

# Motivating Children as Readers and Writers Workshop 2



## Feedback Task

Read the following extract of a child's writing and document below the feedback you would give this child.

*The wind howled through the steets and the rain bownced off the pavements. The few people who were out hurried head down not looking from doorway to doorway. Alll except one man who coatless and alone carried a big wet bag.*

Feedback:

Notes:

### 10 Things to remember about Effective Feedback

1. Links to an appropriately challenging and **specific goal/learning intention**
2. The learner understands the **success criteria**
3. Focuses on the **task, process or self-regulation** rather than the ego
4. Gives **cues** at appropriate levels
5. **Effectively timed** - occurs during learning while there is time to act on it!
6. **Specific and clear**
7. Offers **strategies** rather than solutions (nudge students towards the correct answer)
8. **Challenges**- requires actions and is achievable
9. Normalise and **celebrate error** - children need to know the classroom is a **safe space** to make mistakes
10. When we grade/give marks children often don't go beyond the grade. There is a **negative** link between **external rewards** and task performance.

(Collated from the research of Hattie and Timperley, 2009, Stobart, 2014, Hattie & Clarke, 2018, William, 2012, Johnston, 2012, Chappuis, 2012, Absolum, 2006)

## Vocabulary

- Unknown words
- Technical vocabulary
- Multiple meanings
- Slang
- Unusual words
- Imagery
- Metaphor
- Simile
- alliteration

## Purpose, Genre & Voice

- Bias
- Values
- genre

## Response & Author's Intent

- Theme (the deeper meaning)

## Comprehension

- Predicting
- Visualising
- Inferring
- Connecting
- Comparing
- Questioning
- Determining importance

## Conventions of Print, Sentence Structure & Grammar

- Left to right orientation
- Syntax
- Punctuation
- Paragraphs

## Fluency & Self Correction

- Accuracy
- Automaticity
- Prosody

## Other

# Mapping Text Potential

*Adapted from "Guiding readers-layers of meaning" by Tennent et al. (2016)*

## The Malfeasance

It was a dark, dank, dreadful night  
And while millions were abed  
The Malfeasance bestirred itself  
And raised its ugly head.

The leaves dropped quietly in the night,  
In the sky Orion shone;  
The Malfeasance bestirred itself  
Then crawled around till dawn.

Taller than a chimney stack,  
More massive than a church,  
It slithered to the city  
With a purpose and lurch.

Squelch, squelch, the scaly feet  
Flapped along the roads;  
Nothing like it had been seen  
Since the recent fall of the toads.

Bullets bounced off the beast,  
Aircraft made it grin,  
Its open mouth made an eerie sound  
Uglier than sin.

Still it floundered forwards,  
Still the city reeled;  
There was panic on the pavements,  
Even policemen squealed.

Then suddenly someone suggested  
(As the beast had done no harm)  
It would be kinder to show it kindness  
Better to stop the alarm.

When they offered it refreshment  
The creature stopped in its track  
When they waved a greeting to it  
Steam rose from its back.

As the friendliness grew firmer  
The problem was quietly solved:  
Terror turned to triumph and  
The Malfeasance dissolved.

And where it stood there hung a mist,  
And in its wake a shining trail,  
And the people found each other  
And thereby hangs a tail.

Alan Bold.

Vocabulary

Purpose, Genre & Voice

Response & Author's Intent

Comprehension

Mapping Text Potential

Conventions of Print, Sentence Structure & Grammar

Fluency & Self Correction

Other

Adapted from "Guiding readers-layers of meaning" by Tennent et al. (2016)

## Close Reading Lesson

As you watch the video of a teacher using a close reading approach to facilitate literacy development, it may be helpful to consider the following questions;

What was the purpose of each read?

What did you notice about how the children interacted with the text?

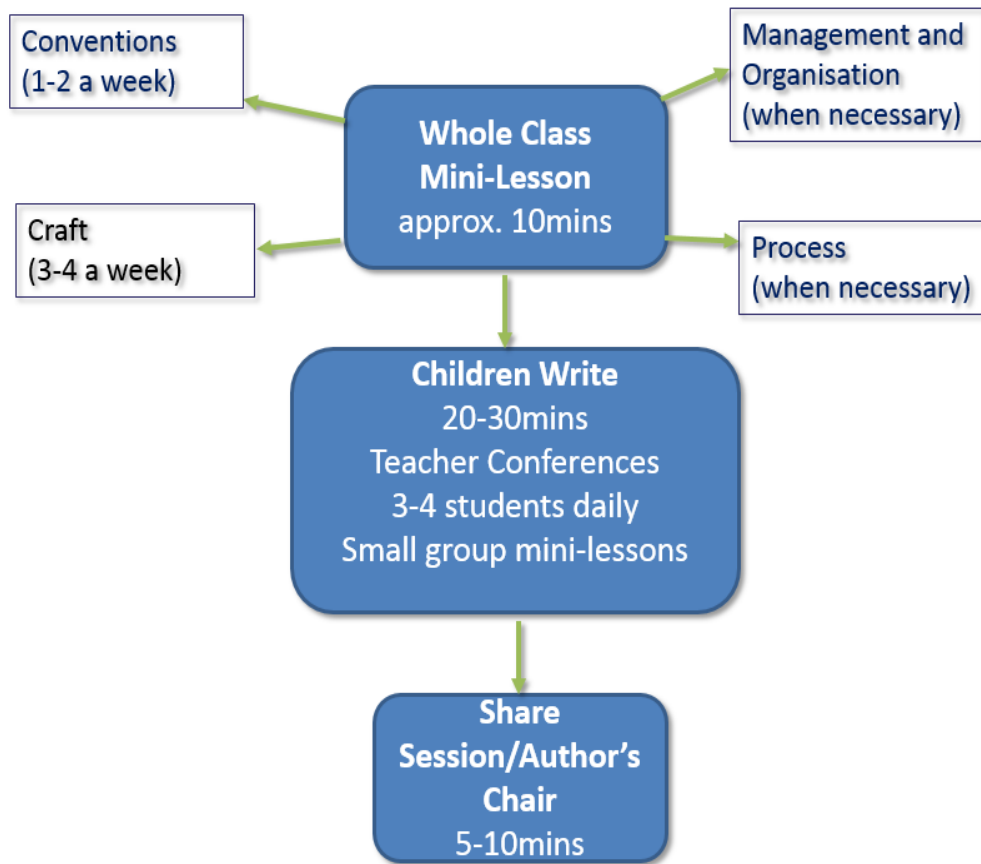
Can you give some examples of effective prompts the teacher used during the lesson?

## Effective Writing Instruction

*Lucy Calkins (2013) states there are six essentials for effective writing instruction.*

- 1. Writing needs to be taught like any other basic skill, with explicit instruction and ample opportunity for practice. Instruction matters—and this includes instruction in spelling and conventions as well as in the qualities and strategies of good writing. Almost every day, every student in grades K–5 needs between fifty and sixty minutes for writing instruction and writing. Children deserve to be explicitly taught how to write.*
- 2. Writers deserve to write for real, to write the kinds of texts that they see in the world—nonfiction chapter books, persuasive letters, stories, lab reports, reviews, poems—and to write for an audience of readers, not just for the teacher’s red pen. Young writers need to be immersed in a listening and storytelling culture where their voices are valued and heard. Children will become better writing partners and better writers if they are encouraged to contribute their stories, opinions, thoughts, and ideas to a community of writers.*
- 3. Writers write to put meaning onto the page. Young people will especially invest themselves in their writing if they write about subjects that are important to them. The easiest way to support investment in writing is to teach children to choose their own topics most of the time. Children, early in their writing development, need to be taught phonemic awareness and phonics—the instruction that undergirds their language development and that supports and fosters their ability as writers.*
- 4. Children deserve the opportunity and instruction necessary for them to cycle through the writing process as they write: rehearsing, drafting, revising, editing, and publishing their writing.*
- 5. Writers read. For children to write well, they need opportunities to read and to hear texts read, and to read as insiders, studying what other authors have done that they too could try.*
- 6. Children need clear goals and frequent feedback. They need to hear ways their writing is getting better and to know what their next steps might be.*

# The Writers' Workshop



(Kissel et al, 2013, Writers' Workshop, Using Retro Ideas to Re-envision Student-Led Agendas)

For further information on the writing workshop, consult the curriculum support material online

<https://www.curriculumonline.ie/Primary/Curriculum-Areas/Language/Support-Material-for-Teachers>

**Support Material**  
ENGLISH | WRITING | Stage 1 and Stage 2

### The Writing Workshop

**LEARNING OUTCOMES**  
Children develop concepts, dispositions and skills in relation to:

- Engagement
- Motivation and choice
- Conventions of pre and sentence structure
- Spelling
- Vocabulary
- Purpose, genre and voice
- Writing process
- Response and author's intent

**Why a Writing Workshop?**  
For all writers, young and old, writing is a complex process. It involves tasks/stages during which the writer chooses topics to write about, plans ideas, translates ideas into a first draft, and reviews what has been written.

Children need repeated, explicit demonstrations of the processes involved in writing, with plenty of opportunities to practise and experiment. Planning for and teaching the process, craft and mechanical aspects of writing is essential for children to develop into independent, self-regulated writers who can easily draw on needed information from long-term memory. Communicating to children that the most important part of writing is the sharing of their thoughts and ideas and that lower-level skills such as grammar, spelling and punctuation can be dealt with when editing and publishing, can relieve their anxiety and increase children's confidence and sense of self-efficacy.

Because writers are continually planning and revising as they write, researchers recommend a process approach to the teaching of writing. This approach views writing as a set of behaviours which can be taught, learned, discussed and developed. It emphasises the importance of thinking, requiring imagining, creating, communicating and exploring language through writing and gives equal attention to processes of writing and the written product. The Writing Workshop is an instructional framework which teachers can use to support children as writers.

Children sharing their thoughts and ideas is the most important part of writing; lower-level skills such as grammar, spelling and punctuation can be dealt with when editing and publishing.





## Modelled Mini-Lesson

| What did you notice about the lesson? | What further mini-lessons could you do to embed the learning? |
|---------------------------------------|---|
|                                       |   |

**Based on the mini-lesson begin drafting your writing here.**

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## Share Sessions

(Kissel et al, 2013, Writers' Workshop, Using Retro Ideas to Re-envision Student-Led Agendas)

**Table 2**  
**Share sessions**

| Type of share  | What's being discussed                             | How the students might participate   | Whose writing products/ processes are being used   |
|----------------|--|--|--|
| Content share  | The content in one another's draft, rough or final | <ul style="list-style-type: none"> <li>• Author(s) reads a draft, or partial draft, aloud</li> <li>• Author(s) requests response, such as, "Please retell my storyline," or, "Please ask me questions and I'll tell you more about what I'm trying to convey."</li> <li>• Audience retells or asks questions to learn more from the author(s)</li> <li>• Author(s) and audience may derive revision ideas</li> </ul> | <ul style="list-style-type: none"> <li>• A few (1–3) students' drafts</li> </ul>   |
| Craft share    | The craft in one another's draft, rough or final   | <ul style="list-style-type: none"> <li>• Author(s) reads a draft, or partial draft, aloud</li> <li>• Author(s) shares craft techniques</li> <li>• Author(s) asks audience members to share craft techniques they are using</li> <li>• Author(s) and audience may glean craft ideas</li> </ul>  | <ul style="list-style-type: none"> <li>• The craft ideas of the Author(s) who shared</li> <li>• The craft ideas of audience members who contribute to the conversation</li> <li>• The craft ideas of professional authors referred to in the conversation</li> <li>• The craft ideas of the teacher, if teacher contributes to the conversation</li> </ul> |
| Process share  | One another's process as writers                   | <ul style="list-style-type: none"> <li>• Author(s) reads a draft, or partial draft, aloud</li> <li>• Author(s) shares writing process</li> <li>• Author(s) asks audience members to share writing processes they are currently using</li> <li>• Author(s) and audience glean ideas for ways to proceed with their writing</li> </ul>   | <ul style="list-style-type: none"> <li>• The process of the Author(s) who shared</li> <li>• The processes of audience members who contribute to the conversation</li> <li>• The processes of professional authors studied by the class</li> <li>• The processes of the teacher, if teacher contributes to the conversation</li> </ul>                      |
| Progress share | One another's progress as writers                  | <ul style="list-style-type: none"> <li>• Author(s) reads draft, or partial draft, aloud</li> <li>• Author(s) reflects on progress as a writer</li> <li>• Author(s) asks audience members to share their progress as writers</li> <li>• Author(s) and audience members may set new goals</li> </ul>   | <ul style="list-style-type: none"> <li>• The progress of the Author(s) who shares</li> <li>• The progress of audience members who contribute to the conversation</li> <li>• The progress of the teacher, if teacher contributes to the conversation</li> </ul>   |

## Mary's Classroom

The writers' workshop is underway and, to borrow from Graves's (1983/2003) landmark text *Writing: Teachers and Children at Work*, the teachers and children are at work. Mary just finished a minilesson about writing an author's page, a topic many students expressed interest in, particularly because they were immersed in publication. Mary showed the students how authors write snippets for book jackets to introduce themselves to readers. After a few minutes, she ends her brief lesson and tells the students to continue their own work as authors.

Mary offered this lesson on the basis of what she saw as a want and a need among her students. The students drive her teaching agenda. The students scatter. They roam around the room, deciding on the perfect spot in which to sit. Some students land on one of the couches. Some students create a space under a table. Others sit at tables. Some work alone. Most seek to work close to others so they can chat, ask for help, and answer others' queries. Teaching her students how to make decisions is an essential aspect of what Mary does as a teacher of writing.

Two girls gather at a table and begin drafting a story. They position themselves as princesses saving a castle from a firebreathing dragon. In another corner, two boys, writing about the ocean, consult books to find the names of the shells they collected while on vacation. Over on the carpet, three students sit with iPads; they want their stories digitized to share with a larger audience. They take photos, upload them to VoiceThread.com, and layer their voices to correspond with each page. This writers' workshop buzzes with a steady hum.

Meanwhile, Mary circulates around the room. She sits with individual students for a few minutes each and converses with them about their work. Mary stops beside Ellen, whose book about cats fascinates Mary. After Ellen explains her story to Mary, Mary finds that Ellen's book is almost ready for publication. Ellen wants to add an author's page before she finishes. Mary and Ellen walk over to the bookcase, choose two books by Ellen's favorite authors, and read the inside flaps. Noticing that both authors tell about their pets, Ellen decides to tell about her soft kitten.

Mary confers with a few other students. She learns about their topics, and either provides advice the student requests or, carefully, offers a piece of unsolicited advice.

After 20–30 minutes of work time, the students gather together on the carpet. A couple of students will share from the Author's Chair. Ellen shares her new author page. Charlie goes next. He begins by giving directions to his peers, "I want to add stuff to my story." Mary inquires, "So what do you need from your friends?" Charlie ponders, and then responds, "I want you to ask me questions." Mary adds, "Great idea. Questions sometimes give us ideas of things we might want to add to our stories. When you ask questions, that might help Charlie know what he could add." Charlie shares his story about his dog, and his peers ask questions accordingly. They ask questions about how fast the dog ran, about where he was, and about what is going to happen next. Charlie now has at least three ideas he could add to his story tomorrow.

One student shared information from today's minilesson, and Charlie sought responses from his fellow writers who helped fulfill his writing agenda. Finally, with about two minutes left of Mary's 45–60 minute workshop, she gives the class a simple, yet nuanced instruction, "Now it's time for you to turn to a partner and tell your partner at least one thing you learned as a writer today." Students think, turn, and tell a partner what's on their mind. At the beginning of the year, this reflective thinking was perfunctory at best. As the year progressed, students' responses became more substantial as they started to engage in self-evaluation. On this day, Mary hears a student say, "I liked the dog in Charlie's story, and I'm going to write one." Another student said, "I learned about conch shells today." The workshop ends.

## Notes

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