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Diane Szydelko

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California State University
San Bernardino

THE DEVELOPMENT OF A WRITTEN LANGUAGE CURRICULUM
UTILIZING A WRITING PROCESS APPROACH
FOR FOURTH GRADE STUDENTS

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the Degree of
Master of Arts
in
Education: Elementary Option

By

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1988
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PART I: INTRODUCTION
ABSTRACT

Written language is an essential component of the educational curriculum. It is also a fundamental skill for effective communication throughout life. Current state-adopted language textbooks, however, neglect the area of written language in terms of process and curriculum; these texts focus primarily on the acquisition of language skills such as grammar and mechanics. Because these textbooks are a mandatory part of the curriculum and the main source of language instruction used by teachers, students are not learning about the process of writing, nor are they receiving practice utilizing the writing process approach in a written language curriculum.

The purpose of this project is to provide teachers with a written language handbook which explains the writing process in depth, provides a written language curriculum designed to be used in conjunction with the writing process, and lastly, addresses different strategies for handling the teacher workload, as well as ways to evaluate student writing.

It is hoped that through the use of this handbook, teachers will learn more about the writing process and apply the writing process using the written language curriculum provided. The author also hopes to encourage and inspire teachers to rethink and renew their commitment to
the teaching of writing. The writing process approach, when used in conjunction with a good written language curriculum, can help students build a strong foundation on which to build quality writing and a lifetime of effective communication.
ACKNOWLEDGEMENTS

to my mother and father

for all their love, encouragement, and support
in all my endeavors

to Terry

for his friendship, love, and understanding
DEDICATION

This project is dedicated to Dr. Ellen Kronowitz and Dr. Katharine Busch. Their patience and encouragement helped to inspire this project. Thank you for seeing me through till the end of this challenging endeavor!
GENERAL INTRODUCTION

Statement of the Problem

There has been a great emphasis in education recently on the teaching of writing. Recent research spotlights disturbing evidence about student's writing abilities. For example, between 1969 and 1975, the writing scores of California's high school seniors were well-below the 50th percentile, the national average. In 1974, the National Assessment of Education Progress (NAEP), found that our nation's teens wrote in shorter, primer-like styles, than did those who were tested four years earlier. The NAEP also concluded that in 1974, seventeen-year-olds wrote more awkwardly, had more run-on sentences, and more incoherent paragraphs than did the same age group in 1970. (Ca. State Dept. of Education, 1983) A survey taken on the 19 campuses of the California State University and Colleges' system revealed that 40 to 60 percent of the 250,000 undergraduates in the system were considered incapable of college work requiring the ability to write a comprehensive sentence. (Ca. State Dept. of Education, 1983) Thus, the research indicates that California's students are not learning how to write proficiently. California has addressed this writing crisis, yet continued efforts need to be made by educators, so that all students, K - 12 and beyond, can reach their fullest potential in writing.
Purpose of the Study

The purpose of this study is to investigate the background of writing as a form of communication, the reasons behind what is known as the writing crisis, the relevancy of writing today, how writing can be made meaningful, and what the research findings indicate with regard to writing instruction. The writing process will also be examined, along with the impact of the writing process approach on students.

Significance of the Study

A review of the literature revealed that many students are not learning how to write effectively. This study demonstrates that writing is a process involving several interrelated stages. Because learning to write involves utilizing higher-level thinking skills, it is evidence of understanding. The ability to understand, organize, synthesize, and communicate information, ideas, and opinions can be demonstrated through writing.

The ability to communicate well through writing is just as crucial and meaningful today as it was in the past because writing enables us to become literate, intelligent, thinking beings who can contribute to society. Therefore, knowing how to write well is essential.
Improving student writing achievement must become a professional mission of educators. Increased awareness and training in the writing process approach needs to continue due to its proven success.

The aim of this project is to provide teachers with a written language handbook which explains the writing process in depth, provides a written language curriculum designed to be used in conjunction with the writing process, and lastly, addresses different strategies for handling the teacher workload, as well as ways to evaluate student writing. Providing teachers with a written language handbook, inclusive of all the elements of a written language program, will enable teachers to learn more about the writing process and enable them to apply this process with their students. Another goal of this project is to inspire students to realize the joy of writing by providing them with the foundation and skills to make writing an enjoyable and fulfilling venture. The writing process approach, when used in conjunction with a good written language curriculum, can help students build a strong foundation on which to build quality writing and a lifetime of effective communication.
REVIEW OF THE LITERATURE

Background

Writing is a form of communication; it is a learned skill. Learning to write, as in learning to speak or read, is a challenging, developmental process. Though writing is considered an essential component in the language arts curriculum, its teaching has been sorely neglected. Research indicates that our nation's students are not learning how to write proficiently. Why are students failing to meet this challenge? The problem has become a nationwide crisis. What can be done to remedy this crisis? The answers lie in the research findings and their curricular implications. The purpose of this review is to investigate the research findings and their curricular implications so that we, as educators, can help students meet the challenge of learning to write proficiently, as well as experience the rewards of being capable writers.

A recent special report entitled, "Prisoners of Print," stated that, "Millions of Americans are trapped by illiteracy." (The San Diego Union, 10/18/87) In this report, some observers blame the school system, while others say the curriculum, the parents and students themselves are at fault. Most officials agreed, however, that there must be a combined effort by all in order to combat the problem. (The San Diego Union, 10/18/87)
The newly formed San Diego County Literacy Network is currently working to help those who cannot read or write. San Diego is just one of many cities in America faced with an illiteracy crisis. Fortunately, this city is recognizing the problems that exist and are taking positive steps toward helping the illiterate by providing tutoring assistance through a networking system.

Copies of actual letters from illiterate San Diegans were sent to the San Diego Union and were published in their original form to illustrate the feelings, needs, and desires of those who remain helplessly illiterate. The people who wrote these letters expressed the desire to learn to read and write. They now realize that the ability to read and write are the keys toward improving their self-esteem, securing decent jobs, becoming better providers, and being good role models for their children. Sadly, these people feel helpless in their lives because of their inability to read or write -- many want to learn. These people want so desperately to be reached; we need to do so much more!

Our nation's students have not mastered the ability to write well either. In 1974, the National Assessment of Educational Progress (NAEP), a federally funded agency that measures the knowledge, skills, and attitudes of young Americans, found that our nation's teens wrote in shorter,
primer-like styles, than did those who were tested four years earlier. The NAEP also concluded that in 1974, seventeen-year-olds wrote more awkwardly, had more run-on sentences, and more incoherent paragraphs than did the same age group in 1970. (Ca. State Dept. of Education, 1983)

Between 1969 and 1975, the average twelfth grade writing score on the Iowa Test of Educational Development (ITED) in California were well below the 50th percentile, the national average; California's score averaged in the 32nd percentile range. From 1980 on however, written language test scores have improved slightly.

Even with these improvements in test scores, a survey taken not too long ago on the 19 campuses of the California State University and Colleges' system revealed that 40 to 60 percent of the 250,000 undergraduates in the system were considered incapable of college work requiring the ability to write a comprehensive sentence. (Ca. State Dept. of Education, 1983)

As a result of all of this evidence, California decided to design their own test based on the instructional objectives and curricula prevalent in California's schools; this test became known as the California Assessment Program (CAP). The first year this test was administered, an essay was required. The members of the advisory committee felt the essay exam measured students' writing ability more accurately than multiple-choice exams, but the cost involved in scoring them was exorbitant. For this reason, the test then became
multiple-choice. "Results of the essay assessment, however, were used to validate the multiple choice tests to insure that questions did accurately gauge writing skills." (Ca. State Dept. of Education, 1983)

It can be concluded that though the test scores have shown some slight improvements over the years, education still has a long way to go. Our nation's students, as well as millions of adults, have not yet mastered the ability to write well. There is still a long road ahead.

The Reasons Behind the Writing Crisis

Has the American educational system failed? What are the reasons behind the crisis? Bill Honig, California's Superintendent of Public Instruction cites three reasons for the decline in students' writing abilities.

First, Honig states that, "Teachers have received little formal instruction on how to teach writing." (Ca. State Dept. of Education, 1983) As an undergraduate teacher candidate, majoring in Liberal Studies, no writing instruction courses were offered. Colleagues had similar experiences. How then did we learn to teach writing? According to Nancy Atwell, an elementary schoolteacher and member of the Boothbay Writing Project, "Our models were those teachers who taught us; their models, in turn, were the teachers who taught them." (Atwell, 1985) This antiquated teaching method leaves much to be desired! Teachers need instruction
on how to teach writing with up-to-date methods and curricula that work!

Along with teaching writing with proven, up-to-date methods and materials, sufficient time needs to be devoted to writing and writing instruction. Honig believes that insufficient amounts of classroom time are allocated to writing. (Ca. State Dept. of Education, 1982) There are several reasons why time for writing is often short-changed in California's classrooms. Current state-adopted language texts focus primarily on the acquisition of language skills such as grammar and mechanics and sorely neglect the area of written language in terms of process and curriculum. Since many teachers rely heavily on the use of the language text to teach writing skills, students are not being taught the foundation on which to build a piece of writing. Another reason that students are not given a sufficient amount of time to write is because many teachers lack the knowledge and skills to teach writing. Most teachers complain of the lack of time available in a school day and writing takes time. Writing simply does not receive the same amount of teaching time as reading or math. Writing is often treated as part of the "optional" curriculum, largely due to the lack of teacher training and knowledge.

The last reason Honig cites for the decline in students' writing abilities is that, "Much of the writing that is
required focuses solely on the end product -- in other words teachers are testing writing, not teaching how to do it." (Ca. State Dept. of Education, 1983) This again points to the lack of teacher training in regard to writing instruction. Most teachers have good intentions when it comes to teaching writing, but fail to teach the "how to" process. Most teachers commonly assign a writing topic or a dittoed story-starter and expect students to be motivated to write a creative masterpiece within twenty-five minutes and have it ready to turn in at the end of that time period in its final form. The collected "masterpieces" eventually get corrected by the teacher, handed back to the students covered with red-inked corrections, and assigned a letter grade. This traditional approach to writing instruction can be detrimental to a child's self-esteem and motivation, and does little to promote teaching children how to write.

Another approach is needed. Students must be given a foundation upon which they can build a quality piece of writing. They also need to be allowed and encouraged to become actively involved with their peers in the writing process. Writing should not be viewed as a solitary activity; writers are most productive when they receive help and feedback from others. The writing process approach can be the beginning foundation for young writers.
Because the research has shown that teachers have had little or no training in how to teach writing, teacher training needs to be at the top of the priority list. In order to be effective teachers of writing, teachers need to understand the research findings. First, the teaching of writing involves two crafts: teaching and writing. They cannot be separated. As Donald Graves puts it, "The writer who knows the craft of writing can't walk into a room and work with students unless there is some understanding of the craft of teaching; neither can teachers who have not wrestled with writing, effectively teach the writer's craft." (Graves, 1983) A piano teacher teaches by demonstrating using the keyboard; a ceramics teacher teaches by showing how clay can be molded on a potter's wheel. There is, according to Graves, a process to follow and learn. Writing is also a craft and an effective teacher demonstrates the process of writing by modeling it for her students. Graves states,

A craft is a process of shaping material toward an end. There is a long, painstaking, patient process demanded to learn how to shape material to a level where it is satisfying to the person doing the crafting. (Graves, 1983)

What Donald Graves seems to be advocating is that teachers need to be writers and write along with their students; they need to show their students all the phases of the writing process and talk with them about the problems and joys of writing something meaningful.
Children learn by watching and listening to adults, by seeing them work, and by seeing them struggle. Teachers need to be writing role models for their students.

Is Writing Relevant Today?

A lot of questions have been raised regarding the relevancy of writing today. In this age of technology, some argue that writing is not as high a priority today as it once was in the past. However, "This argument ignores the crucial role of writing as a tool for thinking and learning." (Ca. State Dept. of Education, 1983) According to E. M. Forster, "Composing requires the pulling together of thoughts, ideas, and data -- making logical connections between bits of information." (Ca. State Dept. of Education, 1983) Writing well is synonymous with the ability to think clearly.

Writing is a valuable tool for helping students learn and retain information in all content areas. In the process of ordering thoughts while writing, students arrive at a better understanding of the subject -- a process of 'coming to know' -- than they would have without the writing experience. (Ca. State Dept. of Education, 1983)

With today's emphasis on the teaching of higher level thinking skills, students can obtain practice with these skills through writing. Writing addresses knowledge and comprehension, the first two levels of Bloom's Taxonomy; writing also extends beyond these first two levels of thinking to include analysis, synthesis, application, and
evaluation. (Ca. State Dept. of Education, 1983) It is important that students learn these levels if they are to reach their maximum potential in writing, as well as in other curricular areas.

Making Writing Meaningful

Students will realize that writing is a necessary and useful skill in their lives when it becomes meaningful to them. When students write about a topic, they come to understand it better than when they simply read about it or discuss it. The application of pencil to paper builds analytical and observational skills. (Ca. State Dept. of Education, 1983)

Writing allows us to share our thoughts with others and is a way of expressing ourselves creatively. (Cochran, 1985) Thus there are many practical reasons for learning to write. Lucy McCormick Calkins, author of The Art of Teaching Writing, believes that, "We will care about writing when it is personal and inter-personal." (Calkins, 1986) Teachers need to help students become personally involved in writing and help students realize that their thoughts, feelings and ideas are worth writing about. Writing needs to be transformed from assigned tasks into personal projects. (Calkins, 1986)
Jane Hanson of the University of Hampshire uses conferencing as a means to motivate writing; initial conferences are topic choosing conferences in which "each student is asked to write down four topics or ideas that he feels he is an authority on." (Cochran, 1985) She also emphasizes the importance of writing about things, ideas, and experiences that we know a lot about. Personal writing, as in journal writing, is an essential element of a good writing program. Branching out from these ideas, students can then write about one-another's lives by interviewing each other.

Along with Lucy McCormick Calkin's ideas of making writing personal, Roy Peter Clark also believes that writing is a way of looking at the world and exploring one's own life. (Clark, 1987) Frances X. Clines, of the New York Times, believes that the best writers can find a story if they can only get out of their offices. Clark believes that, "Teachers may have to open their classrooms to visitors or free students to venture beyond the four walls of the classroom to help them see the world as their writing laboratory." (Clark, 1987) Inspiration is the stimulus. Clark sees the classroom itself as the first circle of ideas for students to explore and write about. Brainstorming and discovery about their own interests and experiences is the first step.
The second circle of ideas can come from the teacher(s) and other staff members in the school setting. Students can gain an interesting, new perspective about the adults they come in contact with on a daily basis when they are free to interview them.

The third circle of ideas is from the family. Students can learn much of their own history from their parents, grandparents, aunts, and uncles. (Clark, 1987)

Motivation is at the heart of the matter in most every form of learning. Motivation is an essential ingredient that makes writing enjoyable and rewarding. Children tend to be motivated to write if they are encouraged to write on topics that are of interest to them. Children enjoy sharing with others and receiving responses from them. Teachers can really motivate students if they give frequent, positive feedback throughout the writing process. When children witness adults pondering, revising, editing, and sharing their writing with others, children will be more apt to model the adult. Therefore, it is important for teachers to write along with their students so that they can observe their teacher as a writer.
The Research Findings

What research findings do teachers need to know about to effectively teach writing? The Handbook for Planning an Effective Writing Program, K - 12, cites the following research findings based on the professional backgrounds and experiences of this handbook's writers. These findings cover the following elements of writing and the writing process: grammar, sentence combining, quantity, response, correcting, reading, pre-writing, and modeling.

According to Wilbur W. Hatfield, author of An Experience Curriculum in English, teaching grammar independently of the writing process, has little or no effect on student writing ability. (Ca. State Dept. of Education, 1982) Though knowledge of grammar and the conventions of writing are important, the research indicates that the teaching of grammar and the conventions of writing, should be incorporated into the writing process, particularly during the editing and revising stages. "The conventions of writing are best taught when a specific need for it emerges in a student's writing, not in isolation from actual writing." (Ca. State Dept. of Education, 1982)

Sentence combining, a technique for combining short sentences into longer, more descriptive sentences, has shown to be effective in promoting the sentence-writing ability


In regard to response, the research of Paul B. Diederich in *Measuring Growth in English* and Braddock and others in *Research in Written Composition*, states that, "Writing which includes responses from peers or teachers produces superior results." (Ca. State Dept. of Education, 1982)
Intensive correcting, the traditional approach to writing instruction, does little to improve student writing ability. However, praising what a student has done well does more to improve and promote writing than does inspecting and red-inking the errors, according to Daniel J. Dieterich in "Composition Evaluation: Options and Advice." (Ca. State Dept. of Education, 1982)

Because reading and writing go hand-in-hand, students should be encouraged to read and study good examples of literature. This is an effective way to improve student writing according to Strom in Research in Grammar and Usage, the Encyclopedia of Educational Research, Heys in "The Theme-a-Week Assumption," Christiansen in "Tripling Writing and Omitting Reading in Freshman English," and Nathan S. Blount in Research on Teaching Literature, Language, and Composition. (Ca. State Dept. of Education, 1982)

Lastly, modeling, which includes the sharing of writing with peers, editing with peers, imitating prose models, and teacher participation have contributed to improved student writing according to Charles R. Cooper in, "Research Roundup: Oral and Written Composition," and Doris V. Gunderson in, "Research in the Teaching of English. (Ca. State Dept. of Education, 1982)

These research findings summarize some of the major points that teachers should be aware of with regard to writing instruction.

The Writing Process

The teaching of writing involves a process. This process approach to teaching writing involves several interrelated stages that range from pre-writing to post-writing.

James Howard, senior associate of the Council for Basic Education and author of Writing to Learn, believes, "Good writing is evidence of good understanding." (Branan, 1984) He theorizes writing should happen in all learning in school. What many of us fail to realize is that the writing process involves utilizing higher-level thinking skills. Writing must be viewed as a process, rather than an isolated act. This process includes a prewriting stage, a composition stage, and the higher-level skills of revising, editing, and evaluating. Too often, teachers stop after
the pre-writing and composition stages and never prod
students beyond the lower-level thinking stages. (Branan, 1984) Thinking is linked with writing and should be used
across the curriculum.

Carol Booth Olson's, "Fostering Critical Thinking
Skills Through Writing" addresses this link between thinking
and writing. A group of 27 Teacher/Consultants from the
UCI Writing Project developed the Thinking/Writing model
which combines the basic principles of learning theory,
research on the process approach to teach writing, and
practical strategies of the National Writing Project.

The Thinking/Writing Project was developed to assist
teachers in helping students develop the ability to under-
stand, organize, synthesize, and communicate information,
ideas, and opinions (thinking skills) and to demonstrate
these skills through writing. (Olson, 1984)

These Teacher/Consultants sought to learn more about
learning. The research showed that writing is a learning
tool that enhances, challenges, and refines thinking.
The research confirmed that writing is problem solving;
the complex task a student faces when writing centers
around his ability to select, organize, and arrange ideas
and information and to then clearly communicate these ideas
in an understandable and meaningful way. (Olson, 1984)
Bloom's taxonomy of educational objectives are interrelated with the stages of the writing process. The thinking processes (knowledge, comprehension, application, analysis, synthesis, and evaluation) go hand-in-hand with the writing process (prewriting, precomposing, writing, sharing, revising, editing, and evaluation). It was concluded that writing involves all the skills of Bloom's taxonomy. (Olson, 1984)

Demonstration lessons were modeled and emphasized the whole range of thinking skills within each of the writing stages. The terms in Bloom's taxonomy were adapted with terms teachers more commonly used in addressing writing. Teachers were then taught to use Bloom's taxonomy as a tool in guiding student thinking and the writing process as a format for written compositions. (Olson, 1984)

The ability to write well will enable a student to gain upward mobility in society. "A person's language dramatically affects the impression he or she makes on others." (Ca. State Dept. of Education, 1983)

Therefore, the ability to communicate well through writing is just as crucial and meaningful today as it was in the past. The ability to write enables us to think, learn, and understand information better. It also enables us to become literate, intelligent, and thinking beings who can contribute to society. Knowing how to write well
is essential today. For these reasons, teachers and parents need to be highly dedicated to the teaching of writing.

Peter Elbow, author of Writing With Power, believes writing is a difficult process because "Writing calls on the two opposite skills of creativity and critical thinking." (Elbow, 1981) He feels the writing process should be thought of and separated into two stages: creativity and critical thinking.

Elbow feels, "Many people are tied in knots by trying to be creative and critical at the same time and so they write wretchedly or not at all." (Elbow, 1981) Elbow encourages young writers to think and write creatively on the first draft; then, after the ideas are down, the writer can go back and look at what he wrote critically -- don't try to mix the two at the same time.

It is a rare person who can manage to do both at the same time. Thus, freewriting (writing without stopping for a set period of time) makes writing easier because the writer actively searches for words and puts them down on paper rather than stare at a blank piece of paper. Freewriting eliminates the time and energy that is spent in not writing; without freewriting, most people tend to worry about writing. Consequently, "Freewriting is the best way to learn -- in practice, not just in theory -- to separate the producing process from the revising process." (Elbow, 1981)
Sherry Hill Howie, author of *A Guidebook for Teaching Writing in the Content Areas* states,

To teach students to write is to teach them to perform certain actions, to operate in a systematized manner, to undergo a prescribed process. In other words, to teach students to write is to instruct them in how to behave as a writer. (Howie, 1984)

Classroom writing practices are unlike the practices writers undergo in real life. In most classrooms, a topic is written on the board and students are asked to give written reaction within an allocated period of classroom time. The compositions are then turned in, read only by the teacher, and are returned with a grade and red ink marks scribbled on the papers. Students look at their grades and red marks, and proceed to the round paper file with papers never to be seen again. (Howie, 1984)

Howie believes, "The teacher's investment of time and energy into each student's paper in this typical writing assignment is probably greater than the students'." (Howie, 1984) An initial draft is just that -- the beginning. Unfortunately, many teachers do not fully understand this crucial point. As Howie points out, "Writing is discovery that takes time in thinking and planning, writing and rewriting, and sharing and caring." (Howie, 1984) Writing takes time, hard work, and requires discipline, but once students learn the process well, they can experience satisfaction and pride in their accomplishments. The writing
process should be thought of as a model for writing. "The writing process" is a generic term.

In meeting after meeting at both the NCTE national conference and the Conference on College Communication and Composition, speakers have been telling us that there is no such thing as "the" writing process: There are writing processes. Different writers write in different ways. (Rodrigues, 1985)

Some educators see it as an eight-stage process, while others see it as a five or six-stage process. "A hundred writers will describe the writing process in a hundred ways." according to journalist Roy Peter Clark. (Clark, 1987)

The writing process should be thought of as a model for writing. Being at an impasse and staring at a blank page is a frustrating time; when this occurs and the writer is unable to think of anything about which to write, he can rely on the writing process.

Professional writers do not follow a checklist of instructions. For them, the process has been learned and is now a concept. The young writer, however, does not have the writing process internalized as does the professional writer; therefore, the writing process gives the young writer confidence by being able to rely on a predictable model to follow.

The writing process is not a new idea. Many professional writers have been using this method, which they have defined in their own way, for many years. Donald
Murray, who has been thinking and writing about the writing process for the past thirty years has developed the following model for the writing process:

° DISCOVER AN IDEA - The writer finds something to write about and begins to see the world as a storehouse of information.

° COLLECT INFORMATION - The writer is a reporter who collects facts, quotations, anecdotes, and descriptive details.

° REHEARSE - The writer plans and conceptualizes, ponders problems in the story and seeks solutions.

° FOCUS - The writer searches for the apex of the story and a way to convey it in a lead.

° DEVELOP A STORY - The writer builds momentum, finds an order, and prepares a first draft.

(Clark, 1987)

Marjorie Frank, author of If You're Trying to Teach Kids How to Write, You've Gotta Have This Book! reaffirms the idea that writing is a process when she states,

Writing is a thinking process, a vital tool for students' lives. If they are to use this tool with dexterity, they need to encounter an approach to the whole writing process that can become their own, one which they can learn and use for life. (Frank, 1979)

She has a plan for guiding them from "beginning blunderings to polished pieces -- a plan that, once learned, is forever theirs." (Frank, 1979) Marjorie Frank has observed the way writing happens and from these observations, has developed a nine-step approach to the writing process.
Though teachers need to make each stage conscious, there are times when it will all meld together and become a natural flow and there will be little awareness of each of the parts as separate stages. (Frank, 1979)

There are different approaches to writing instruction. The traditional approach has been one that most teachers have used throughout the years -- a topic is assigned, the students are expected to write for an allocated period of time, the papers are turned in, read only by the teacher and returned with a grade and red-inked corrections. Another approach is the presentational approach in which the teacher stands up in front of the class and tell students how to write. A third approach is the environmental approach in which students know or learn about their subject before they begin to write, and learn to be better reviewers of one-another's work if they have a real need to discover how their peers responded to the same writing task. (Rodrigues, 1985)

Though there are different strategies or approaches for teaching writing, the fundamentals of the writing process provide elementary schoolage students with a model. The writing process is not a linear model that has steps that must be followed in a one-way sequential order; rather, it is a series of interrelated processes that are actually recursive. Young writers need to realize that writing
requires the writer to shift back and forth through the various stages -- it is a method used by professional writers. The writing process is not a simple, clear-cut prototype for writing; it can only be viewed as a guide for inexperienced writers. Teachers, however, should stress to their students that writers constantly vacillate through the various stages of writing in order to effectuate quality. (Rodrigues, 1985)

The project approach, the research confirms, is an approach that works well along with the writing process approach. The project approach is a way to help students accomplish their goals. This approach reflects the way writers write in the real world. They often work in teams, have deadlines, and if they do not know how to achieve their goal, they ask someone who does. (Rodrigues, 1985)

The newest research tells us to observe the different ways writers write, yet realize that students are not mature, professional writers. Rodrigues says,

They need structure, they need models to practice, they need to improve mechanical skills, and they need time to think through their ideas, to review them, and to write for real audiences and real purposes. (Rodrigues, 1985)

We must continue to pursue the questions, "How do writers write?" and "What can teachers do to help their students learn to write better?"
Though writing process models and terminology vary, "All of the theorists and researchers share the idea that to teach writing, the teacher and the learner must understand the complex nature of the composing process." (Behm, 1985)

The Impact of the Writing Process Approach

What impact has the writing process approach had on students? DiStefano and Killion recently conducted a study to assess writing skills through a process approach. In this study, a group of Colorado teachers decided to implement a process approach to teaching writing, administer a writing sample to measure writing skills, and to then compare the results of the writing sample between students in the writing process group with those students in a skill group. (DiStefano and Killion, 1984)

Six elementary schools made up the sample; three were randomly chosen to be in the writing process group (experimental) and the other three made up the skills group (control). The study included fourth, fifth, and sixth grade students. They all wrote on the same assigned topic in September and again in May. In June, thirty randomly selected pre- and post-tests were checked and scored by five specially trained judges. (DiStefano and Killion, 1984)

The results of the study showed that the writing process group demonstrated statistically significant
differences in organization, spelling, usage, and sentence structure in the improvement of student writing when compared with the results of the skills group. Both groups scored approximately the same in punctuation, capitalization, and format. (DiStefano and Killion, 1984)

Conclusion

Learning to write is a challenging process which can be made easier by utilizing the writing process approach. Many teachers have been trained in the writing process, but many more still need to be reached. Continued state-wide and nation-wide efforts need to be made because the more teachers learn, the more our students will learn. Almost all the research favors the use of the writing process approach in all classrooms (K - 12) because it is a proven method which enables students to learn to write proficiently.
STATEMENT OF GOALS

The major goal of this project is to develop a written language curriculum which utilizes a writing process approach that teachers of fourth grade students can implement in their self-contained classrooms.

The goals of the project design are three-fold:

(1) To provide teachers with a written language handbook which explains the writing process in depth

(2) To provide teachers with a written language curriculum designed to be used in conjunction with the writing process

(3) To provide teachers with various strategies for handling the teacher workload, as well as ways to evaluate student writing
PROJECT DESIGN

Statement of the Project

This project is a written language curriculum which utilizes the writing process approach in the teaching of writing. It has been developed as a handbook for teacher-use to improve the writing skills of fourth grade students. This handbook contains an introduction, information on the writing process, a written language curriculum, and suggestions for handling the teacher workload, along with various evaluation methods. The information included within the writing process section is vital to the use of the written language curriculum. Teachers must fully understand the writing process and how it should be implemented prior to teaching the units in the written language curriculum.

Procedure

The written language handbook is divided into three main sections: (1) The Writing Process Approach, (2) A Written Language Curriculum, and (3) Handling the Teacher Workload and Evaluation Methods.

The first section, The Writing Process Approach provides teachers with a weekly lesson plan, various writing process strategies, and an indepth explanation of the stages of the writing process, along with various ways in which pre-writing,
drafting, revising, proofing, and publishing can be approached and taught. Much of the information within the writing process section has been reprinted or adapted with the permission of Leanne Kerschner, one of the authors of Upland School District's Writing Handbook: The Write Stuff.

The written language curriculum is composed of four units; each unit contains five week-long lessons. This author chose to develop four units in order that one in-depth writing unit could be taught throughout each quarter of the school year. The four units include: poetry writing, paragraph writing, short story writing, and letter writing, curricular areas that should be introduced and practiced at the fourth grade level. While much of this information appears in books designed for teachers or students, this written language curriculum is unique in its incorporation of the writing process stages within the weekly lesson plans. This written language curriculum has been developed utilizing a writing process approach because the research verifies that when the teaching of both occur simultaneously, students learn writing as a process and they learn to write with proficiency. This author has searched for this kind of format to use in her own teaching of writing, but has been unsuccessful in her attempts; therefore, she felt the need and desire to develop a written language curriculum that was based upon the
writing process approach. As a teacher, she was also concerned about making the curriculum practical and easy-to-use. Each lesson is one page in length and has been designed as a week-long lesson plan for teachers. Day one can refer to Monday, day two to Tuesday, and so on. By Friday, students should be ready to publish and share their writing in some creative fashion. Students should feel a sense of accomplishment with their writing by the end of each week because they will have spent four of the five weekdays building, drafting, revising, and proofing their work.

The last section of the handbook was developed due to the frustration this author has experienced over the years with the inability to find the large quantities of time she thought was necessary to correct student papers and the dissatisfaction she experienced "red-inking" every error on thirty-three papers each week. In order to help teachers realize that it is possible to evaluate thirty-three papers each week and still live to tell about it, the section entitled, "Handling the Teacher Workload and Various Evaluation Methods," was developed. The most important thing to remember, from this author's viewpoint, is that teachers need to respond to the writer's message first! Unfortunately, it can become routine to respond to the errors first.
In addition to some general reminders and suggestions such as this last one, specific evaluation methods are also included such as analytical scoring, holistic scoring, and primary trait scoring. Self-developed checklists and a teacher evaluation form is also included as references to other teachers who may find them helpful in their own classroom use.

Conclusions

It is hoped that the use of this handbook will contribute to an increased awareness of the writing process approach and the various ways it can be implemented. The written language curriculum is meant to be a one-source, easy reference guide for teachers of fourth grade students. To help facilitate ease in correcting and evaluating student papers, various evaluation methods are also included. Since motivation is at the heart of writing, this author hopes that this one-source handbook will provide teachers with the information they need and want to encourage the teaching of writing as a process within an interesting and varied curriculum.
STATEMENT OF LIMITATIONS

The following items may be considered limitations in the use of this project:

The first limitation is that this project is designed for fourth grade teachers and students. However, teachers and students from other grade levels may be able to gain useful information from the writing process and teacher workload and evaluation methods sections. The units section might also be useful to teachers and students from other grade levels with some adaptations according to the individual writing abilities of the students.

A second limitation is that a teacher who is unfamiliar with the writing process may need additional help in understanding and implementing the writing process. Though the section on the writing process explains each stage of the process, the length of explanation and examples are limited. The inability to demonstrate and model sample lessons and strategies can also be considered a limitation.

A third limitation of this project is that the number of units included in this handbook are limited. The author chose to narrow the number of units in order to present as much useful and comprehensive information as possible in order to provide fourth grade students with a sturdy foundation on which to build their writing skills.
Another limitation of this project is that it has not been field-tested as of this time. The author, however, plans to field-test this project with her class beginning in the fall of 1988.

The last limitation is that the suggestions for handling the teacher workload and the various evaluation methods are not all inclusive of all possibilities or strategies. This section includes some of the more common methods and strategies for the evaluation of student writing.
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INTRODUCTION

This project is a written language curriculum which utilizes the writing process approach in the teaching of writing. It has been developed as a handbook for teacher-use to improve the writing skills of fourth grade students. This handbook contains an introduction, information on the writing process, a written language curriculum, and suggestions for handling the teacher workload, along with various evaluation methods. The information included within the writing process section is vital to the use of the written language curriculum. Teachers must fully understand the writing process and how it should be implemented prior to teaching the units in the written language curriculum.

The written language handbook is divided into three main sections: (1) The Writing Process Approach, (2) A Written Language Curriculum, and (3) Handling the Teacher Workload and Evaluation Methods.

The first section, The Writing Process Approach, provides teachers with a weekly lesson plan, various writing process strategies, and an in-depth explanation of the stages of the writing process, along with various ways in which pre-writing, drafting, revising, proofing, and publishing can be approached and taught. Much of the information within the writing process section has been reprinted or adapted with the permission of Leanne Kerschner, one of
the authors of Upland School District's Writing Handbook: The Write Stuff.

The written language curriculum is composed of four units; each unit contains five week-long lessons. This author chose to develop four units in order that one in-depth writing unit could be taught throughout each quarter of the school year. The four units include: poetry writing, paragraph writing, short story writing, and letter writing, curricular areas that should be introduced and practiced at the fourth grade level. While much of this information appears in books designed for teachers or students, this written language curriculum is unique in its incorporation of the writing process stages within the weekly lesson plans. This written language curriculum has been developed utilizing a writing process approach because the research verifies that when the teaching of both occur simultaneously, students learn writing as a process and they learn to write with proficiency. This author has searched for this kind of format to use in her own teaching of writing, but has been unsuccessful in her attempts; therefore, she felt the need and desire to develop a written language curriculum that was based upon the writing process approach. As a teacher, she was also concerned about making the curriculum practical and easy to use. Each lesson is one page in length and has been designed as a week-long lesson plan for teachers. Day one can refer to Monday, day two to Tuesday, and so on. By Friday, students should be ready to publish and share their
writing in some creative fashion. Students should feel a sense of accomplishment with their writing by the end of each week because they will have spent four of the five weekdays building, drafting, revising, and proofing their work.

The last section of the handbook was developed due to the frustration this author has experienced over the years with the inability to find the large quantities of time she thought was necessary to correct student papers and the dissatisfaction she experienced "red-inking" every error on thirty-three papers each week. In order to help teachers realize that it is possible to evaluate thirty-three papers each week and still live to tell about it, the section entitled, "Handling the Teacher Workload and Various Evaluation Methods," was developed. The most important thing to remember, from this author's viewpoint, is that teachers need to respond to the writer's message first! Unfortunately, it can become routine to respond to the errors first. In addition to some general reminders and suggestions such as this last one, specific evaluation methods are also included such as analytical scoring, holistic scoring, and primary trait scoring. Self-developed checklists and a teacher evaluation form are also included as references to other teachers who may find them helpful in their own classroom use.

It is hoped that through the use of this handbook,
teachers will learn more about the writing process and apply the writing process using the written language curriculum provided. This author also hopes to encourage and inspire teachers to rethink and renew their commitment to the teaching of writing. The writing process approach, when used in conjunction with a good written language curriculum, can provide students with a strong foundation on which to build quality writing and a lifetime of effective communication.
THE WRITING PROCESS

An effective writing program treats writing as a process. The writing process is a model or approach for teaching writing which includes a series of interrelated stages. The number of stages within the process vary from writer to writer. Though the number of stages may vary, the elements are usually similar. Included within this series are the pre-writing, drafting (which includes both writing and responding, revising, proofing (which includes editing, developing skill in the conventions of writing, and re-writing), and publishing stages. These stages are not necessarily sequential or linear in nature, but are largely recursive and interrelated. Attention to each of these stages may not be required in all writing, and the amount of attention given to each stage will vary from writer to writer. Efforts should be made, however, to provide students with opportunities to experience each of these stages.

This author learned the writing process as a series of eight interrelated stages. In applying the writing process approach to actual classroom practices, she found the number of stages to be a bit overwhelming and confusing to her fourth grade students; therefore, she has condensed the eight stages to five stages. The five stage writing process is easier for fourth grade students to understand and works
well as a weekly lesson plan. The following pages explain this writing process approach in more detail.
THE WRITING PROCESS
(A Weekly Lesson Plan)

Day | Stages | Stages Description
---|---|---
1 | PRE-WRITING: | Get it started (Pre-Writing)
   | | 1. Develop ideas by thinking, talking, listening, reading, questioning, and brainstorming with classmates.
   | | 2. Jot down key words or phrases.
   | | 3. Free-Write your ideas -- write quickly without stopping.
   | | 4. Choose your topic.
2 | DRAFTING: | Get it down (Writing and Responding)
   | | 1. Develop your ideas and draft an experimental piece.
   | | 2. Share your draft with a classmate.
   | | 3. Exchange ideas for improvement.
   | | 4. Find a voice, an audience, a "hook".
   | | 5. Reread your draft.
3 | REVISIONING: | Check it out (Revising)
   | | 1. Rearrange and rewrite sections of your draft.
   | | 2. Reread your draft -- think about the purpose, the audience, the message, the whole.
   | | 3. Evaluate your writing.
   | | 4. Continue reworking to produce a final draft.
4 | PROOFING: | Get it right (Editing, Developing Skill in the Conventions of Writing, and Rewriting)
   | | 1. Proofread for mechanics, spelling, and usage.
   | | 2. Correct any errors.
   | | 3. Make a clean copy.
5 | PUBLISHING: | Share the finished paper with an audience (Post-Writing)

SOURCE: Moreno Valley Unified School District (Chart)
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<th>2 DRAFTING</th>
<th>3 REVISING</th>
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<td>Tape it for use in a listening center</td>
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<td>Parent Responses</td>
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<td>Display it in a writing center or in the school office</td>
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Writing Process Stages
Stage 1: PRE-WRITING

Pre-writing means any exercise, experience, or activity intended to encourage a writer's thoughts prior to the act of writing. This step helps build self-confidence, reduces anxiety, creates motivation to write, and moves the writer from the thinking stage to the writing stage. All students benefit from carefully planned activities to generate specific vocabulary, examples, reasons, details, and ideas.

Motivation: Classroom activities designed to involve students in writing topics are limited only by the imagination of the instructor.

Participate in:
- skits
- plays
- debates
- pantomime
- charades
- discussions
- creative dramatics
- interviews
- field trips
- sensory games
- role playing
- questionnaires
- surveys

Listen to:
- songs
- music or spoken recordings
- T.V. or radio programs
- commercials
- videotapes
- guest speakers
- films/filmstrips
- operas
- concerts
- prompts

View/Observe:
- photos
- posters
- artwork
- bumper stickers
- tee shirts
- antique objects
- drawings
- squiggles
- experiments
- concrete objects
- outdoor activities

Read:
- stories
- essays
- articles
- proverbs
- comics
- epitaphs
- newspapers
- magazines
- children's literature
diaries/journals/logs
- poetry
- plays

SOURCE: (Reprinted by Permission)
Organization: Students can be taught the following strategies for organizing their ideas on a topic:

- Brainstorming
- Word/Idea Bank
- Categorizing
- Clustering
- Outlining

Brainstorming

Brainstorming is the strategy of stimulating the imagination of the group by having its members state every word, phrase, or thought that comes to mind, withholding all criticism until the production of ideas is exhausted. Frequently, key words and phrases are jotted down by the teacher or student on the chalkboard, overhead projector, butcher paper, or on drawing or loose leaf paper. Brainstorming may also be used by an individual.

Word/Idea Bank

A reservoir of words and ideas is created when student or teacher writes down all words and phrases that result from brainstorming on a particular topic. Alternatively called word banks, idea banks, or jot lists, they can be developed at one sitting or expanded over time. These can then be referred to at any time during writing experiences.

<table>
<thead>
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<td>sand</td>
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<td>surfboard</td>
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<td>waves</td>
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<td>towels</td>
<td>beach chair</td>
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<td>rocks</td>
<td>fog</td>
<td>suntan lotion</td>
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<td>sunburn</td>
<td>crabs</td>
<td>sunglasses</td>
</tr>
<tr>
<td>hot dogs</td>
<td>lifeguard</td>
<td>marshmallows</td>
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</table>

Categorizing consists of listing words and phrases under each topic as they occur to the writer. Students can identify topics for which they have enough experience and information to write intelligently.

**SHORT STORY**

<table>
<thead>
<tr>
<th>Setting</th>
<th>Characters</th>
<th>Elements of Plot</th>
<th>Author's Purpose</th>
</tr>
</thead>
</table>

Clustering

Clustering is a simple visual technique with secondary categories diagrammed around the main idea or topic. It is easily adapted to content area studies and accommodates brainstormed ideas. Also, clustering assists the writer in creating and sequencing sentences.

SOURCE: (Reprinted by Permission)
Outlining

An outline is a way of organizing and listing information. Putting the ideas into their own words helps students learn them better.

How to Outline: First, read the whole section or paragraph. Use a Roman Numeral to identify each main idea. Use capital letters to list the important ideas and details below each main idea. To itemize additional information about a detail, use Arabic Numerals.

I. Main Idea
   A. Related idea/detail
   B. Related idea/detail
      1. Sub-detail
      2. Sub-detail

Using an outline for taking notes facilitates learning because students identify important facts in what they read or hear. An outline can be useful later as a source of ideas for writing.

TIPS FOR STUDENTS

1. Unless you are copying a quotation, use your own words.

2. Try to write down just the main ideas and important facts.

3. Spend 80% to 90% of your time reading or listening and only 10% to 20% of your time writing notes.

4. Use key words and phrases, not complete sentences. Write your notes in the quickest way that makes sense to you.

HELPING STUDENTS SELECT TOPICS

1. Students and teachers conference to select topics of interest.
2. Students brainstorm possible topics, such as things they have done, know about, or care about.
3. Students keep ongoing lists of things they would like to write about.
4. Students discover new topics by hearing classmates read their writing and by formulating responses to that writing.
5. Students discuss topics in pairs or in small groups.
6. Students share topics with the entire class.
7. Students bring objects with special meanings to school. Partners ask questions to find the stories of the objects.
8. Students read or listen to good literature and look for possible topics.
9. Students fill out interest inventories which are kept on file by the teacher. When students need topics, the teacher gives back the inventories.
10. Students keep journals of daily happenings which could become topics.
11. Students gather ideas for topics from newspapers and other media.

DRAFTING
Stage 2: DRAFTING

Writing the first draft should be seen as only one stage in the writing process, the stage that may require the least amount of time. Following pre-writing activities, the first draft represents a writer's initial attempt to organize and synthesize his ideas in written form. The draft allows the writer to explore the subject while writing without constraints: a first draft is not intended for evaluation.

SUGGESTED ACTIVITIES TO DEVELOP FLUENCY

DEFINITION: Fluency refers to the ease and confidence with which a writer puts thoughts on paper. Fluency precedes correctness. Teachers can foster it by motivating students to write daily and in more than one subject.

Timed Writings

Students write as much as they can about a given subject within a specified period, usually without competing or being graded. Occasional awards for quantity are appropriate.

Learning Logs

Students maintain logs in which they attempt to summarize their previous knowledge on a given subject or explain a presentation, concept, or lesson just learned.

Free Association Writings

Students record their thoughts while listening to readings or recordings.

Personal Writing

Students keep journals or diaries of experiences and feelings.

SOURCE: (Reprinted by Permission)
Dictation

Students dictate ideas, stories, or descriptions to someone who records them. Students write from dictation.

Listing

Students make word lists related to a given topic.

Patterned Writing

Students imitate a specific writing model.

In an effective program, students write in several modes and for a variety of audiences and purposes. The program offers the opportunity for students at any level to develop fluency without fear of error.

The following modes of writing should be emphasized at the fourth grade level:

- **Narrative**: writing that tells a story, real or imaginary, often chronologically

- **Descriptive**: writing that describes in sensory detail or expresses individual feelings

- **Expository**: writing that explains, clarifies, analyzes, or persuades

SOURCE: (Reprinted by Permission)
RESPONDING

A reader's response, which can occur at almost any time in the writing process, gives the writer contact with an audience. This audience can be anyone who reacts to the writing with questions, suggestions, or statements to help the writer clarify his ideas and purposes, organize his work, and eliminate mechanical errors. Response is not the same as evaluation; it is merely a quick first reaction that is general in nature.

Teachers might provide response sheets, forms, or open-ended sentences for written responses. These forms may call for a single reaction or may contain space for several people to respond. One response format, called P-Q-P, asks the readers to praise sections they like, raise questions about unclear areas, and make suggestions for polishing the paper. Other alternatives are having students leave wide margins for comments, having students leave every other line empty for comments, or having students attach a blank sheet for comments when they do not want marks on their original copies.

Individual Conferences

Teachers schedule individual consultations with students to discuss content and form.

Partnerships

In a manner, selected by the teacher, students pair to react to one another's work.

Parent Responses

Parents respond to student work using pre-established guidelines.

Small Groups

In groups of three to five, students share their papers and respond to them.

SOURCE: (Reprinted by Permission)
Total Class

Teachers conduct whole-class response sessions by using reproduced copies, overhead projectors, or oral readings of the work. Students learn to make specific observations that go beyond vague likes and dislikes.

Exchange Program

Students respond to a set of papers from another class within or outside their own school.

SOURCE: (Reprinted by Permission)
RESPONSE CHECKLIST

Author ___________________________ Date ________________

Respondent _______________________

1. Does this paper follow the assignment? ______
2. Is the information complete? ______
3. Are the words vivid, precise, and interesting? ______
4. Are the ideas clear? ______
5. Are the ideas in logical order? ______
6. Are the sentences varied? ______

Things I like about this paper: ____________________________________________

__________________________________________

Suggested improvements: __________________________________________

__________________________________________

Other comments: __________________________________________

__________________________________________

SOURCE: (Reprinted by Permission)
Dear Parent,

By responding to this early draft, you can help your child clarify his ideas and purposes. Since this is not a final copy, please do not be overly concerned with neatness, spelling, capitalization, or punctuation. Instead, you may want to comment on originality, clarity, details, word choices, or the order of the sentences. Thank you!

(Teacher)

What is strong about this paper?


How can it be improved?


Other comments or questions:


Parent's Signature

INDIVIDUAL CONFERENCES

The individual conference between teacher and student emphasizes interaction and discovery. The conference is informal, brief, and oral. If the student is working on a first draft, the teacher reacts only to ideas and content. Mechanics and conventions need not be addressed until the student is ready to write a final draft.

One effective conference occurs when the teacher circulates around the room and stops to answer a question, make a suggestion, or respond to a piece of writing. A more formal conference frequently begins with the teacher retelling major details to convey interest in the student's work. Next, the teacher asks questions to focus on the student's intent, information, and organization.

Questions to Clarify Content

1. How is your writing going?
2. Would you like to read it to me?
3. What is the most important part of your work?
4. What is the one thing you really want to say?
5. What can you do with the parts that do not fit?
6. What does this piece mean to you?
7. Where did you get the idea for your writing?
8. Can you tell me more about the part on __________?
9. How (where) are you going to add these new facts?
10. Is this your best piece? Why? Why not?
11. How does your story sound? What parts are smooth? Choppy?
12. What are you going to do now with your writing?

SOURCE: (Reprinted by Permission)
REVISING
Stage 3: REVISING

A true revision reflects the "reseeing" or "rethinking" of a piece of writing after the response stage. Students consider unity, development, order, clarity, emphasis, and word choice in making their additions, deletions, substitutions, and rearrangements. Since not all writing needs to proceed through revision, part of learning to revise is learning to decide which pieces deserve or are ready for revision.

Applying Revision: The student selects a piece of his own writing, considers the responses to it, and revises it. Revision may include but is not confined to:

1. Generating different leads
2. Adding information
3. Reducing and condensing information
4. Checking on sequence
5. Changing the ending
6. Conferring with classmates and teacher
7. Reading the word aloud to oneself
8. Changing, refining the focus
9. Altering sentence patterns
10. Improving word choice
11. Varying sentence, paragraph and story length
12. Changing the pace of timing (drawing out sections, skipping others)
13. Answering the reader's questions
14. Changing the writing mode (fiction to poetry, etc.)
15. Dividing a complex work into chapters

SOURCE: (Reprinted by Permission)
PROOFING
Stage 4: PROOFING

Proofing or editing is the refining stage of the writing process during which the writer prepares a final draft. Students develop expertise in this process by comparing edited and unedited pieces of writing, participating in directed lessons on editing, and using editing checklists on their own writings or a peer's writing.

As teacher, you will need to provide your students with a thorough understanding of the checklist vocabulary and guided practice in the process of editing. Rather than editing the paper for all components, students sometimes may serve as the "expert" in spelling, punctuation, capitalization, sentence structure, and so on.

SOURCE: (Reprinted by Permission)
PEER EDITING CHECKLIST

Writer's Name ___________________________ Date ______________

Title or Topic __________________________________________

Responder's Name _________________________________________

Directions: Writer: Give your paper to a classmate and let him/her read it. Your classmate will help you edit your paper.

Responder: Carefully read the writer's paper and fill out this checklist. Talk with the writer about his/her paper when you are finished.

1. Is the title capitalized correctly? ____________
2. Are the paragraphs indented? ____________
3. Is the topic sentence a complete sentence? ____________
4. Do all the sentences begin with a capital letter? ____________
5. Do all the sentences end with the proper punctuation? ____________
6. Are all the words spelled correctly? ____________
7. Are all the sentences clear and complete? ____________
8. Are the ideas in a logical order? ____________

Other Comments: ____________________________________________

________________________________________

________________________________________
REWIRTING

The rewriting step is the production of the final copy following revision and editing. This should be written in the student's best handwriting, typed, or printed by a computer.

SOURCE: (Reprinted by Permission)
PUBLISHING
Stage 5: PUBLISHING

Publishing or post-writing refers to anything that happens to a finished piece of writing. This stage in the process can motivate students, provide a real audience, and help students value their work. Too often writing is assigned, accomplished, graded, and discarded. It is viewed by students as an unrewarding task to be done quickly and then forgotten. Teachers at all levels can help remedy this situation by using a variety of post-writing activities.

SUGGESTED PUBLISHING ACTIVITIES

1. Response groups or editorial boards review student writing and edit it for publication in class magazines, school magazines, classroom collections, and community newspapers.

2. Students enter writing contests.

3. Students share their writing by reading it aloud to a small group, a class, or a larger school or community audience.

4. Students display successful writing in the school and community.

5. Students exchange writing between classes and schools.

6. Students use practical pieces of writing -- job applications, letters, notes -- in actual transactions with others.

7. Students adapt their work for filming or videotaping.

8. Students collect and compile their works for informal binding.

9. Students may tape writing for listening centers.

10. Students may develop a writing center to display their writing.

11. Students may videotape or act out their stories.

12. Students may create a puppet show with their characters.

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WRITTEN LANGUAGE CURRICULUM
Unit I: POETRY
Lesson 1: PERSONAL POETRY

Personal poetry is a form of free verse which tells about a personal interest.

Day Stages
1 PRE-WRITE:  
  - Focus on an interest and discuss it
  - Choose a pre-writing strategy and brainstorm all the words and phrases you can think of that center on your interest
  - Choose your personal interest topic

2 DRAFT:  
  - Choose the most descriptive words and phrases from the pre-writing activity that center on your topic
  - Arrange these words in an interesting and creative way (draft)
  - Share your draft (using one of the responding strategies)
  - Exchange ideas for improvement
  - Reread your draft

3 REVISE:  
  - Reread your draft, consider the responses from others, and think about ways to improve it
  - Continue reworking to produce a final draft

4 PROOF:  
  - Proofread it (using the peer editing checklist)
  - Correct any errors
  - Make a clean copy

5 PUBLISH:  
  - Share the finished paper with an audience (using one of the publishing strategies)
Example: PERSONAL POETRY

1. Focus: Tennis

2. Brainstorming ideas:

    racquet
    balls
    Billy Jean King
    Chris Everett
    love
    love-15-30-40-game!
    fun
    game

    hot, summer day
    tournament
    professional athletes
    competition
    sweat
    game of wits
    skill
    ping-pong
    spectators

3. Final Poem:

    Tennis
    A game of skill and wits
    Love -15-30-40-game!
    Like watching ping-pong
    Back and forth
    Professional athletes,
    Everett and King
    Come together in a competitive tournament
    On a hot, summer day
    Sweat pours from their fingertips
    As racquets swing and balls fly high
    What fun it is to spectate!

    -D. Szydelko
Lesson 2: ACROSTIC POETRY

The verse in an acrostic poem is usually unrhymed. The title of the poem is the subject that will be written about. The letters of the title are written vertically and are used to stimulate creative language thinking about the topic.

Day | Stages | Activities
--- | --- | ---
1 | PRE-WRITE: | o Think of a great movie or song you have seen or listened to and discuss it
   |        | o Choose a pre-writing strategy and brain-storm phrases or sentences for each beginning letter of your title
2 | DRAFT: | o Write each letter of your title vertically
   |        | o Choose the most interesting and creative words, phrases, and sentences from the pre-writing activity
   |        | o Arrange the words, phrases, or sentences in an interesting and creative way (draft)
   |        | o Share your draft (using one of the responding strategies)
   |        | o Exchange ideas for improvement
   |        | o Reread your draft
3 | REVISE: | o Reread your draft, consider the responses from others, and think about ways to improve it
   |        | o Continue reworking to produce a final copy
4 | PROOF: | o Proofread it (using the peer editing checklist)
   |        | o Correct any errors
   |        | o Make a clean copy
5 | PUBLISH: | o Share the finished paper with an audience (using one of the publishing strategies)
Example: ACROSTIC POETRY (movie)

PROJECT X

P
R
O
J
E
C
T
X
Lesson 3: CINQUAIN

Cinquain is an unrhymed form of poetry (free verse) made up of five lines. These lines are arranged in a special way.

Day Stages
1 PRE-WRITE: o Focus on a subject such as a hero, famous person, favorite place, favorite food, funny T.V. show, and so on; choose your topic
   o Choose a pre-writing strategy and brainstorm lists of nouns, adjectives, verbs, and phrases that describe your topic

2 DRAFT: o Choose the most descriptive words and phrases from the pre-writing activity that center on your topic
   o Arrange these words or phrases according to the prescribed format on the following page
   o Share your draft (using one of the responding strategies)
   o Exchange ideas for improvement
   o Reread your draft

3 REVISE: o Reread your draft, consider the responses from others, and think about ways to improve it
   o Continue reworking to produce a final draft

4 PROOF: o Proofread it (using the peer editing checklist)
   o Correct any errors
   o Make a clean copy

5 PUBLISH: o Share the finished paper with an audience (using one of the publishing strategies)
Example: CINQUAIN

_________ (one-word topic)

_________ ___________ (two describing words)

_________ ___________ ___________ (three action words)

_________________________ (four-word phrase)

_________ (a synonym for the topic)

Rainbow

Colorful Beautiful

Flying Reaching Floating

What a magnificent sight!

Crayolas

-D. Szydelko
Lesson 4: DIAMONTE

The diamonte is a form of unrhymed poetry that is similar to the cinquain in format. Its physical appearance resembles the shape of a diamond on paper. There are two forms of diamonte poems: the traditional and the one using opposites.

Day Stages

1 PRE-WRITING:
- As with the cinquain, focus on a subject such as a feeling, object, place, and so forth; choose your topic
- Choose a pre-writing strategy and brainstorm lists of nouns, adjectives, verbs, and phrases that describe your topic; if writing a diamonte using opposites, also list words and phrases that are opposites

2 DRAFT:
- Choose the most descriptive words and phrases from the pre-writing activity that center on your topic
- Arrange these words or phrases according to the prescribed formats on the following page
- Share your draft (using one of the responding strategies)
- Exchange ideas for improvement
- Reread your draft

3 REVISE:
- Reread your draft, consider the responses from others, and think about ways to improve it
- Continue reworking to produce a final draft

4 PROOF:
- Proofread it (using the peer editing checklist)
- Correct any errors
- Make a clean copy

5 PUBLISH:
- Share the finished paper with an audience (using one of the publishing strategies)
Example: DIAMONTE (traditional form)

(topic)

(2 adjectives)

(3 action words)

(4-word phrase)

(3 action words)

(2 adjectives)

(synonym)

Brother

Friend  Playmate

Playing, chasing, running

He's my best pal!

Helping, teaching, sharing

Kind  Funny

Sibling

-D. Szydelko
Example: DIAMONTE (opposites form)

(topic)

(2 adjectives)

(3 action words)

(2 words to describe topic)  (2 words to describe ending noun)

(3 action words for ending noun)

(2 adjectives for ending noun)

(ending noun: antonym)

LOVE
Happy, serene
Caring, sharing, helping
Husband, friend -- Enemy, rival
Hurting, hating, cutting
Cold, cruel

HATE
-D. Szydelko
Lesson 5: HAIKU

Haiku is a form of Japanese poetry that consists of three lines, seventeen syllables, (five syllables, seven syllables, and five syllables, respectively), and focuses on nature. It is usually an unrhymed poem which is illustrated in some way.

Day Stages

1 PRE-WRITE: Think of a mood or feeling of something in nature; try to picture it in your mind
   - Choose a pre-writing strategy and brainstorm all the words and phrases you can think of that center on your nature topic
   - Choose your nature topic -- some ideas might be the woods, a pond, springtime, the beach, a bird's nest, and so forth

2 DRAFT: Before you begin writing, try to picture your nature topic in your mind using all your senses
   - Choose the most descriptive and creative words from the pre-writing activity to construct phrases or sentences consisting of five, seven, and five syllables; these phrases or sentences need to create a mood or feeling that paints a picture in the reader's mind
   - Arrange these words and phrases into a poem (draft)
   - Share your draft (using one of the responding strategies)
   - Exchange ideas for improvement
   - Reread your draft

3 REVISE: Reread your draft, consider the responses from others, and think about ways to improve it
   - Continue reworking to produce a final draft

4 PROOF: Proofread it and correct any errors; make a clean copy

5 PUBLISH: Share the finished paper with an audience (using one of the publishing strategies)
Example: **HAIKU**

5 syllables: Robins in springtime
7 syllables: Singing and dancing in trees
5 syllables: Happy for sunshine

-D. Szydelko
Unit II: PARAGRAPH WRITING
Lesson 1: MAIN IDEA, TOPIC SENTENCES, RELATED DETAILS, AND PARAGRAPH STRUCTURE

A paragraph is a group of sentences which center around a main idea. A paragraph usually begins with a main idea sentence; a set of detail sentences follow the main idea sentence.

<table>
<thead>
<tr>
<th>Day</th>
<th>Stages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRE-WRITE:</td>
</tr>
<tr>
<td></td>
<td>One of the sentences in a paragraph gives the main idea of the paragraph. This sentence is called the topic sentence and it is usually the first sentence in a paragraph.</td>
</tr>
<tr>
<td></td>
<td>Think about a noun (a person, place, or thing): list five nouns; choose one of the five nouns and brainstorm topic sentences for the noun (main idea). Examples: a dictionary, tennis shoes, a zebra, bubble gum, and so forth.</td>
</tr>
<tr>
<td>2</td>
<td>DRAFT:</td>
</tr>
<tr>
<td></td>
<td>Write your topic sentence and remember to indent</td>
</tr>
<tr>
<td></td>
<td>Write four detail sentences that tell more about your topic sentence</td>
</tr>
<tr>
<td></td>
<td>Share your draft (using one of the responding strategies)</td>
</tr>
<tr>
<td></td>
<td>Exchange ideas for improvement</td>
</tr>
<tr>
<td></td>
<td>Reread your draft</td>
</tr>
<tr>
<td>3</td>
<td>REVISE:</td>
</tr>
<tr>
<td></td>
<td>Reread your draft, consider the responses from others, and think about ways to improve it</td>
</tr>
<tr>
<td></td>
<td>Continue reworking to produce a final draft</td>
</tr>
<tr>
<td>4</td>
<td>PROOF:</td>
</tr>
<tr>
<td></td>
<td>Proofread it (using the peer editing checklist)</td>
</tr>
<tr>
<td></td>
<td>Correct any errors</td>
</tr>
<tr>
<td></td>
<td>Make a clean copy</td>
</tr>
<tr>
<td>5</td>
<td>PUBLISH:</td>
</tr>
<tr>
<td></td>
<td>Share the finished paper with an audience (using one of the publishing strategies)</td>
</tr>
</tbody>
</table>
Lesson 2: WRITING A NARRATIVE PARAGRAPH

A narrative paragraph tells a story. It explains what happens in a sequence. The words: first, next, then, and finally are called transition words; these words help start each detail sentence and help to keep them in a logical order.

Day Stages

1 PRE-WRITE:  
- Think about a time when you were learning how to do something and discuss it
- Choose a pre-writing strategy and brain-storm all the words and phrases you can think of that center around this idea
- Decide on your main idea topic

2 DRAFT:  
- Begin your paragraph with a topic sentence that focuses on your main idea (ie: I learned how to ride my bike when I was . . . )
- Add detail sentences using the transition words: first, next, then, and finally
- Share your draft (using one of the responding strategies)
- Exchange ideas for improvement
- Reread your draft

3 REVISE:  
- Reread your draft, consider the responses from others, and think about ways to improve it
- Continue reworking to produce the final draft

4 PROOF:  
- Proofread it (using the peer editing checklist)
- Correct any errors
- Make a clean copy

5 PUBLISH:  
- Share the finished paper with an audience (using one of the publishing strategies)
LESSON 3: WRITING A DESCRIPTIVE PARAGRAPH

A descriptive paragraph is a paragraph that creates a picture or image in your mind. It is filled with colorful, creative words that make you feel as if you are there. All five senses: seeing, hearing, smelling, tasting, and touching should be described (if possible). You can also add words or sentences that describe how you feel.

Day | Stages
--- | ---
1 | PRE-WRITE:  
○ Focus on a time you felt afraid, happy, sad, worried, and so forth; then discuss it  
○ Choose a pre-writing strategy and brainstorm all the words and phrases using the five senses (in categories) that you can think of that center on your feeling  
○ Decide on your main idea topic
2 | DRAFT:  
○ Write your topic sentence and remember to indent  
○ Write as many detail sentences as you can that tell more about your topic sentence. Make sure you include descriptive words about the five senses.  
○ Share your draft (using one of the responding strategies)  
○ Exchange ideas for improvement  
○ Reread your draft
3 | REVISE:  
○ Reread your draft, consider the responses from others, and think about ways to improve it  
○ Continue reworking to produce a final draft
4 | PROOF:  
○ Proofread it (using the peer editing checklist)  
○ Correct any errors  
○ Make a clean copy
5 | PUBLISH:  
○ Share the finished paper with an audience (using one of the publishing strategies)
Lesson 4: WRITING AN EXPLANATORY PARAGRAPH

An explanatory paragraph is used to explain or describe something. This type of paragraph is a sequence of instructions that explains or describes something. For example, you could write an explanatory paragraph to tell how to play a game, cook a fried egg, or take a test. Transition words such as first, next, then, and finally are often used to list the major steps and put them in sequential order.

<table>
<thead>
<tr>
<th>Day</th>
<th>Stages</th>
</tr>
</thead>
</table>
| 1   | PRE-WRITE: o Think about something, serious or funny, that you could describe or explain to someone and discuss it  
o Choose an idea for a main idea  
o Choose a pre-writing strategy and brainstorm all the words and phrases you can think of that center on your main idea |
| 2   | DRAFT: o Begin your paragraph with a topic sentence that focuses on your main idea (ie: It is easy to pass a test if you follow these steps)  
o Write detail sentences using the transition words: first, next, then, and finally  
o Share your draft (using one of the responding strategies)  
o Exchange ideas for improvement  
o Reread your draft |
| 3   | REVISE: o Reread your draft, consider the responses from others, and think about ways to improve it  
o Continue reworking to produce a final draft |
| 4   | PROOF: o Proofread it (using the peer editing checklist)  
o Correct any errors  
o Make a clean copy |
| 5   | PUBLISH: o Share the finished paper with an audience (using one of the publishing strategies) |
Lesson 5: WRITING A PERSUASIVE PARAGRAPH

A persuasive paragraph tries to convince the reader. In persuasive writing, an idea or opinion is stated and supported with facts and reasons. For example, advertisers try to convince customers to buy their products and they try to persuade people through their television commercials and newspaper ads.

<table>
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<th>Day</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>PRE-WRITE:</td>
</tr>
<tr>
<td></td>
<td>- Find examples of persuasion in daily life (ie: Television and radio commercials, magazine ads, newspaper ads, and so forth) and discuss them</td>
</tr>
<tr>
<td></td>
<td>- Choose one example or invent your own example of a way to persuade people; this is your main idea</td>
</tr>
<tr>
<td></td>
<td>- Choose a pre-writing strategy and brainstorm all the words and phrases you can think of that center on your main idea</td>
</tr>
<tr>
<td>2</td>
<td>DRAFT:</td>
</tr>
<tr>
<td></td>
<td>- Begin your paragraph with a topic sentence that focuses on your main idea (ie: A good friend is someone who sticks by you in good times as well as in bad times)</td>
</tr>
<tr>
<td></td>
<td>- Write detail sentences that support your topic sentence; these should be facts and reasons that will convince the reader that your opinion is right. Your weakest argument should be first and your strongest argument should be last. The last sentence of your paragraph should summarize your whole paragraph and main idea</td>
</tr>
<tr>
<td></td>
<td>- Share your draft (using one of the responding strategies)</td>
</tr>
<tr>
<td></td>
<td>- Exchange ideas for improvement</td>
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<td></td>
<td>- Reread your draft</td>
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<td>- Reread your draft, consider responses from others, then think about ways to improve it</td>
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<td>4</td>
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<tr>
<td></td>
<td>- Proofread it (using the peer editing checklist); correct any errors</td>
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<td>5</td>
<td>PUBLISH:</td>
</tr>
<tr>
<td></td>
<td>- Share the finished paper with an audience</td>
</tr>
</tbody>
</table>
Unit III: SHORT STORY
Lesson 1: PLOT DEVELOPMENT

A short story can be fiction (make-believe) or non-fiction (real). A good short story makes you feel emotions like happiness, sadness, fear, or anger.

There are several elements that make up a short story: the plot, theme, setting, and characters. In this lesson, you will learn to write a story plot.

Day Stages

1 PRE-WRITE: The plot is what happens in a story. A plot gives an outline for a story. It tells the thing that happens in a story and the order in which they happen.
   - Here is an example of a plot outline for a fairytale:
     1. A dragon kidnaps a beautiful princess
     2. A handsome knight saves the princess from the clutches of the dragon
     3. The knight and princess fall in love and live happily ever after.
   - Focus on an idea for a fairytale, adventure, or mystery plot and discuss it
   - Choose a main idea for your plot
   - Choose a pre-writing strategy and brainstorm all the words and phrases you can think of that center on your plot

2 DRAFT: Choose the most interesting words and phrases to develop your ideas and then write a three-line plot
   - Share your draft (using one of the responding strategies)
   - Exchange ideas for improvement
   - Reread your draft

3 REVISE: Reread your draft, consider the responses from others, and think about ways to improve it
   - Continue reworking to produce a final draft

4 PROOF: Proofread it (using the peer editing checklist)
   - Correct any errors
   - Make a clean copy

5 PUBLISH: Share the finished paper with an audience (using one of the publishing strategies)
Lesson 2: THEME DEVELOPMENT

A theme is the reason or purpose for writing a story. The writer may want to write to entertain or to teach a message.

Day Stages

1 PRE-WRITE:  
- Think about different themes of some stories you and your classmates have read and discuss them (i.e.: It is always best to be honest, crime never pays, love makes all things possible, and so forth)
- Choose an idea to develop into a theme that could go along with your plot from the previous lesson
- Choose a pre-writing strategy and brainstorm all the words and phrases you can think of that center on your theme

2 DRAFT:  
- Choose the most interesting words to write a theme for a story that will build on your plot from the previous lesson
- Check to see if your theme answers this question: What is the reason or purpose for writing this story?
- Share your theme draft (using one of the responding strategies)
- Exchange ideas for improvement
- Reread your draft

3 REVISE:  
- Reread your draft, consider the responses from others, and think about ways to improve it
- Continue reworking to produce a final draft

4 PROOF:  
- Proofread it (using the peer editing checklist)
- Correct any errors

5 PUBLISH:  
- Share the finished paper with an audience (using one of the publishing strategies)
Lesson 3: SETTING DEVELOPMENT

The setting of a short story tells **where** and **when** the story takes place.

<table>
<thead>
<tr>
<th>Day</th>
<th>Stages</th>
</tr>
</thead>
</table>
| 1   | PRE-WRITE:  
|     | - Building on the plot and theme, think of the setting for your story (where and when it takes place) and discuss it  
|     | - Choose a pre-writing strategy and brainstorm all the words and phrases that center on the "where" and "when" questions  
|     | - Choose your story setting |
| 2   | DRAFT:  
|     | - Think about your plot and theme; then think of a setting for your story; the setting should answer the questions "where" and "when"  
|     | - Write the setting for your story  
|     | - Share the draft of your setting (using one of the responding strategies)  
|     | - Exchange ideas for improvement  
|     | - Reread your draft |
| 3   | REVISE:  
|     | - Reread your draft, consider the responses from others, and think about ways to improve it  
|     | - Continue reworking to produce a final draft |
| 4   | PROOF:  
|     | - Proofread it (using the peer editing checklist)  
|     | - Correct any errors  
|     | - Make a clean copy |
| 5   | PUBLISH:  
|     | - Share the finished paper with an audience (using one of the publishing strategies) |
Lesson 4: CHARACTER DEVELOPMENT

The characters in a story are the people, animals, or other "beings" who are part of the story. The characters are who is in the setting and they are who the theme is about.

<table>
<thead>
<tr>
<th>Day</th>
<th>Stages</th>
</tr>
</thead>
</table>
| 1   | PRE-WRITE:  
|     | o Think about what people, animals, or beings you want in your story and discuss them  
|     | o Choose names for your characters  
|     | o Choose a pre-writing strategy and brainstorm all the words and phrases you can think of to describe your characters' appearance, personality, and mind. |
| 2   | DRAFT:  
|     | o Choose the most descriptive words from the pre-writing activity to describe your characters  
|     | o Write sentences that describe your characters  
|     | o Share your draft (using one of the responding strategies)  
|     | o Exchange ideas for improvement  
|     | o Reread your draft |
| 3   | REVISE:  
|     | o Reread your draft, consider the responses from others, and think about ways to improve it  
|     | o Continue reworking to produce a final draft |
| 4   | PROOF:  
|     | o Proofread it (using the peer editing checklist)  
|     | o Correct any errors  
|     | o Make a clean copy |
| 5   | PUBLISH:  
|     | o Share the finished paper with an audience (using one of the publishing strategies) |
Lesson 5: PUTTING IT ALTOGETHER

To review, a short story can be fiction or non-fiction. The elements of a short story include the plot, theme, setting, and character(s).

<table>
<thead>
<tr>
<th>Day</th>
<th>Stages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRE-WRITE: Focus on what you wrote in the four previous lessons and incorporate each of the short story elements to write your entire short story. Choose the categorizing strategy and list each of your short story elements: plot, theme, setting, and character(s). Put all of these elements together to come up with the type of story you want to write: fairytale, adventure, mystery, and so forth. Think of a creative title for your story.</td>
</tr>
<tr>
<td>2</td>
<td>DRAFT: Take all the short story elements and develop your ideas in a draft. Share your draft (using one of the responding strategies). Exchange ideas for improvement. Reread your draft.</td>
</tr>
<tr>
<td>3</td>
<td>REVISE: Reread your draft, consider the responses from others, and think about ways to improve it. Continue reworking to produce a final draft.</td>
</tr>
<tr>
<td>4</td>
<td>PROOF: Proofread it (using the peer editing checklist). Correct any errors. Make a clean copy.</td>
</tr>
<tr>
<td>5</td>
<td>PUBLISH: Share the finished paper with an audience (using one of the publishing strategies).</td>
</tr>
</tbody>
</table>
Unit IV: LETTER WRITING
Lesson 1: THE FRIENDLY LETTER

A friendly letter is a letter you write to friends or relatives. It is written the way you talk. In a friendly letter, write about the things you like to talk about.

Day | Stages
--- | ---
1 | PRE-WRITE:
   - There are five parts in a friendly letter: the date, greeting, body, closing, and signature (see the example on the following page)
   - Think about someone you would like to write
   - Write the name of that person
   - Choose a pre-writing strategy and brainstorm words, phrases, or sentences that you would like to tell that person

2 | DRAFT:
   - Choose the most interesting items from the pre-writing activity to write to your friend or relative
   - Develop your ideas according to letter format and write your draft
   - Share your draft (using one of the responding strategies)
   - Exchange ideas for improvement
   - Reread your draft

3 | REVISE:
   - Reread your draft, consider the responses from others, and think about ways to improve it
   - Continue reworking to produce a final draft

4 | PROOF:
   - Proofread it (using the peer editing checklist)
   - Correct any errors
   - Make a clean copy

5 | PUBLISH:
   - Send your finished letter to someone
September 2, 1988
(Date)

Dear Grandma and Grandpa,

(Greeting)

(Indent) I am writing to thank you for my Christmas present. I really like the dress you sent me! How did you know that red is my favorite color? It's really a beautiful dress. I wore it to church on Christmas morning. Thank you both very much. I hope your Christmas in New York was as special as our Christmas in California. I miss you; write back soon!

Love,

(Closing)

Suzie

(Signature)
Lesson 2: THE PEN PAL LETTER

A pen pal letter is a fun way to get to know someone in another class, school, city, or state. Pen pals can become friends by corresponding with one another throughout the year. Teachers can make pen pal arrangements for you by talking with other teachers.

Day Stages

1 PRE-WRITE:  
- Once you have a pen pal to write, discuss different things you can write in a letter of introduction
- Choose a pre-writing strategy and brainstorm ideas that will help your pen pal get to know you (ie: tell about your family, school, hobbies, interests, and so forth)
- Choose the most interesting things that describe you and put a check mark beside each item

2 DRAFT:  
- Once you have decided upon the most interesting items you want to tell your pen pal about yourself, draft a letter to him or her
- Share your draft (using one of the responding strategies)
- Exchange ideas for improvement
- Reread your draft

3 REVISE:  
- Reread your draft, consider the responses from others, and think about ways to improve it
- Continue reworking to produce a final copy

4 PROOF:  
- Proofread it (using the peer editing checklist)
- Correct any errors
- Make a clean copy

5 PUBLISH:  
- Share the finished paper with an audience (using one of the publishing strategies)
- Mail your letter to a pen pal
Lesson 3: THE THANK YOU LETTER

A thank you letter is usually a short letter thanking someone for a gift, favor, or something special. Thank you letters should be written promptly.

Day Stages

1 PRE-WRITE: o Think about a reason to say "thank you" to someone and discuss it
   o Decide who you could thank and why
   o Choose a pre-writing strategy and brainstorm words and phrases that center on your reason for saying "thanks"

2 DRAFT: o Choose the most descriptive words and phrases from the pre-writing activity and draft your thank you letter
   o Share your draft (using one of the responding strategies)
   o Exchange ideas for improvement
   o Reread your draft

3 REVISE: o Reread your draft, consider the responses from others, and think about ways to improve it
   o Continue reworking to produce a final draft

4 PROOF: o Proofread it (using the peer editing checklist)
   o Correct any errors
   o Make a clean copy

5 PUBLISH: o Mail your thank you letter
Lesson 4: A PERSONAL INVITATION

An invitation is a short friendly letter that tells the date, time, and place of the party or special occasion.

<table>
<thead>
<tr>
<th>Day</th>
<th>Stage</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRE-WRITE</td>
<td>Think about a special day that you would like to have a party and discuss it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Choose a pre-writing activity and brainstorm ideas for the date, time, and place of your party, along with the people you would like to invite.</td>
</tr>
<tr>
<td>2</td>
<td>DRAFT:</td>
<td>Choose what you want to say in your invitation to make it a personal invitation, using letter format.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Share your draft (using one of the responding strategies).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exchange ideas for improvement.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reread your draft.</td>
</tr>
<tr>
<td>3</td>
<td>REVISE:</td>
<td>Reread your draft, consider the responses from others, and think about ways to improve it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Continue reworking to produce a final draft.</td>
</tr>
<tr>
<td>4</td>
<td>PROOF:</td>
<td>Proofread it (using the peer editing checklist).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Correct any errors.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Make a clean copy.</td>
</tr>
<tr>
<td>5</td>
<td>PUBLISH:</td>
<td>Share the finished paper with an audience (using one of the publishing strategies).</td>
</tr>
</tbody>
</table>
Lesson 5: ADDRESSING THE ENVELOPE

There are two addresses on the envelope: the return address (written in the upper left corner) and the mailing address (written in the center). The return address is the name and address of the person who is sending the letter. The mailing address includes the name and address of the person to whom the letter is being sent.

Day Stages

1 PRE-WRITE: o There are two addresses on an envelope: the mailing address and the return address
  o Choose one of the letters you have written in the four previous lessons (i.e., the friendly letter, the pen pal letter, the thank you letter, or the personal invitation)
  o Decide who you are going to send your letter to

2 DRAFT: o Write your return address in the upper left corner of the envelope. Be sure to include:
  Your first and last name
  Your street address
  Your city, state and zip code
  o Write the mailing address of the person to whom you are sending the letter in the middle of the envelope. Be sure to include:
  His/Her first and last name
  His/Her street address
  His/Her city, state and zip code
  (See envelope example on the following page)

3 REVISE: o Reread your draft, consider the responses from others, and think about ways to improve it
  o Continue reworking to produce a final draft

4 PROOF: o Proofread it (using the peer editing checklist)
  o Correct any errors
  o Make a clean copy

5 PUBLISH: o Send your letter in your envelope to a friend or relative
Your first and last name
Your street address
Your city, state and zip code

His/Her first and last name
His/Her street address
His/Her city, state and zip code
HANDLING THE TEACHER WORKLOAD AND VARIOUS EVALUATION METHODS

The teaching of writing can be a rewarding experience, but the evaluation of writing can be a very time-consuming and frustrating experience. Writing is one of the most difficult subjects to evaluate. Teachers often express discontent over the amount of evening and weekend time spent correcting and evaluating student writing. The traditional "red-ink" approach to correcting does little to promote better student writing, according to research findings. (Ca. State Dept. of Education, 1982) Thus, different approaches and strategies are needed to help promote student writing and help teachers handle the workload.

It is important for teachers to understand the following points:

(1) Evaluation should not be used to teach that correctness is more important than the communication of meaning.

(2) Evaluation should be used to support and promote student growth; thus, the writer must know in advance: the purpose of the evaluation, the criteria that will be used to judge it, and the person(s) who will be evaluating the paper.

(3) Evaluation need only be done on a periodic basis; student writing samples can be kept in a file folder. Once four or five samples have accumulated, students
can then be asked to select one of their favorite samples to expand and take through the entire writing process. In addition, it is important for self-evaluation, peer-evaluation, and teacher-evaluation to occur throughout the entire writing process.

(4) It is also important for students to write for the joy of writing, without fear of failure. Therefore, formal evaluation of student papers should be kept to a minimum and time spent in informal writing conferences with peers, parents, and the teacher should be an ongoing activity throughout all writing. The major goal of teaching the writing process is to teach the writer! Young writers need positive responses to their ideas and content. Teachers need to teach by responding to the writer's message first; we need to respond first as human beings: if you are going to affect someone, you must allow yourself to be affected!

Teachers can learn to handle the teacher workload by learning some of the different strategies or evaluation methods that are currently being used successfully by educators throughout the country: The following methods are from the Handbook for Planning an Effective Writing Program, K - 12:
(1) **Analytical Scoring:** Under this method of evaluation, a piece of writing is examined and a score value is assigned according to the strength or weakness of each specific area judged. Areas that are commonly judged by this scoring method include punctuation, syntax, grammar, paragraph development, and organization. (Ca. State Dept. of Education, 1982)

(2) **Holistic Scoring:** Under this method of evaluation, a piece of writing is scored as an entity. It is an evaluation procedure which focuses on the overall effectiveness of the piece to communicate, rather than on the strength or weakness of any single area, such as grammar, syntax, or punctuation. (Ca. State Dept. of Education, 1982)

(3) **Primary Trait Scoring:** Under this method of scoring writing, the reader looks for uses of specific characteristics, such as tone or vocabulary appropriate to a given audience. (Ca. State Dept. of Education, 1982)

The following suggested activities can enhance the evaluation of students' writing and are from the *Handbook for Planning an Effective Writing Program, K - 12*:

(1) Give students time and instructions on how to evaluate their own writing.

(2) Have an entire class assess sample papers.

(3) Give students training and experience in holistic scoring.

(4) Help students develop a scoring guide for a given assignment.

(5) Have students keep papers in individual folders for periodic review.

(6) Announce the criteria for each assignment and the purposes of evaluation.

(Ca. State Dept. of Education, 1982)

In addition to the previously stated evaluation methods,
this author has developed and successfully used the following methods: the peer responding checklist, the peer revising and editing checklist, the teacher evaluation form, and two types of holistic scoring methods (one which is specific to fourth grade students and one which is ungraded and more general). These informal checklists help to give students feedback throughout the writing process; the teacher evaluation form and holistic scoring methods help minimize the amount of time teachers have to spend on correcting and evaluating student papers; they also promote student self-esteem by acting as a set of guidelines for them to follow throughout the writing process. (See samples of each of these evaluation methods or forms on pages 113 through 118).

The teaching of writing can be one of the most rewarding experiences for a teacher because it gives her insight into the minds of her students. It helps her get to know them better and enables her to better understand their thoughts, feelings, and emotions in a very real way.
HOLISTIC SCORING

Holistic scoring establishes criteria for evaluation. Papers can be graded using the following method:

Procedure:
1. The paper is read and scored by a first reader.
2. The paper is read and scored by a second reader.
3. The two scores are averaged and recorded.

* If the scores differ by more than one point, the paper is then read and scored by a third reader.
HOLISTIC SCORING

Grade 4 Criteria

(4-point scale)

4 (Excellent)

Writing sample exhibits:
* Good spelling
* Paragraph development
* Coherent content
* Original ideas
* Ability to follow prompt
* Sequential ideas
* Great description

3 (Good)

Writing sample exhibits:
* Organization
* Sequential development
* Few mechanical errors
* Story development with a beginning, middle, end
* Some paragraphing
* Little elaboration on details

2 (Fair)

Writing sample exhibits:
* Run-on sentences
* Coherent development of ideas
* Numerous mechanical errors
* Poor spelling
* No paragraph development
* Simple vocabulary
* Errors in verb tense
* A story with a beginning, middle, end
* Ideas not relevant to prompt

1 (Weak)

Writing sample exhibits:
* A lack of sentence structure
* Poor spelling and capitalization
* Poor mechanics
* Disjointed development of ideas
* Incoherent ideas
* Ideas not relevant to prompt
HOLISTIC GRADING

(6 Point Scale)

6: An essay scoring 6 is well-organized and addresses all parts of the assignment. It "shows," uses details effectively, has well-developed paragraphs and relatively few errors. While the paper displays competence, it may have slight writing flaws.

5: Essays in this category address all parts of the topic and demonstrate competence, but they are less fluent or less thoroughly developed than a 6 paper. These essays may show misunderstanding of one part of the topic and may have some superficial grammatical errors.

4: A 4 essay lacks the development of the 5 and 6 papers. It may deal with only one or two aspects of the topic and may have some errors in sentence structure and diction.

3: A 3 essay will show signs of clear writing, but may be poorly developed, misinterpret the topic, show serious writing problems, or fail to use details to support generalizations.

2: A 2 essay may show serious faults in writing, be irrelevant, or be simplistic.

1: A 1 essay shows no understanding of the topic or the writing shows incompetence in sentence structure, usage, and idiom.
PEER RESPONDING CHECKLIST
(Rough Draft)

Writer's Name __________________________ Date ______

Title ____________________________________________

Peer's Name ______________________________________

Directions: **Writer:** Read your paragraph to your peer.

**Peer:** Fill out this checklist and help the writer by discussing the checklist with him/her.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does this paragraph have a title?</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>2. Does this paragraph begin with a topic sentence that is a complete sentence?</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>3. Do the detail sentences make sense?</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>4. Are the detail sentences written in logical order?</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>5. Does this paragraph end with a closing sentence?</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

Comments: ____________________________________________

____________________________________________________

____________________________________________________
# Peer Revising/Editing Checklist

**Writer's Name:** ___________________________  **Date:** ____________

**Title:** ______________________________________

**Peer's Name:** ____________________________

**Directions:**

**Writer:** Give your paper to your peer and let him/her read it. Your peer will help you edit your paragraph.

**Peer:** Carefully read the writer's paragraph and fill out this checklist. Talk with the writer when you are done.

1. Is the title capitalized correctly? **Yes** **No**
2. Is the paragraph indented? **Yes** **No**
3. Is the topic sentence a complete sentence? **Yes** **No**
4. Do all the sentences begin with a capital letter? **Yes** **No**
5. Do all the sentences end with the proper punctuation? **Yes** **No**
6. Are all the words spelled correctly? **Yes** **No**
7. Do all the sentences make sense? **Yes** **No**
8. Are the ideas written in logical order? **Yes** **No**
9. Are the margins correct? **Yes** **No**
10. Is the handwriting nice? **Yes** **No**
11. Is the overall appearance of the paper neat? **Yes** **No**

**Comments:** __________________________________________

____________________________________________________
TEACHER EVALUATION FORM

<table>
<thead>
<tr>
<th>Manuscript Form</th>
<th>Possible Points</th>
<th>Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Margins</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Indentation of Paragraphs</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Handwriting</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Neatness</td>
<td>5</td>
<td>25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mechanics</th>
<th>Possible Points</th>
<th>Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spelling</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Grammar</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Punctuation</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Capitalization</td>
<td>10</td>
<td>40</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization and Content</th>
<th>Possible Points</th>
<th>Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic Sentence and Closing Sentence</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Clear and complete sentences</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Logical sequence of ideas</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Well thought out and planned</td>
<td>5</td>
<td>35</td>
</tr>
</tbody>
</table>

**Total Points:** 100

**Final Grade:**
California State University
San Bernardino

A SUMMER READING PROGRAM FOR
KINDERGARTEN THROUGH SECOND GRADE
UTILIZING WHOLE LANGUAGE AND
LITERATURE-BASED INSTRUCTION

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the
Degree of
Master of Arts
in
Education: Reading Option

By

Louise M. Gillette
San Bernardino, California

1988
APPROVED BY:

Advisor: Dr. Adria Klein

Second Reader: Dr. Kathy O'Brien
A SUMMER READING PROGRAM FOR KINDERGARTEN THROUGH SECOND
GRADE UTILIZING WHOLE LANGUAGE AND LITERATURE-BASED
INSTRUCTION

Louise M. Gillette, M.A.
California State University, San Bernardino, 1988

Statement of the Problem

The purpose of this project is to develop a summer reading program for students in kindergarten through second grade who are reading below grade-level. The proposed program will help to stimulate a classroom of twenty to twenty-five students through four weeks of their summer vacation. The techniques that will be used to accomplish this task will be based on the whole language philosophy and instruction will be literature-based. "To touch students' lives and to stimulate their minds and hearts, we need a literature-based English-language arts curriculum that engages students with the vitality of ideas and values greater than those of the marketplace or the video arcade" (Honig, 1987, p. 7).

Procedures

Instruction in the summer reading program will be based on the whole language model of reading. The approach will be meaning-centered and process-centered. Positive and meaningful experiences will occur with the integration of reading, writing, listening and speaking. Thematic units will be used to expose students to a variety of books and to provide rich and
enjoyable literary experiences. Skills will be taught within a familiar and meaningful context. Eight specific whole language reading techniques will be applied: (a) predicting; (b) shared reading; (c) language experience; (d) storytime; (e) show-and-tell; (f) sustained silent reading; (g) phonics and language mechanics; and (h) enrichment activities.

Conclusion

The summer reading program will allow the students to improve their self-confidence by having a positive and rewarding experience. They will also learn some new reading strategies that will help them to be more successful readers.
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
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<td>Goals and Objectives</td>
<td>3</td>
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<td>Major Curriculum Models</td>
<td>5</td>
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<td>Curriculum Features</td>
<td>9</td>
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<td>Time Schedule</td>
<td>21</td>
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<td>Materials</td>
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<td>Research and Evaluation</td>
<td>24</td>
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<tr>
<td>Community Involvement</td>
<td>28</td>
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<tr>
<td>Adaptation to Other Grade Levels</td>
<td>29</td>
</tr>
<tr>
<td>Limitations of the Study</td>
<td>30</td>
</tr>
<tr>
<td>References</td>
<td>31</td>
</tr>
</tbody>
</table>
INTRODUCTION

In 1978, Proposition 13 eliminated state funding of summer school programs for regular education students at the elementary level in California. However, in recent years, funding has been granted to every California district through the core academic program and a variety of plans have been utilized to provide services for students during the summer.

A medium-sized suburban unified school district in Southern California will take advantage of this opportunity in 1988 and offer a summer reading program for approximately 300-500 elementary school students. In this district only 5% of the student population will be able to attend, though, there is a proposal to increase the state budget to allow 7% attendance. Due to the small percentage of students that will qualify for service students will meet district established eligibility criteria and will be served on a first come, first served basis. Only those students that are currently enrolled in this district in kindergarten through second grade and who are reading below grade-level will be eligible. Special education students will be served through another program as has been done in the past. Consequently, the students eligible for this program shall not be identified as special education students. The parents of these students will have to provide transportation to and from the school site as the district buses will not be in operation because of limited funding. The summer program will be held at three strategically located elementary school sites in the district.

This district has set up the criteria for enrollment and will handle the administrative responsibilities. Therefore, I am proposing an instructional
program in the language arts to facilitate a classroom of twenty to twenty-five remedial students in the primary grades.

The proposed program will help to stimulate students through four weeks of their summer vacation. One approach I will use is language experience where children's experiences provide the content for listening, speaking, writing and reading activities. According to the 1987 English Language Arts Framework, "They [students] can bring their own experiences, intentions, and purposes to reading and writing tasks, rather than struggling with kits of fragmented materials and bland stories dulled and adapted by excessive use of readability formulas and controlled vocabularies" (p. 9). Therefore, instruction will be integrated so as to seek unity and provide a wholeness of understanding through a literature-based curriculum. Phonics kits or basal skill pacs will not have a place in this proposed program.

Since the students are identified as reading below grade-level a positive climate for learning and a sense of self-confidence must be established. This can be achieved by working cooperatively in groups, direct teaching and modeling rather than rote memorization and drills.

By providing such a literature-based summer reading program for these students, much can be accomplished. The students involved in this program will come away with new skills and strategies to use in their classrooms in the fall and a feeling of self-confidence and achievement. This will also benefit their future development.
GOALS AND OBJECTIVES

The goals of the summer reading program will allow for the students to restore their self-confidence by having a positive and rewarding experience. They will learn some new reading strategies that will help them to be more successful readers. The paragraphs that follow outline the specific goals of the program along with the individual objectives to achieve these goals.

By developing a stimulating four week summer reading program for students who are reading below grade-level in kindergarten through second grade, students will (a) be able to link personal experiences and prior knowledge with language instruction, (b) have opportunities for building common background experiences, and (c) improve their self-esteem.

By developing a summer reading program that will be literature-based and will stress the whole language model of instruction, I will (a) encourage the reading of tradebooks for personal pleasure, and (b) develop a new literature-based curriculum that encourages reading and exposes students to significant literary works. A basal series will not be used.

By developing a summer reading program which emphasizes the total language experience, I will offer techniques and activities for interrelating listening, speaking, reading and writing with thinking—before, during and after focused instruction. The students will be able to utilize the following elements of language on a daily basis:

1. Students will read selected short stories both orally and silently. They will predict unknown words by utilizing semantics (meaning), syntax (word order), and graphophonemics (sound/symbol).
2. Students' thoughts will be expressed orally while dictation is taken. Students that are capable of writing their own thoughts will do so.

3. Students will listen to literature which will be read by myself, their peers, or recorded on audio cassettes.

4. Students will practice their speaking skills by orally sharing in class discussions and by reading their language experience stories.
MAJOR CURRICULUM MODELS

There are many methods of teaching reading and they all lie somewhere on the continuum. The reading theories continuum, which is referred to in this project is illustrated in diagram 1 on the following page (Harste and Burke, 1977, p. 34). Placement on the continuum is determined by what components teachers are willing to exclude. Components involve not only the strategies of instruction but the materials the teacher uses to teach reading. The strategies and materials used with children in turn create and reinforce children's own definition of reading. Few teachers are eclectic and their tendency is to use one reading model or another.

As part of this summer reading program, the focus will be on the Whole Language Based Model of Reading including literature-based instruction. Philosophically I believe that children learn to read best when they are reading their own words based on their own experiences. I believe reading instruction should focus on comprehension while syntax and phonics are used interactively. It is also important to expose them to good literature to serve as a model for their own writing and to help them learn morals and values.

At the two opposite ends of the continuum are the Sound/Symbol Model of Reading and the Whole Language Based Model of Reading. The sound/symbol orientation perceives reading as an offshoot of oral language. The major concern of this model is to develop and manipulate the relationships between sounds and their graphic symbols. Once the reader uses the sounds to form words it is assumed that they then have meaning. The sound/symbol model does not argue against syntax and meaning as components but they are not seen as primary factors in the reading process.
On the other hand, with the whole language model the systems of language are shared and they are interdependent and interactive aspects of the reading process. The most important element of this model is comprehension.

In the middle of the continuum lies the Skills Model of Reading. It views reading as a system of three skills--grammar, vocabulary and comprehension--which play various roles of importance when reading. The skills model is the foundation from which the traditional basal series is formed. Each lesson in the basal attempts to provide instruction in all areas. First, new vocabulary is introduced. Then silent and oral guided reading takes place. Comprehension questions follow the reading. Finally, workbooks provide skill development and practice.

Swaby's views of the teaching of reading are consistent with the whole language philosophy. In her book, Teaching and Learning Reading, she recommends strategies for teaching reading. These strategies are developed with seven major premises in mind.

1. Reading is clearly related to language.
2. Language development assists reading development.
3. Reading is an active process.
4. Reading is anticipation.
5. Reading depends on prior knowledge.
6. Reading depends on interest.
7. Reading instruction depends on the ability of the teacher to modify instructional materials (Swaby, 1984, p. 6).
Swaby's rationale implies that reading is a natural extension of oral language where children actively participate insuring that they have an emotional and personal investment in what they read. The instructional implication of this process allows children to converse with themselves. It encourages them to give their opinions and their own words are written down and reinforced. When their own words become their reading material the content is meaningful, personal, and predictable. I also believe in this philosophy and will use the whole language model and literature-based instruction throughout the entire summer reading program.
READING THEORIES CONTINUUM

Diagram 1

SOUND/SYMBOL MODEL OF READING

SKILLS MODEL OF READING

WHOLE LANGUAGE BASED MODEL OF READING (Literature-based)

SUMMER READING PROGRAM
All children enrolled in this summer reading program will be identified as below grade-level readers. As an alternative to remediation in reading, I will offer a "revaluing" program (Goodman, 1986, p. 56). Two important goals of this revaluing program are (a) to get the students to believe that they are capable of reading, and (b) to get them to view reading and writing as a meaningful whole language process. They need to learn to value what they can do, to trust themselves, to take risks, and to become more self-reliant when reading. In addition, they need to build strategies to gain meaning when reading and to realize that meaning is the essence of reading.

In order to accomplish these tasks in the summer reading program I will be incorporating the principles of whole language. The premise of whole language instruction is that children have a natural tendency to want to make sense of their world, therefore, language should be whole, meaningful and relevant. The "whole" part of whole language is best explained by Goodman (1986), "Language is actually learned from whole to part. We first use whole utterances in familiar situations. Then later we see and develop parts, and begin to experiment with their relationship to each other and to the meaning of the whole. The whole is always more than the sum of the parts and the value of any part can only be learned within the whole utterance in a real speech event" (p. 19). Goodman believes helping students learn from whole to part makes language learning easy. Whole language is a powerful holistic teaching approach that is also supported by the 1987 English-Language Arts Framework, which was developed by the California State Department of Education. "As the human mind seeks unity among the parts for a wholeness
of understanding, so do the English-language arts require integrating all the elements of language before students can make sense of the processes of thinking, listening, speaking, reading, and writing" (Honig, 1987, p. 6).

The Program

The strategies that will be applied in the summer reading program support the whole language philosophy. The main emphasis of the program will be to integrate all of the elements of language--reading, writing, listening, and speaking--to provide a complete understanding. This will be accomplished through the use of eight specific techniques: (a) predicting; (b) shared reading; (c) language experience; (d) storytime; (e) show-and-tell; (f) sustained silent reading; (g) phonics and language mechanics; and (h) enrichment activities.

The main strategy that will be encouraged to help students construct meaning during reading will be predicting. "Prediction questions call for 'educated guesses' based on knowledge acquired earlier and on what has been read so far in the story at hand. Whether or not the 'guess' is a good one is learned by further reading of the story" (R.C. Aukerman and L.R. Aukerman, 1981, p. 284). Aukerman and Aukerman believe that predicting is one of the best strategies for teaching reading comprehension. This strategy can best be taught through the use of predictable, pattern, and sequential books. Because these books are repetitive the students can join in during shared reading when they can predict the storyline. Prediction questions are asked throughout the story. An example of such a question might be, "What do you think is happening?" or "What might happen next?" All such questions and answers are followed up with, "Let's read on and see if we are right."
Predictable, patterned and sequential books will also be used during shared reading. Predictable books are those that use a repetitive language pattern, a repeated or familiar sequence, or present familiar concepts or stories. A typical example and a favorite of most children is *Brown Bear, Brown Bear, What Do You See?* by Bill Martin, Jr. Pattern books develop children's familiarity with a variety of language patterns and supports their acquisition of these patterns through repetition. A good example of this kind of book is *Over In The Meadow* by Ezra Jack Keats. Sequential books are those that develop one or more concepts throughout the book. Eric Carle's *The Very Hungry Caterpillar* does this with the days of the week and with numbers. During shared reading I will read one of these books aloud while pointing to the words. Next, the group will read the same story through with me several more times. When students read aloud in a group then everyone is successful. As they repeatedly see and hear the words they are intuitively making associations between letters and sounds. Shared reading is a powerful learning strategy. Holdaway (1982) supports this claim by stating the following:

The natural setting of young children gathered around a big book or chart in a shared experience of literary pleasure with the teacher offers the possibility of powerful learning within a context of satisfying meanings. Like the bedtime story situation, this learning environment is trusting, secure, and expectant. It is free from competition, criticism and constant correction, and sets up a natural intimacy between the teacher and the children. (p. 815)
Shared reading should be done with Big Books when available. Big Books are large, colorful and well designed books of children's favorite stories. They allow all children to see the text clearly so whole class participation is possible.

Language experience activities build on the child's oral language strengths, help students link spoken language with its written form, and focus their attention on meaning. Children's knowledge and background experiences are enriched as they are integrated into the written text that is created during the lesson. Language experience, or shared writing as it is sometimes called, is a way for students to express their thoughts on paper even when their writing skills are not fully developed. They will dictate what they want to say and I will write it for them. This will be done by the whole class when they share a common experience and by individual students when they are writing about their own experiences. I will avoid correcting grammar or substituting my own vocabulary. However, shared writing is often an appropriate time to talk about various functions of writing and grammar. For instance, it may be appropriate to point out that every new sentence begins with a capital letter and often ends with a period. When the dictated stories are completed, I will read them aloud while tracing the words from left to right so students can associate the spoken word with the written word. Then the stories will be reread by myself and the students together. Language experience stories are often linked with art experiences that provide another media for expression of the content. The stories will be available for a period of days to be read aloud as a shared reading text and by individual students. Students will not only observe how spoken language is recorded but
they will feel a sense of pride and excitement when they see that their thoughts are important enough to be written down. As Giroux (1987) points out in his article, "For Graves, it is important that teachers learn to confirm student experiences so that students are legitimated and supported as people who matter, who can participate in their learning, and who in doing so can speak with a voice that is rooted in their sense of history and place" (p. 176). Giroux is an avid supporter of Donald Graves' "process" approach to writing in the elementary schools. Additionally, shared writing will be used to produce the daily newsletter which will be the reporting procedure to parents (see Research and Evaluation p. 24).

Storytime is another important feature of the program. I will read a variety of literary genre aloud and I will serve as an enthusiastic model to the students. My excitement and joy of literature will be evident. Most of the literature I will choose to read will come from the Recommended Readings in Literature Kindergarten Through Grade Eight, a 1986 California State Department of Education publication. At this time, I will be able to read books that are beyond the students' reading abilities and thereby stimulate them, introduce them to new authors, characters and even vocabulary.

Show-and-tell is a time when students will practice their speaking and listening skills. The following are some ground rules that will be clearly explained to the students (R.C. Aukerman and L.R. Aukerman, 1981, p. 72):

1. Everyone will have a chance, but only a few will share each day.
2. Only bring really special things. (Students will be encouraged to bring things that pertain to our theme for the week.)
3. Be courteous to the person who is sharing.
4. Be sure that it is alright with parents before something is brought from home.
5. Anything that is brought from home will be placed on the take-home table and is not to be touched by anyone except the person who brought it.
6. Some days you will just tell about something because you may not be able to bring it to school.
7. Dangerous things should not be brought to share.
8. If a pet is to be brought, you must discuss it with me the day before.
9. You must know what you want to say before you get up in front of the class.
10. I will schedule students for one day each week and they must be prepared or they will lose their turn for the week. Parents will be notified via the newsletter as to which day their child will share so they may assist them.

Another daily activity will be sustained silent reading. Kaisen (1987) finds that, "Displaying their own reading behavior may be one of the most positive influences teachers have on their students" (p. 535). Therefore, the students and I will read silently for ten minutes each day for pure enjoyment. Reading materials of various skill levels and interests will be available. Students may also bring their own books to read during this time. The emphasis of this independent reading time will be to familiarize students with books and allow them to respond as they wish without the pressure of assessment.

The alphabet letters (upper and lower case) are the building blocks of our writing system. It is also important that primary students develop some knowledge of sound/symbol correspondence, particularly beginning consonants. Some of the materials and activities will be hand-made. It is important that the students learn to use this letter knowledge in the act of reading. Therefore, whatever letters are being studied will be pointed out by me during shared reading and shared writing. Language mechanics skills will not be taught in isolation. "As we listen, speak, read, and write, much of what we know about vocabulary, syntax, usage, spelling, punctuation, and even structure
and organization is learned untuitively" (Honig, 1987, p. 18). The characteristics of words, sounds, letters, sentences, and so on, will be studied but in such a way as to not interrupt the natural flow of a story.

Finally, enrichment activities will supplement the program. Some of the activities will include art, music, poetry, records and tapes. These will be developed in conjunction with the shared reading and language experience activities and sometimes in response to storytime readings.

All of the eight techniques mentioned will be implemented using various groupings. Much of the time whole class instruction will take place. Sometimes small groups will be more appropriate. All small groups will be heterogeneous and not based on ability levels so no one feels inadequate. Individualized instruction will take place whether it is with me, a parent volunteer, or a child working with an audio cassette.

These eight techniques will be implemented regularly throughout the program (see Time Schedule p. 21). The instruction section on the next page shows the first week planned in detail. The following three weeks will follow the same basic framework as the first week. The main difference will be the emphasis of a weekly theme. These thematic units which emphasize children's literature will integrate speaking, listening, reading and writing. This will happen daily in the context of the students' interests and experiences. The four themes I have chosen are food, animals, monsters, and family.

Halliday (1971) states the following:

The basics of language learning is functional; learning to read and write should be related to the linguistic functions that are already within the child's experience—and used to enlarge that experience in a systematic way. Hence, the repeated emphasis on using language produced by the
Halliday also believes that successful language learning is shared. Children naturally understand each other and can, therefore, help each other when a problem arises. They can also serve as positive reinforcers and share in each other's successes. Thus, shared reading, shared writing, show-and-tell and all of the other cooperative activities serve to strengthen learning.

**Instruction**

The thematic unit for the first week will be on food. The next three weeks will follow the same guidelines and approaches, however, the weekly theme and related materials will change. This instructional plan is a guideline and at times may need to be altered due to unexpected circumstances that arise. In addition, many of the shared reading, language experience, and enrichment activities share common features. This means that these activities will overlap or be done in a different order than presented in the daily schedule.

**Theme-related storytime.** This is the first instructional period of the day. I will read a theme-related story orally to the whole class. They may do some predicting based on the title, the pictures, or the storyline. If a repetitive phrase is part of the story I will encourage oral participation. The following books will be used for the first week.


Theme-related shared reading and language experience. The theme, structure, and vocabulary of these books will provide a jumping-off point for the children's own writing. During shared reading I will read the story orally underlining the words with my finger. I will read it orally a few more times encouraging the children to join in when they feel comfortable. After they become more familiar with the text I will practice oral cloze. I will read along with them and when we come to a word I want them to predict I will remain silent. If they do not get the word I will encourage the use of semantic (meaning) and syntactic (order) cues. This may also be an appropriate time to talk about graphophonic (sound/symbol) cues if the other predicting strategies fail. If I find that a particular skill needs to be emphasized I will construct a worksheet using text from a familiar story. The following list consists of the books for shared reading with a brief description of the language experience activity that will come after reading.

Day 1 - Cowley, Joy. *The Kings Pudding.* Modern, 1986. After shared reading of this Big Book, organize students in small groups. They will copy a recipe for pudding. Then they will organize responsibilities to gather ingredients and utensils, and complete the cooking experience in the sequence decided upon by the group. Clean up will follow.

Day 2 - After reading *The Popcorn Book* to the class, I will make popcorn with a hot air popper from home. I will ask students to predict what will happen if I take off the top. In the process of making the
popcorn I will take the top off to see if predictions are confirmed. While the class is eating the popcorn they will dictate a story to me about their experience. This story will become our shared reading text.

Day 3 - Butler, A. & Neville. *Green Bananas.* Rigby, 1984. After shared reading of this Big Book students will organize into small groups. The same procedure as in day one will be used to make fruit salad.

Day 4 - Cowley, Joy. *Turnips for Dinner.* Modern, 1986. After shared reading of this Big Book students will eat a bite of turnip. They will describe orally how it tasted, smelled, looked, and felted. I will write the words on chart paper. Individually they will write a story about a turnip using the words on the chart paper. Non-writers will dictate their stories to me or record them on an audio cassette for me to transcribe when I can.

Day 5 - An overhead projector will be used to enlarge one of the poems the children especially liked from *Munching: Poems About Eating.* This will become their shared reading material. The class will then discuss their favorite foods. Each student will write a poem about his/her favorite food. Non-writers will illustrate their thoughts instead. These will be made into a class book of poems and illustrations about food.

**Enrichment Activities.** These activities will be an extension of shared reading and language experience.

Day 1 - Students will eat the pudding they made in their groups while discussing successes and problems encountered with the rest of the class.

Day 2 - Students will each draw a picture and then make a collage by pasting popcorn kernals on their drawings. Some kernals will be colored with food coloring to make the pictures more interesting.
Day 3 - Students will eat the fruit salad they made in their groups. Each group will alternate listening to the read-along tape with the small books for *Green Bananas*.

Day 4 - Students will share their turnip stories orally with the class.

Day 5 - The class will take an experiential trip to the nearest grocery store on foot. I will arrange ahead of time for a tour.

**Show-and-tell.** The first day of the program I will explain clearly the rules for sharing as previously described and I will schedule students for the remainder of the summer reading program. Students will be encouraged to share things that are theme-related. Items that need special care, such as pets, need to be discussed with me at least one day in advance.

**Shared writing of classroom newsletter.** Each day students will dictate newsworthy things that happened in class. The class must decide as a whole exactly what is to be written. At this time, grammar and syntax may be discussed so students can see a relation to the text. Every Thursday after school I will compile the daily dictations into one newsletter that will go home to parents on Friday. In addition, I will include a few of the student generated stories and some helpful suggestions on how parents can work with their children to become better readers. This newsletter will serve as a report each week to inform parents of what their child is learning during the summer reading program.

**Sustained Silent Reading.** The students and I will choose a book or books that we would like to read silently. These should be books that can be read independently so as not to disrupt the rest of the class. Picture books will be available for beginning readers. Students may bring their favorite book from home.
Storytime. I will read orally to the students for their enjoyment including a variety of literary genre.


Summary

A whole language approach to reading instruction will accomplish the primary goals, which are (a) to get the students to believe that they are capable of reading, and (b) to get them to view reading and writing as a meaningful whole language process. Goodman, Holdaway, Graves and Halliday agree that whole language should replace traditional teaching methods. Language should be kept whole. Language lessons should be child-centered to meet individual interests and needs. Literature-based instruction helps children to come to literacy naturally. Children need high-impact reading material that is read to, by and with them in a variety of ways. Specific reading skills are taught within the context of rewarding material. Writing helps to establish the links to sound/symbol correspondence and enables them to practice being authors. Many opportunities for verbal interaction are provided because talk facilitates thinking, reading and writing. Children in whole language classrooms feel that they are capable. The program focus is on the individual child's strengths. For all of these reasons, a whole language approach to reading instruction will be taken in this summer reading program.
### TIME SCHEDULE

The summer school reading program will run Monday through Friday for four weeks. Children will be instructed for four hours in the morning each of the twenty days of the program. The following schedule is flexible and at times may need to be altered to accommodate an unusual circumstance. Also, the segments where shared reading, language experience and enrichment activities take place often overlap due to the nature of the whole language philosophy. The following is the daily schedule:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30-8:00</td>
<td>Teacher preparation</td>
</tr>
<tr>
<td>8:00-8:10</td>
<td>Greetings, attendance, business</td>
</tr>
<tr>
<td>8:10-8:20</td>
<td>Theme-related storytime</td>
</tr>
<tr>
<td>8:20-9:10</td>
<td>Theme-related shared reading and language experience</td>
</tr>
<tr>
<td>9:10-9:20</td>
<td>Break</td>
</tr>
<tr>
<td>9:20-9:45</td>
<td>Continue theme-related language experience</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Finish up language experience and move into enrichment activities - music/art/movement/experiential trips</td>
</tr>
<tr>
<td>10:45-11:00</td>
<td>Show-and tell</td>
</tr>
<tr>
<td>11:00-11:15</td>
<td>Break</td>
</tr>
<tr>
<td>11:15-11:30</td>
<td>Shared writing of classroom newsletter</td>
</tr>
<tr>
<td>11:30-11:40</td>
<td>Sustained Silent Reading</td>
</tr>
<tr>
<td>11:40-12:00</td>
<td>Storytime</td>
</tr>
<tr>
<td>12:00</td>
<td>Dismissal</td>
</tr>
</tbody>
</table>
MATERIALS

The summer reading program will be literature-based and will stress the whole language model of reading. Since a basal series will not be used, student generated text and tradebooks will be the main source of instruction. Student generated text will require paper, pencil, audio cassettes, and art materials which will be available from the district warehouse. To supplement the program, tradebooks will come from both public and personal libraries. The district is only allowing $250.00 for each teacher to purchase materials. Therefore, since Big Books are rather expensive, only one for each thematic unit will be ordered along with some supportive materials. The following is the approximate cost for new materials and ordering information.

<table>
<thead>
<tr>
<th>Warehouse Supplies</th>
<th>Amount</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio cassette tape</td>
<td>4 @ $0.76 ea.</td>
<td>$ 3.04</td>
</tr>
<tr>
<td>Crayon</td>
<td>25 @ $0.45 ea.</td>
<td>$11.25</td>
</tr>
<tr>
<td>Glue</td>
<td>10 @ $0.29 ea.</td>
<td>$ 2.90</td>
</tr>
<tr>
<td>Paste</td>
<td>1 @ $2.87 gal.</td>
<td>$ 2.87</td>
</tr>
<tr>
<td>Paint brush ½ &quot;</td>
<td>1 @ $13.20 doz.</td>
<td>$13.20</td>
</tr>
<tr>
<td>Paint brush ¾ &quot;</td>
<td>1 @ $18.21 doz.</td>
<td>$18.21</td>
</tr>
<tr>
<td>Liquid tempera paint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black</td>
<td>1 @ $1.32 ea.</td>
<td>$ 1.32</td>
</tr>
<tr>
<td>Blue</td>
<td>1 @ $1.32 ea.</td>
<td>$ 1.32</td>
</tr>
<tr>
<td>Red</td>
<td>1 @ $1.32 ea.</td>
<td>$ 1.32</td>
</tr>
<tr>
<td>White</td>
<td>1 @ $1.32 ea.</td>
<td>$ 1.32</td>
</tr>
<tr>
<td>Yellow</td>
<td>1 @ $1.32 ea.</td>
<td>$ 1.32</td>
</tr>
<tr>
<td>Item</td>
<td>Quantity</td>
<td>Price</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>Marker-chisel tip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black</td>
<td>½ @</td>
<td>$1.49</td>
</tr>
<tr>
<td>Blue</td>
<td>½ @</td>
<td>$1.49</td>
</tr>
<tr>
<td>Brown</td>
<td>½ @</td>
<td>$1.49</td>
</tr>
<tr>
<td>Pencil</td>
<td>1 @</td>
<td>$14.00</td>
</tr>
<tr>
<td>Scissor</td>
<td>1 @</td>
<td>$9.41</td>
</tr>
<tr>
<td>Construction paper</td>
<td>2 @</td>
<td>$3.14</td>
</tr>
<tr>
<td>Fingerpaint paper</td>
<td>2 @</td>
<td>$5.26</td>
</tr>
<tr>
<td>Duplication paper</td>
<td>1 @</td>
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</tr>
<tr>
<td>Tagboard</td>
<td>40 @</td>
<td>$8.00</td>
</tr>
<tr>
<td>Chart ring 3&quot;</td>
<td>1 @</td>
<td>$6.56</td>
</tr>
<tr>
<td>Eraser</td>
<td>1 @</td>
<td>$2.83</td>
</tr>
<tr>
<td>Picture/story paper</td>
<td>1 @</td>
<td>$4.05</td>
</tr>
<tr>
<td>Ruled news</td>
<td>1 @</td>
<td>$4.12</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td>$121.96</td>
</tr>
</tbody>
</table>

**Big Books**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher, Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Butler, A.</td>
<td>The Bean Bag That Mom Made.</td>
<td>Rigby, 1984</td>
<td>$16.00</td>
</tr>
<tr>
<td></td>
<td>Read-along tape and 4 small books</td>
<td></td>
<td>$18.00</td>
</tr>
<tr>
<td>Hucklesby, Hope.</td>
<td>It Came to Tea.</td>
<td>The Wright Group, 1985</td>
<td>$21.00</td>
</tr>
<tr>
<td>Parkes, Brenda.</td>
<td>What's In the Shed?</td>
<td>Rigby, 1986</td>
<td>$29.00</td>
</tr>
<tr>
<td></td>
<td>Read-along tape and 4 small books</td>
<td></td>
<td>$23.00</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td></td>
<td>$123.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>$244.96</td>
</tr>
</tbody>
</table>
This project has been designed for implementation with a class of twenty to twenty-five students in grades kindergarten through second grade. The students will be selected on a first come, first served basis with the only requirement being that they are reading below grade-level in the Houghton-Mifflin basal series. At the present time, only 300 students will be allowed to attend, however, a proposal has been made to increase funding to allow approximately 200 more students to attend.

Since this is the first year that elementary summer school has been offered in this district for many years, I will be responsible for setting up my own curriculum and evaluation procedures. I will not use any formal testing procedures for several reasons. Four weeks is a very short period of time, therefore, valuable instructional time will not be used to test students. Also, the instructional program, for the most part, is designed so that students with a wide range of reading proficiency can all do the same program. I do not want the summer reading program to be an intimidating experience for these students. I will provide a supportive environment where risk-taking is encouraged.

However, I will orally give the students a survey (see p. 26) that will be completed at the beginning of the four week program. This survey will assess what reading and writing strategies the students presently use and what their areas of interest are. The same survey will be given to the students at the end of the program to see if there is a difference in the strategies being used and to see if their attitude toward reading and writing has changed. The parents of these students will also be asked to
fill out a survey to ascertain their personal attitudes toward reading and what they do to promote reading in their homes (Honig, 1987, p. 38). The parent survey (see p. 27) will be anonymous so as to get the most honest response. I will use this information to make some suggestions to parents as to how they can help improve their child's reading success at home.

**Reporting**

Part of the daily routine will include dictation for the class newsletter. The students will dictate to me new things that they learned, interesting things that happened throughout the day, and things that they enjoyed or did not enjoy doing each day. Also, included in the newsletter will be stories individual students write (with their permission, of course) and helpful suggestions to parents to improve their child's reading success.

No formal report card will be required by the district. Consequently, this newsletter will be sent home weekly to keep parents informed of what is happening in this summer reading program.
## STUDENT SURVEY

<table>
<thead>
<tr>
<th></th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do you think that you are a good reader?</td>
<td></td>
<td></td>
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<tr>
<td>2. When you are reading and you come to a word you do not know, what do you do?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound out the word?</td>
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<td></td>
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<tr>
<td>Ask the teacher?</td>
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<tr>
<td>Look at the picture to guess the word?</td>
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<td></td>
</tr>
<tr>
<td>Skip it and continue reading?</td>
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<td></td>
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<tr>
<td>3. When I read, it is important that:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I say every word correctly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I understand what I have read.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. When I write, it is important that:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I spell every word correctly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I write down my thoughts and do not worry about spelling.</td>
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<td></td>
</tr>
<tr>
<td>5. I like to read at school.</td>
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<td></td>
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<tr>
<td>6. I like to listen to my teacher read.</td>
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<td></td>
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<tr>
<td>7. I like to write stories.</td>
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<td></td>
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<tr>
<td>8. I like to read at home.</td>
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<tr>
<td>9. I like to listen to my parents read.</td>
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<td></td>
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<tr>
<td>10. Write a sentence and/or draw a picture of something that you like to do.</td>
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</tbody>
</table>
### PARENT SURVEY

Directions: Please answer the following questions as honestly as possible by placing a ✓ in the appropriate column. This is an anonymous survey.

<table>
<thead>
<tr>
<th>Question</th>
<th>Often</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do you read aloud to your child?</td>
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<tr>
<td>2. Do you discuss the pictures with your child?</td>
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<tr>
<td>3. Do you read regularly yourself?</td>
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<td></td>
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<tr>
<td>4. Do you read where your child can see you?</td>
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<td></td>
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<tr>
<td>5. Do you have books, magazines, and newspapers in your home?</td>
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<tr>
<td>6. Do you provide your child with books of his/her own?</td>
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<tr>
<td>7. Do you keep a good, up-to-date dictionary on hand when you are reading and do you use it to look up unfamiliar words?</td>
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<tr>
<td>8. Do you play vocabulary building games, such as Scrabble, Boggle, or crossword puzzles with your child?</td>
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<td>9. Instead of using simplified vocabulary in conversation, do you pause to explain difficult words?</td>
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<tr>
<td>10. Do you take your child to the public library?</td>
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<tr>
<td>11. Do you watch public television?</td>
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<tr>
<td>12. Do you take your child with you to many different places, such as the grocery store, the post office, the bank, the zoo, and other family outings? Please explain below.</td>
<td></td>
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</tbody>
</table>
COMMUNITY INVOLVEMENT

To enhance interest in the summer reading program parents will be invited and encouraged to participate. Those parents who volunteer must first understand the whole language approach that is being used. Therefore, they will be asked to come to class for a fifteen minute briefing before 8:00 a.m. or after 12:00 p.m. They will only have to do this once. Their time can then best be utilized during the language experience activities by taking dictations and listening to students read orally. In addition, parents may be asked by their child to help in sharing during theme presentations. For example, a student may write a story about his/her father during family week then invite him to visit the classroom to further expound orally on the topic. Another time parents may be needed is during animal week if a student wants to share a pet. Also, during food week parents will need to help by donating food items. The parents' role, while not critical to the success of the program, is needed to support children at school and home.
ADAPTATION TO OTHER GRADE LEVELS

This summer reading program will focus on students who have just completed kindergarten through second grade. The reading materials utilized for this program will be adapted to meet the individual needs of these students. However, the program could easily be adapted to fit the needs of kindergarten through twelfth grade students. The literature sources could be changed to more appropriately suit upper and secondary students. Such strategies as language experience dictation and others would have to graduate into more sophisticated reading strategies. The focus on a stimulating environment and improved self-concept would remain important.

This summer reading program proposes to lay a foundation in the primary grades. Hopefully, these students will develop successful reading strategies that will be utilized throughout their academic careers.
LIMITATIONS OF THE STUDY

The main goals are to develop a stimulating environment and to improve self-concept through literature-based instruction emphasizing a total language experience. Because of the selection criteria many students will come to the summer reading program with a low self-concept and feelings of failure. They also may be unfamiliar with the whole language approach to reading and it will take time to teach them some new strategies. Consequently, the intent of this program is to give students a positive and rewarding experience, restore some self-confidence and teach them some new strategies that they will use in the future for more success in reading.

Unfortunately, the effectiveness of the prescribed summer reading program may not be at a maximum due to the short duration of the session. In addition, only a small percentage of the student population will be exposed. With positive results and continued funding, however, more students may be served in the future.
References


Harste, J.C. & Burke, C.L. (1977, Fall). Understanding the hypothesis: It's the teacher that makes the difference. Reading Horizons, pp. 32-43.


