowledge a reasonable argument someone with an opposing viewpoint might make and refute it.**

| SCORE | CHARACTERISTICS |
|-------|--|
| 4-6 | Writers will show a clear understanding of the purpose of the essay by articulating their perspective and developing their ideas. |
| | Writers will show complexity by evaluating the implications of the issues and recognize the counter-argument. |
| | Most generalizations will be developed with specific examples to support the writer's perspective. |
| | A clear focus will be maintained throughout the paper. |
| | The paper will show competent use of language. |
| | Although there may be some errors, these will only occasionally distract the rater and will not interfere with the rater's ability to understand the writer's meaning. |

See <http://www.sparknotes.com/testprep/books/act/chapter7section1.rhtml>

Consider using this organizer with your students in the prewriting phase:

| Writing Prompt: | | |
|---|-----------------------|--|
| Topic Or Issue: | Purpose: | Audience: |
| My CLEAR POSITION (thesis) On This Issue: | | |
| "Reasons" or WHY I Take This Position | EXAMPLES and EVIDENCE | "Warrant" Or HOW the Reasons and Examples Support the Position |
| 1. | 1. | 1. |
| 2. | 2. | 2. |
| 3. | 3. | 3. |
| Most Significant Counterargument | | |
| Rebuttal to Counterargument | | |

Writing-To-Demonstrate-Knowledge: English Language Arts

What is it?

When writing-to-demonstrate-knowledge students show what they have learned by synthesizing information and explaining or applying their understanding of concepts and ideas.

Form/Format: Writing From Knowledge and Experience

This type of writing is often associated with the personal narrative or personal essay. In the test environment of grades 3-8, it provides an opportunity to write from a prompt. This type of writing is important in all grades.

What does it do?

Helps students gain knowledge of best practices in classroom (untimed) prompt-based writing instruction aligned to and in preparation for MEAP writing tasks.

How to implement:

Use the prompt, questions and rubrics provided to guide student writing of this type. Design similar activities to those below for developing common district assessments. Use range-finding techniques to select model papers at each of the MEAP score-points (See www.michigan.gov/meap for the full holistic Writing From Knowledge and Experience rubric). An example is provided below:

Practice Prompt: **Write About the Theme "Choice":**

We make many choices in life. All choices have consequences. A choice could be as small as deciding to study instead of going out with a friend. An important choice might be choosing the right people to be your friends. Still another might be choosing to do or not to do something that might be dangerous to your health or safety.

Do **one** of the following:

- Think about an important choice you have made. Tell why it was a good or bad choice.
- Tell how you can learn something from a bad choice.
- Give reasons (persuade) why a decision you have made is a good one.
- Discuss how a good choice for one person may be a bad choice for another.
- Write about a choice in your own way.

The teacher provides or elicits through brainstorming models, examples, and explanations aligned to the prompt requirements used in the MEAP setting:

1. You may use examples from real life, from what you read or watch, or from your imagination. Your writing will be read by adults.
2. Use notes, free writing, outlining, and clustering, to plan the writing for your rough draft.
3. If you need to make a correction, cross out the error and write the correction above or next to it.
4. You should give careful thought to revision (rethinking ideas) and proofreading (correcting spelling, capitalization, and punctuation).
5. You may use a dictionary, thesaurus, spelling book and/or grammar book.

The teacher guides students to evaluate the "central idea" and other components implied from the MEAP's peer editing questions that are provided below:

Peer Editing Questions

- Is the central idea or point of the writing clear?
- Is the central idea or point supported by important and relevant details, examples, and/or anecdotes?
- Does the writing begin with an interesting and engaging lead, continue with a middle that supports and develops the point, and an end that summarizes the point?
- Is the writing interesting with engaging words and different sentence lengths and types?
- What do I, as the listener, think is good about the writing?
- Do I have questions and/or suggestions for the writer?

Publishing Final Copy

- Revise your paper (which means to rethink your ideas),
- Polish your paper (which means to edit and proofread), and
- Recopy your paper as neatly as possible.
- Use the following checklist to revise and edit the writing done. When finished, make a final copy.
- Then, proofread your final copy to make sure all revisions have been made.

Use the following criteria to set high expectations and goals for the writing assignment. Teacher teams examine and score student work, then determine school wide or grade level goals for instruction. Teachers differentiate during peer conferencing to help students in areas of most need. Students also use the checklist below to develop and guide their own goal-setting and reflection.

Checking My Writing

Checklist For Revision

1. Do I have a clear central idea that connects to the topic?
2. Do I stay focused on my central idea?
3. Do I support my central ideas with important and relevant details/examples?
4. Do I need to take out details/examples that DO NOT support my central idea?
5. Is my writing organized and complete, with a clear beginning, middle, and end?
6. Do I use a variety of interesting words, phrases, and/or sentences?

Checklist For Editing

7. Have I checked and corrected my spelling to help readers understand my writing?
8. Have I checked and corrected my punctuation and capitalization to help readers understand my writing?

Checklist For Proofreading

9. Is everything in my final copy just the way I want it?
10. Reread your writing. Cross out or erase any errors you make. You have as much time as you need.

The Sky Is the Limit!

- ✓ **Content and Ideas:** The writing is exceptionally clear and focused. Ideas and content are thoroughly developed with relevant details and examples where appropriate.
- ✓ **Organization:** The writer's control over organization and the connections between ideas move the reader smoothly and naturally through the text.
- ✓ **Style and Voice:** The writer shows a mature command of language including precise word choice that results in a compelling piece of writing.
- ✓ **Conventions:** Tight control over language use and mastery of writing conventions contribute to the effect of the response.

Goals and Next Steps:

| |
|----------------------|
| |
|----------------------|