

SECOND EDITION

Becoming a Teacher of Writing in Elementary Classrooms

Donna Kalmbach Phillips and Mindy Legard Larson



Becoming a Teacher of Writing in Elementary Classrooms

The Second Edition of *Becoming a Teacher of Writing in Elementary Classrooms* is an interactive learning experience focusing on all aspects of *becoming*-writer and teacher of writing in the Writing Studio. The Writing Studio is illustrated with authentic classroom scenarios and include descriptions of assessments, mini-lessons, mentor texts, and collaborative and individual teaching strategies. The parallel text, *Becoming-Writer*, allows readers to engage as writers while learning and applying writing process, practice, and craft of the Writing Studio. The new edition includes integration of preschool writers, multilingual learners, translanguaging, culturally sustaining pedagogy, social emotional learning, Universal Design for Learning, and an updated companion website with teacher resources. This dynamic text supports teachers' agency in the ongoing journey of joyful teaching and writing.

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Becoming a Teacher of Writing in Elementary Classrooms

Donna Kalmbach Phillips and Mindy Legard Larson

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For all the children, families, and teachers shaping our *becoming*



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■ Beginnings: Who Am I as a Writer?

Why Do People Write?

- ◆ Marta writes lists – she is the queen of lists, and we all love them! She makes lists of possible projects, things to do, books to buy for the library where she works, and items needed by her college daughter. *Marta writes to organize life.*
- ◆ Tim publishes books using online sites with his children’s photos and copies of their schoolwork and gives these as gifts. Grandparents love these, but he also does this for his children. *Tim writes as legacy.*
- ◆ Elena’s written arguments to the city convinced them to allow an exception in city code so she could build her garage. *Elena writes as an act of citizenry.*
- ◆ Nando/a writes poetry they turn into rap lyrics. They write rage, love, a cry to make a difference, sorrow. *Nando/a writes for social justice.*
- ◆ Mindy recently wrote multiple letters to state legislators voicing opposition to educational legislation she felt would be harmful to children. *Mindy writes as advocacy.*
- ◆ Gen writes funny, cryptic would-be bumper stickers (among many other more important things!), but we love these because they make us laugh. *Gen writes to make a statement.*
- ◆ Michael draws and writes graphic novels, sci-fi/fantasy, crazy, wild stories of creatures, aliens, and humans colliding! *Michael writes to entertain.*
- ◆ Donna’s dad died after a long struggle with Parkinson’s disease. She writes to work through the grief. *Donna writes to make sense of life.*
- ◆ We all email, text, use social media – we *write to stay connected.*

None of us writes as practice for a standardized test, to meet a standard, to please a teacher, or for a grade. “We write to taste life twice, in the moment and in retrospection” (Nin, 1974, p. 149).

Why do you write, for what purpose?

When do you write, always, often, only when required?

How do you write? What do you need as a writer?

As you begin this book on becoming a teacher of writing, now is the time to consider how you identify as a writer; how you view yourself as a writer will matter in the way you read and learn with this text, with who you become as a teacher of writing. Horner (2010) writes:

The first priority is for **teachers to be writers** themselves. Only in this way do they learn empathy with their pupils, which enables them to give more space to pupils when they are writing and respond more appropriately to their work. They are also then able to model writing “live” rather than repeat what has been rehearsed (p. 30).

How comfortable are you with the title “writer”? How confident are you becoming a teacher of writing? What is your first reaction to these questions?

- A. I am a writer – teaching writing will be a treat.
- B. I didn’t sign up for this (I don’t really like writing).
- C. While I am not terrified or dreading the title, I am not totally convinced I know how to do this.
- D. None of the above fit. Here’s my response:

There is no right or wrong way to respond to these questions. They simply mark a place of beginning. There is no “good” or “bad” writer, just where you are now. This is the way we accept our students at the beginning of every school year; this is the way we treat ourselves as well – with kindness and a sense of anticipation. So, however you responded, we believe this book will be useful to you. We don’t think it is quite like any other book on learning to teach writing. Let’s start with the title of the book, *Becoming a Teacher of Writing in Elementary Classrooms*, and a closer look at the word *becoming*. We are using *becoming* as described by two French philosophers, Deleuze and Guattari (1980/1987). The idea is that one never “arrives,” that *becoming* as a state of constant change is a way of being in relation with other humans and nonhumans: students, desks, pencils, standards, the clock, administrators, intercom, parents – all that makes up a classroom, teaching, and learning. In other words, as teachers of writing, we never “arrive,” we refute “expert-status,” and we are always *in progress*. It is not about getting the teaching “right” or “perfect.” Each moment unfolding in an elementary classroom has multiple possibilities, layered with past, present, and future; everything is adapting, changing, resisting, affirming – *becoming*. We love this concept – we find this hopeful as teachers.

Although this book is specifically designed for those pursuing teacher licensure, it may also be useful to those who have teaching experience but are seeking alternatives for teaching writing or need inspiration. Depending on who and where you are in *becoming* a teacher of writing, you may choose to read this book sequentially, or you may choose to spend time on particular sections that are most relevant to you. Part I is all about getting started: who young writers are; possibilities, purposes, and goals for the Writing Studio; and organizing the Writing Studio to support all writers. Part II focuses on assessments that provide authentic data for instructional decision making. In Part III, the Writing Studio goes *live*. This section includes examples and illustrations of daily teaching and learning in the Writing Studio. Finally, Part IV sweeps the view to a wide angle with a look at writing curriculum for the year and a synthesis of the Writing Studio in action. Throughout the book, you will find references to the companion website. These resources can be accessed via the QR code on the title pages of the chapters.

Introducing Teacher J in *Becoming a Teacher of Writing*

Teacher J and their teaching insights are sprinkled throughout this book. Who is Teacher J? They are a composite of us, the authors of this book, and of teachers with whom we have taught and learned. They are informed by hundreds of writers, our own teaching of writing, a host of mentor teachers, distant colleagues, and the shelves of books we have read and will read. Teacher J is *us* – all of us – and perhaps even you, the reader of this book. And they

are always already *becoming*-teacher of writing. Throughout this book, we write them into existence – that is just one of the wonders of writing. In doing so, we explore the joys, the problematic, and strategies of teaching writing to children.

Teacher J speaks to the fact that we are not writing this book in a vacuum but in the company of many teachers and young writers with whom we have written and learned with in our own journey of becoming teachers of writing. We thank them for joining us here (pseudonyms primarily used) and providing the many rich illustrations woven throughout the text of *Becoming a Teacher of Writing in Elementary Classrooms*.

Becoming-Writer

As a parallel text to the main text, *Becoming a Teacher of Writing in Elementary Classrooms*, *Becoming-Writer* sections are strategically placed prior to each new part in the main text so you can grow your identity as a writer and your knowledge base of writing practice simultaneously. It is at this intersection between the content knowledge gained as a writer and the pedagogical knowledge learned as a teacher of writing that both teacher and teaching are transformed into powerful learning for children (Shulman, 1987, 2004; Higgs-Coulthard & DeFauw, 2022). As you read the main text, you will be writing your own personal narrative as guided by the *Becoming-Writer* sections. During this time, Donna will be writing along with you; Mindy will be Donna's peer for conferencing, giving her feedback along the way. We will be modeling (and you will be experiencing) the writing practice, process, and craft of the Writing Studio.

By doing this you will be prepared for each new *Becoming-Writer* section, and by the end of *Becoming a Teacher of Writing in Elementary Classrooms*, you will have a completed personal narrative or memoir to celebrate and broadcast to others. You will have also learned more about teaching writing based upon your developing identity and experience as a writer.

Some might say we are guiding you through *the* process of writing in these *Becoming-Writer* sections. However, writing is always already more than a single process. It is context dependent, open ended, influenced by emotion, personal and cultural history, and even the choice of a writing tool; when we use the term *writing process*, we consider it plural. So, explore writing, not as a student, not as an assignment, but to see what writing can do for you. With each writing pause along the way, there will be opportunities for you to reflect on yourself as a writer and your process as a writer and make a connection to who you are becoming as a teacher of writing. There are opportunities to share your writing process and your draft writing with others. Analyze similarities and differences; consider what this means to you as a teacher of writing. Writing instruction comes alive when implemented by a teacher who sees themselves as a writer and as a member of a community of writers, listening and learning to one another.

By writing while reading this text, you will become a member of a Writing Studio and form a unique community of writers with your colleagues. The term *studio* has long been associated with the work of artists gathered in a workroom, studying and experimenting with various art forms under the tutelage of a mentor. *Studio* is derived from Latin, *stadium*, meaning to study with eagerness or zeal. This is an apt term for the kind of teaching and learning illustrated and explored in *Becoming a Teacher of Writing in Elementary Classrooms*: young writers exploring writing as an art form, learning what writing can do for them, and experimenting with a variety of text types and genres while learning writing practice, process, and craft from their teacher, who is their writing mentor.

We suggest the following procedure for writing and reading your way through the entire book:

1. Read and complete the writing invitations of the *Becoming-Writer* sections.
2. Continue reading the main text, *Becoming a Teacher of Writing in Elementary Classrooms*.
3. Take strategic reading breaks, and then return to the writing you are working with in the *Becoming-Writer* sections: play and experiment with what you are writing.
4. Intentionally connect the two experiences of personal writing and what you are learning about yourself as a writer with reading the text and what you are learning about becoming a teacher of writing. The “Practice Metacognition” prompt at the end of the section will support you in making these connections.

Your Writing Studio experience will be unique – notice and name this experience, care for the processes of writing and of *becoming*, practice listening to yourself and others.

Let’s Get Started

Let’s return to the questions we asked at the beginning of this section:

- ◆ Why do you write, for what purpose?
- ◆ When do you write, always, often, only when required?
- ◆ How do you write? What do you need as a writer?

Go a little deeper with these questions by trying *one* of the following:

1. Create a two-column list. In the left column, list all the reasons you write and have written during given periods of your life, including high and low points of your writing life. In the right column, summarize how you think these reasons and events construct your view of yourself as a writer. See Table B.1 for an example.
2. Construct a writing timeline of yourself as a writer from childhood to the present. Mark the time when you learned to write, note places when writing was rewarding, inconsequential; inspiring, boring; difficult or easy. When you have completed your timeline, summarize how you think these events construct your view of yourself as a writer. See Table B.1 for an example.

Now, find a colleague and share your list or timeline. Talk about how you do or don’t or are learning to see yourself as a writer. Share stories of your writing experiences!

Being a writer and a teacher of writing allows us to examine “the relationship between our own writing practices and our classroom practice,” resulting in “more authentic tasks which offer a higher than usual degree of congruence with writing in the real world” (Cremin, 2012, p. 134).

Examine the relationship between who you are currently as a writer and who you want to become as a teacher of writing by responding to these prompts and sharing with peers:

Based upon my past experiences as a writer:

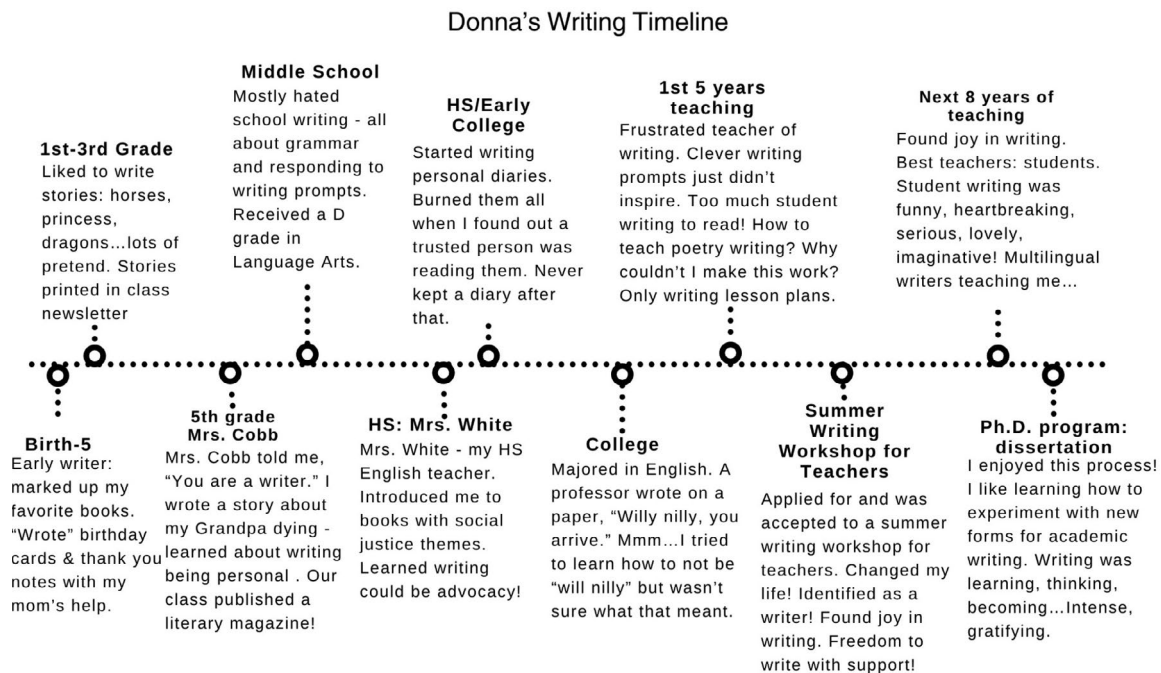
- ◆ I would like to . . .
- ◆ I think I am most likely to be a teacher of writing who . . .
- ◆ Something I think I need to learn as a teacher of writing is . . .

Table B.1 Mindy's Two-Column List

Mindy's Key Writing Events	What Mindy Learned From Writing Events
Diaries	Learned I can process life's ups and downs and report on what I accomplished in a day. Learned I have a habit of starting new diaries and rarely fill them.
Mrs. Duncan's 5th grade anthology family Christmas gift	Learned that poetry can help me share my thoughts and ideas and that writing short stories and creating illustrations into a polished, published book as a gift to my parents gave me a new purpose for writing.
Mrs. Carnahan's 7th grade language arts journal	Learned how to write fast, without concerns of conventions to get my thoughts, emotions, and critiques of the world on paper as a means to process life.
Diagramming sentences in Mrs. Bumpus' 8th grade language arts class	Learned there is a predictable structure to the English language.
Writing weekly essays in high school English classes	Mastered the five-paragraph essay and learned that the more I wrote, and received feedback, the quality of my writing improved. Learned that I needed a lot of support in writing conventions – many of my essays were returned with A/D – A for content of paper, D for conventions.
Master's degree action research thesis	Grew in my confidence as an academic writer – studied my own teaching and how it impacted my elementary students' learning and identity as readers.
Doctoral studies	Learned more about myself as a writer – how I need to read and process with others before I write to work out my thinking. Learned how writing an outline helps to structure and organize me before I type, and that the act of typing or writing can bring new ideas that I hadn't outlined.
Notes on my phone filled with memories of my mom	Learned that when I write down small moments, memories shared by friends, and dreams about my mom, I have a way to keep her stories alive.
Social media posts	Learned how I like to connect with others, especially family that lives far away and my mom's childhood friends.
<i>Becoming a Teacher of Writing</i> 2nd edition	Learned that my naive optimism continues to cause me to underestimate the time needed to write even a small section. Learned that I should (though I have yet to try) set a timer when I start down a rabbit hole of research so I don't lose focus.

We find that being a writer and a teacher of writing is to joyfully enter into the ever-deepening, unpredictable worlds of *becoming*-writer with your students. We welcome you to this journey with us! Keep the self-work you have completed here and read it again when you have completed reading and writing with this text. Study with zeal; anticipate change!

Figure B.1 Donna's Writing Timeline



My writing now & what this means for me as a teacher of writing

Best: Writing with students, writing collaboratively with others, writing to make a difference - to initiate change.

Personal: Sometimes a poem just "comes" and needs to be written - it doesn't need to be shared. Such poems mark a moment.

Worst: Writing in Spanish. In my first immersion course, I was in tears most days. So hard for me. Experiences have grown my respect for all multilingual learners!

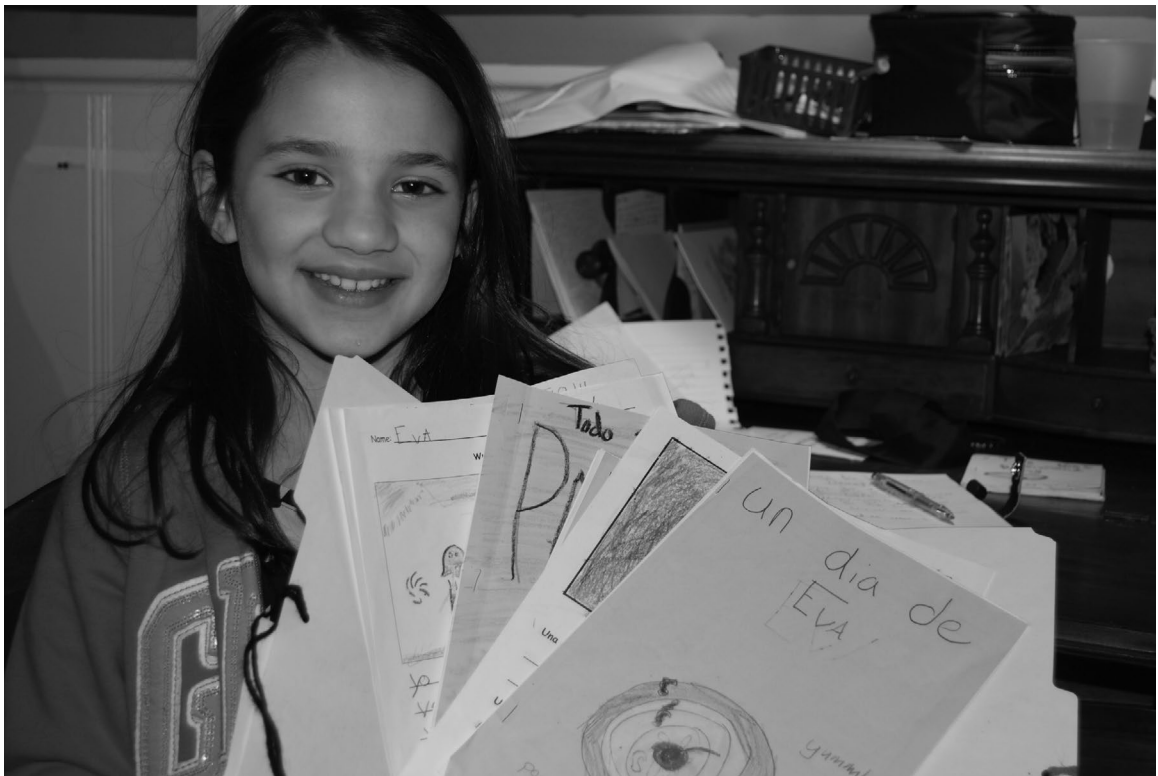
As a teacher of writing, I want students to own the power of the written word as self-expression, joy, to change the world. This is a process - I am still learning to teach writing! It takes time - and the time spent is rich, if I let go of my need for "control" (which is an illusion anyway!)

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Introduction to the Writing Studio

Figure Part I.1 Eva, Grade 4 Writer and Author





Becoming-Writer I

Finding Ideas and Drafting



Writing a personal narrative is a good way to reconnect with what writing can do for you. It is also a good place for young writers to start since the topics are close to home. So let's get started with what every writer experiences: the blank page and the need to find an idea one cares enough about to commit time and effort to write! Embrace this advice from Barbara Kingsolver, "There is no perfect time to write. There's only now" (Thomas, 1994, p. 26).

Strategies for Writers to Find Writing Ideas

No need to look outside yourself to find a writing topic; start by looking near you. In the following are five strategies for finding a personal narrative idea. Explore them all. Begin with the one that resonates immediately. Already have an idea for a personal narrative? Skip down to "Talk About It."

Strategy for Finding an Idea: Make a List

Here is a strategy adapted from Donald Graves (1994):

- ◆ Remember back to yesterday. Make a list of the details of your day.
- ◆ Return to the list and "read the world," *your* world, by jotting down questions and comments about your list of activities.
- ◆ Reread your list and your questions. Choose something from your list and write for 15 minutes. Set a timer. Write fast. Try not to be literary. Don't be concerned about "product."
- ◆ Do it again: choose another item from your list and write for another 15 minutes.
- ◆ Yes – try it again (and again) until you are relaxed with your writing.

Modeling: An Excerpt From Donna's List

5:50 a.m. Wake up at beach. Pull myself out of bed into cold. Head for coffee shop.

Why didn't I bring my work? Have book I am reading but I don't have time to just read.

Question: Why do I always feel the need to bring work when I am supposed to be getting away for a short break? Why do I work on a reward system?

8:10 a.m. It was a good book! Four dogs, three friends, one spouse, all crowded in the beach trailer, making breakfast together. Sun is out. Life is good.

Pacific City has lots of memories. I am not sure what memory I would write about. Would need to explore. I could write a book review for Mink River: A Novel, by Brian Doyle (2010). Great read; great reward.

Strategy for Finding an Idea: Photographs as Inspiration

Do you use social media? If yes, pull up your latest posts. Alternatively, check the pictures on your phone, pull out a photo album, or check out photos you have hanging in your hallway or sitting on your desk or nightstand. Choose any one post or photograph. Start writing rapidly, filling in the details, the memories, the moment of the post or photograph. Conversely, write a bulleted list or sketch your memory.

Modeling: Donna Uses a Photograph

Smiling Buddhist monk, Thailand. Absolutely infectious smile. I can still feel that smile, almost as intensely as the moment. Even though we were sitting in the shade, it was hot and humid but the sun was all in this monk's smile. Oh, and his laughter! I swear I could feel the laughter in my body, like a surge of goodness. . . . Too bad John was sure he was just trying for another paying recruit. Maybe I could be a recruit? Can I imagine myself submitting to such discipline for a week, a month? (Maybe not!) He told us this story of his wandering for five years all over the world and called our friend "Superman."

Strategy for Finding an Idea: Neighborhood Map

Take some blank paper (large is good) and draw a quick sketch of a neighborhood where you lived or any location where you have had lots of experiences as a child. Just create a map

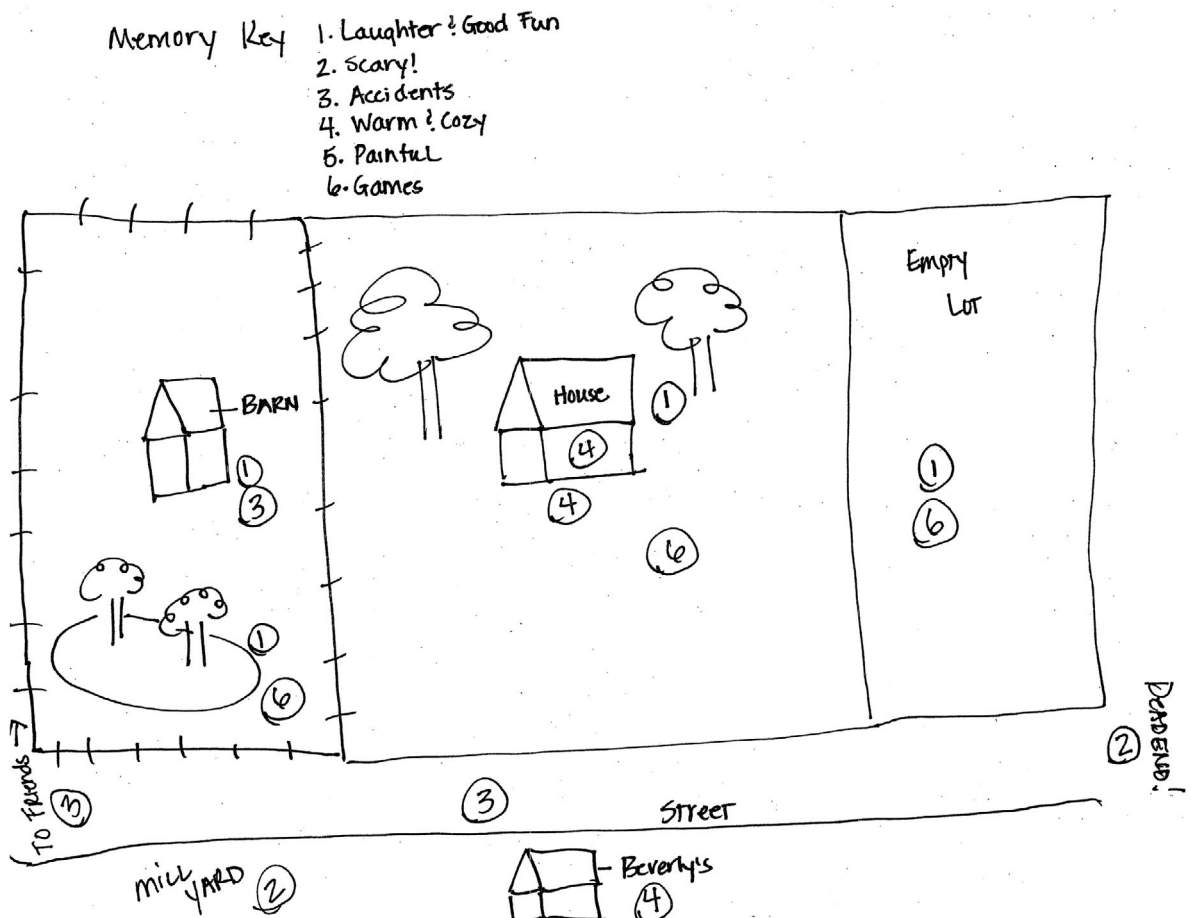
of a place where you know there are memories you might discover and write about. Once you have the map sketched, create a key for your map:

1. Laughter and good fun
2. Scary!
3. Accidents
4. Warm and cozy
5. Painful
6. Choice category (You name it!)

Label all the places on your map that correspond to the key. With a "1" mark all the places, for example, that represent "laughter and good fun." Maybe you won't have any Item 1 – that is okay. Maybe you'd like to add something to the key – that is okay! Add away!

Modeling: Donna's Neighborhood Map

Figure BW1.1 Donna's Neighborhood Map

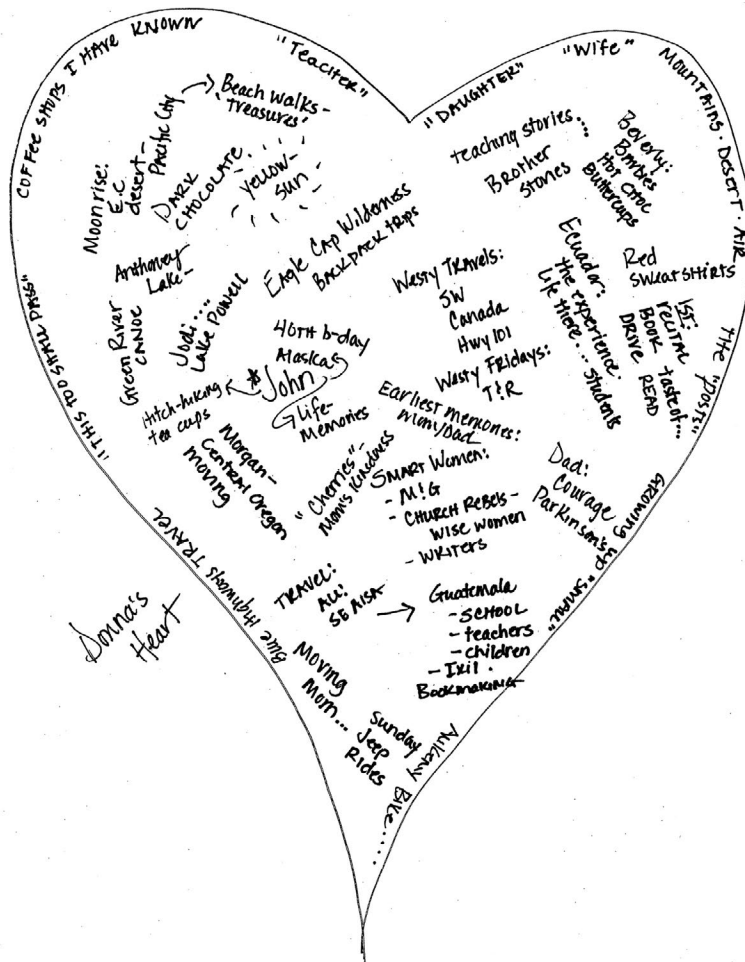


Strategy for Finding an Idea: Heart Mapping

Here's another topic-finding strategy we will borrow and adapt from Georgia Heard (1998) and Nancie Atwell (2002) called "heart mapping." Draw a map of your heart. Ask yourself, "What has stayed in your heart? What memories, moments, people, animals, objects, places, books, fears, scars, friends, siblings, parents, grandparents, teachers, other people, journeys, secrets, dreams, crushes, relationships, comforts, learning experiences? What's at the center? The edges? *What's in your heart?*" (Atwell, 2002, p. 13). Spend some time with this map – don't rush it. Fill in your heart with as much detail as you can.

Modeling: Donna's Heart Map

Figure BW I.2 Donna's Heart Map



Strategy for Finding an Idea: Reread Favorite Authors

Sometimes we find writing ideas from authors we enjoy. Return to a favorite book that resonated with you. Maybe it was the topic, setting, emotion, or scene from the book that elicits a memory from your own life. Perhaps it is the style of the author's writing that beckons you as something you'd like to try with your own memory. If it is a graphic novel, you may find yourself doodling a few potential scenes. Explore! (And, yes, this is using your favorite books as mentor texts!)

Modeling: Donna Returns to Sandra Cisneros (1984), *The House on Mango Street*

I am looking through the table of contents of *The House on Mango Street*. I love how Cisneros can write a few powerful paragraphs and tell volumes. Even though we do not share the same culture, I find common ground with some of her subjects:

- ◆ "Hairs" (p. 6). I am the only one in my family with curly hair. My brothers repeatedly convinced me I did not belong in the family based upon this when I was little – could write this.
- ◆ "My Name" (p. 10). *My name*. I've never liked it. "I would like to baptize myself under a new name, a name more like the real me, the one nobody sees" (p. 11). I could use this as my writing prompt. *What new name will I choose?*
- ◆ "Papa Who Wakes Up Tired in the Dark" (p. 56). I love this one. It reminds me of my own dad. Of his hands. I could write about my father's hands.

Strategy for Finding an Idea: Talk About It

Talk is a critical component to writing. So – take any one or two or three of your ideas for writing, a question from your day, a possible story behind a photograph, an item from your neighborhood map, or memory that has stayed in your heart, and *talk the story*. Tell the story, the event, or wonder aloud your questions to a friend. Meet face-to-face, do a Zoom or Face-Time or use another such tool, phone, or even have a live chat, but talk about your writing idea before spending time drafting that idea. Talking about our writing ideas helps us determine if we want to spend more time with the idea or abandon it for another.

Modeling: Mindy and Donna Talk via Live Chat

- D: Hey, Mindy . . . I am thinking I might write about the only pet John and I ever had. I discovered this topic doing the heart map. What do you think?
- M: I wonder why you only had one pet?
- D: We only had one pet because after Morgan, it is too painful to think about having another pet. We are not responsible enough. We had to give him up. I am ashamed or maybe just guilty about the whole thing.
- M: Pets are like children. Ashamed? Guilty? Pretty strong words. Why?

- D: We were young. Other people our age were having babies. We had a dog. Loved the thing like crazy. He ruled our world. . . . When we made the decision to leave the county and move to a city apartment, John argued it would be criminal and unethical to take Morgan and make him stay in a studio apartment ten hours a day while we were at work. So we decided to give him up.
- M: BTW remember I am terrified of dogs (all about that Doberman Pinscher that chased me when I was young). . . . So why do you think this memory of leaving Morgan is still so strong today? Sounds like you were responsible.
- D: Responsible???? No one would adopt him. Friends said they would take him to the pound. Do you know what happens to dogs at the pound if no one adopts them? It was awful. . . .

[The conversation continues . . . Donna telling the story, expressing emotions. Mindy empathizing, asking questions . . .]

- M: So maybe this story is more about how life changes vs. abandoning Morgan. . . . Maybe it is about a sense of losing control of life, or all of the above. Maybe you'd better start writing . . .

Your Writing Goal: Start Writing or Draft

Now that you've talked your story, told a friend about your idea, find a place conducive to begin writing or sketching your personal narrative idea. Either way, get the supplies you need (Coffee? Music? Favorite pen? Or . . .?) and allow yourself time . . . to write.

Just get started. Get those words down – fast. Give yourself 30 minutes and see where you are in the writing. Give yourself a break; stretch – give it another go if you can. If you really do not love the idea after 30 minutes, try another. There are all kinds of reasons to abandon an idea: it doesn't seem to work; it doesn't seem like that great of a story; it is too personal; another story idea keeps popping into your head. Switch topics; draft again. You are developing writing practice!

And sometimes, "just getting started" is easier said than done. Consider two pieces of advice from Anne Lamott (1994) that we love: First, remember all you need to do is write down as much as you can see through a one-inch picture frame (you are not writing a novel). Just describe that one funny line (not everything leading up to it), that moment of panic (get to the gasping part quick!), or find that lovely beach and describe the warm sand. Second, embrace the idea of "shitty first drafts." As Lamott (1994) writes, "all good writers write them" (p. 21).

Try not to stop and reread much and try really hard not to start revising or editing – the idea is to draft quickly and decide later if you want to keep the draft and do the work of revision. If you are using a word processor or a tablet, you may consider turning off the auto correct so annoying squiggly green and red lines under misspelled words and incorrect grammar do not distract you.

Just get it down: *draft*.

The word implies a beginning, something temporary to be developed later, a first attempt. If you get stuck – walk away and come at it again. Begin more than one draft and settle later on the one you most like. Oh – and you don't need to "finish" the draft. If everything comes to a screamin' halt – try another topic. See where that one goes.

Happy writing! When you have completed drafting, complete the following, “Metacognition Practice.”

Metacognition Practice: Writing Practice, Writing Process, Writing Craft

Metacognition is taking an intentional moment to think about your thinking processes. We invite you to this metacognition space to consider what you are learning about yourself as a writer: your writing practice, process, and craft. It may be useful to return to the self-work you completed in “Beginnings.” Additionally, consider how what you are learning as a writer influences your practice as a teacher of writing. Take risks in being honest with yourself – see what you can discover about yourself as writer and teacher of writing!

When you have completed drafting, consider what it was like for you to find an idea and begin writing by using the following prompts:

- ◆ How easy or hard was it for you to find a topic to write about? What did or didn’t help you in this process?
- ◆ How important was it for you to talk with a friend about your writing topic?
- ◆ Describe the process of drafting. How did you go about it? How long did it take? What language(s) did you use to think, draft the writing?
- ◆ What did you learn from this experience that you want to remember as a teacher of writing?

Donna Practices Metacognition: Writing Practice, Writing Process, Writing Craft

I found it easy to pump out four pages of a rambling story about leaving our home in central Oregon and giving up this little half-beagle that was the love of our life. It was cathartic to write the words, own the story. Talking with Mindy is how I discovered the bigness of the story, all that leaving Morgan behind symbolizes (or might symbolize). I need to think more about this.

Morgan as a topic kept playing around in the back of my mind after I completed the heart map. But when I reviewed Cisneros’ (1984) short stories, I started thinking about the Morgan idea even more. I am wondering if I can actually work with these rambling four pages and write a few powerful paragraphs like Cisneros does.

Based upon this experience, here are some ideas I want to remember as a teacher of writing. It is much easier for me to write about topics that I care about, that are personal. I also know that some topics are *too* personal and I am not ready to commit them to written words. I like writing on a computer – I can keyboard faster than writing with a pen or pencil. I can almost type as fast as my thoughts (but not quite). As a teacher of writing, I want to make sure my students also have the opportunity to write about topics they care about. And I want them to have a choice in what they share and when. Not every writer is going to be skillful at keyboarding; the writers in my classes need access to the writing tools that work best for them, including voice recording. Also, I have experience with writing. Drafting is the easiest part of the process for me. How do I support writers for whom this is not true? I want to remember that it was my chat with Mindy that directed me to the idea that the story of Morgan

is bigger than just Morgan. Mindy asked great questions that made me think: how can I do a better job of asking these kinds of questions for writers in my class?

Tracking Writing Progress: *My Writing World*

Understand more about yourself as a writer and your writing practice by tracking your writing progress as you work through these *Becoming-Writer* sections. This is a practice we use with writers in our classes.

Table BW I.1 Donna's *My Writing World*

Donna's My Writing World			
Date	Title/Description	Genre of Writing	Writing Process Status B = Brainstorming D = Draft R = Revise E = Edit PC = Peer Conference
5/2	"Morgan" Played around with different writing strategies to find an idea. I like the heart map, writing from photos (although I got distracted looking at photos). Found writing craft inspiration from Cisneros.	Personal narrative	B
5/15	"Morgan" Returned to Cisneros' House on Mango Street.	PN	B
5/20	Met with Mindy about Morgan as my writing topic.	PN	B
5/20	After talking with Mindy, I really wanted to start writing. Drafted 4 pages of rambling text about my Morgan memories.	PN	B/D

Go to the companion website to download a "My Writing World" template.

As You Are Reading *Part I Introduction to the Writing Studio . . .*

- ◆ Note the descriptions of young writers in Chapter 1. Connect back to the self-work you did in "Beginnings." How do or don't the descriptions resonate with your own experiences as a young writer?

- ◆ Apply the concept of genres and writing traits from Chapter 2 to finding an idea for your personal narrative writing. Do these ideas open writing possibilities for you?
- ◆ Consider what kinds of routines, support, and writing tools you need as a writer to sustain your writing practice, encourage the writing process, and develop writing craft.

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The Student of Writing – The Teacher of Writing



It is the middle of August. Teacher J opens the classroom door, finding boxes of supplies, crates of books, laptops collecting dust, and desks and chairs all stacked and corralled into the middle of the classroom for summer cleaning and painting. The whiteboard is draped with posters from last year's final writing celebration; empty bulletin boards beckon; a lone Star Wars figure is the welcoming committee from an empty child's cubby. Teacher J savors this moment. They love every new beginning: the do-over, the re-invention of themselves as a teacher with each new school year. Soon this classroom will be filled with children and their lives, their community and families, their play, dreams, disappointments, and events local and global that will alter the course of their well-intentioned plans. "It is time," Teacher J says to no one in particular. Time to begin the living narrative that will emerge as the biography of the yet unknown children and the teacher of Room 23.

Who are the elementary writers who will join Teacher J this coming school year? While composites and rubrics are developed to define Preschool through Grade 5 writers, individual writers with their own life context do not always fit into tidy categories. Research informs us that writing is a socially situated act, mediated by culture, class, and gender expectations (Bakhtin, 1986; Davies, 2003; Dyson, 2013; Heath, 1983; Meyer, 2010; Solsken, 1993; Street, 1995). Furthermore, writing is an embodied and material act (Barad, 2007; Lenz Taguchi, 2010; Phillips & Larson, 2013).

Samuel, Joseph, and Jakinda hurry to the sandbox during playtime.

"What are you making?" the teacher asks.

"We are digging for pipes," announces Samuel.

"Yep, the pipe is broken," says Joseph.

"Oh, no!" cries Jakinda. "Watch out, it is going to be a gusher!"

The day before, Mark the Plumber came with his plunger, pipes, and illustrations of basic plumbing to visit Samuel, Jack, and Jakinda's classroom. Today, they play "plumber," and not surprisingly, during the Writing Studio, they all have variations of fantastic plumber stories. Writing is a result of the social interactions of our lives. This is why so many teachers' good intentions and generic writing prompts fail to motivate – it is not the stuff of writers' lives, and in writing, we write to make meaning and further our relationships with others.

“Socially situated” (Gee, 2001) refers to how children are influenced by culture, class, and gender expectations of the community. How does the writer’s home and community value writing? What kind of writing is valued? Does the child see writing as a necessary part of daily life? Such home and community values influence children’s motivation, engagement, and vision of what writing can do for them.

Despite popular stereotypes of writers in isolation, researchers find that writing is relational; it is a social act (Davidson, 2007; Dyson, 2020; Fisher et al., 2010). Talk is a critical component from finding an idea to broadcasting one’s work as an author. Collaboration, friendships, and community are necessary and fostered through writing.

The four Grade 5 boys beg their teacher, “Please, we need time to work on our story!” They gather around a table and plunge into the action.

“Let’s write this fight scene!”

“Yeah – I think he draws out this sword and it is like glowing blue and . . .”

“Maybe he doesn’t draw it out right away, you know, he hesitates . . .”

“That’s what gets him!”

“He hesitates and this guy from behind . . .”

“No, not a guy – it is a reincarnated monster!”

Furthermore, writing is embodied and material (Barad, 2007; Lenz Taguchi, 2010; Phillips & Larson, 2013). Introduce a new technology, for example, and the substance of the writing may drop as the technology is learned. If a new teacher is present, children are less likely to share personal stories. Children change their view of the tasks of writing based on different aspects of the environment (Hartse et al., 1984; Olson & Sulzby, 1991).

Elias squirms in his chair that is too big for him, balancing on one folded leg and then the other. His fingers clench a pencil that is awkward in his hand. If his elbow could rest easy on the table, it would make a difference. It doesn’t help that his classmate occasionally shoves his table against Elias’, causing the pencil to jump out of control. Elias is supposed to write a full page. And he wants to write a full page – he wants to write about being a basketball player. Not just any basketball player, but one that dunks and swivels and wins every time – except he doesn’t know all the English words, doesn’t know all the Spanish words, either, but he does have memories of playing basketball with his cousins, of the feel of the ball, of the sound of it swishing through the net. Yet Elias writes with the help of his teacher and his peers. He writes with Spanish and English words and occasionally a drawing. When Elias finishes that page, he has a new standing with his peers (they didn’t think he could write); he has written himself an identity (star basketball player), and it has been a material and relational effort of paper, pencil, desk, peer, teacher, community norms, and expectations.

Writing is *thinking*; therefore, it involves cognitive processing. For multilingual learners, this processing is using their unified repertoire of language resources. What kind of processing is involved in writing is dependent on the purpose and audience for writing. Writing a note or a text requires immediate thought and a quick response. Desiring to write a few perfect lines to someone on a sympathy card takes considerably more time and consideration. Writing research reports evolves over time as the writer’s knowledge of the subject area grows. Writing is often described as a process of finding an idea that is important to the writer and that fulfills the purpose of the writing; drafting the writing (which may involve single or multiple revisions); editing for spelling, punctuation, and grammar after content revisions are completed; and publishing the writing to the intended audience. Too often this

processing is described as “*the writing process*,” as if *all* writing requires the same process from each writer, each and every time. Writing is rarely so linear; the writer loops back and between and around, even while moving forward to publication; this looping process reflects thinking, the revision of thoughts, and the process of meaning making. Writing is not only a cognitive process but includes emotional processing and physical work. Writing cannot always be summoned as “on demand” – it requires time and the time required is dependent upon purpose and audience (Elbow, 1981; Graves, 1983; Harwayne, 2001; Murray, 1985).

Miley comes home from school expressing her concerns about writing. In her classroom, writing instruction follows this pattern: Day 1/Draft, Day 2/Revise, Day 3/Edit, Day 4/Write a final draft. Miley is also a reader and a fan of author Jason Reynolds. She has read about Reynolds as an author, and so she questions, “If real authors take time to write about their stories and sometimes don’t even know how the story will end, why do I have to finish a story in four days?”

Who is the elementary writer? They are socially constructed by community expectations, culture, linguistic abilities, class, gender, and the material world in which they dwell. This writer is the author of their life, writing themselves an always, already changing identity. These writers need a space to explore and grow their writing identities. They need a Writing Studio.

Why Writing Studio?

We write this book on a foundation of writing research that informed our work as public school teachers and continues to inform our work as teacher educators (Graves, 1983; Murray, 1985). In the 1980s and early 1990s, an important body of work used this research to champion a writing pedagogy known as the “writing workshop” (e.g. Atwell, 1987; Fletcher, 1993; Graves & Hansen, 1986). As public school teachers in the height of writing workshop pedagogy, we immersed ourselves in these texts. But along the following years of writing instruction, it seems to us the name “writing workshop,” and the pedagogy associated with it, has often been blurred, mischaracterized, scripted, and hijacked. Maybe it is time for the term to be retired, re-imagined, and *re*-vitalized. In our attempt to honor the work that has so influenced us and in the spirit of re-claiming and re-envisioning, we morph “workshop” into “studio.” It is in a Writing Studio that children can develop as writers develop writing practice, process, and craft:

Writing practice is developing writing habits and routines that support the writing life. Every writer develops a practice which includes favorite writing tools, writing spaces, and writing process and craft that support the creative and technical processes of writing. Writing practice is the journey of coming to know one’s self as a writer.

Writing process is the thinking and talking and drafting and revising and editing and producing that goes into creating meaning through words. Writing processes are not linear, are context dependent, and vary given the writer and the complexity of the writing task. Writing practice is through and with, writing process.

Writing craft refers to the artistry and technical skills a writer uses to create and convey meaning to specific audiences. As a writer learns to use writing craft, they better use writing process to create and refine their work and their writing practice deepens.

How Do Writers Develop Across Grade Levels?

Our work and the work of others illustrates how preschool and elementary writers can move far beyond traditional expectations for writing (e.g., learning the basics of spelling, punctuation, and mechanics) when they are in a supportive environment for writing and taking writing risks. Creating such an environment includes being mindful of how writers develop.

There are those that hold to a strict learning trajectory of writing development often displayed in continuums; these continuums can be useful in developing curriculum and expectations. They can also be problematic. Such continuums often focus on a narrow aspect of writing. Patterns of development can be distinguished between preschool and elementary-aged writers, but the discerning teacher of writing understands how language, culture, class, gender, community values, and expectations influence the interpretation of such patterns (Davies, 2003; Dyson, 2003, 2013; Garcia & Kleifgen, 2019; Rowe, 2003).

Preschoolers and Kindergartners as Writers

Elbow (2004) notes that young children are positioned to write:

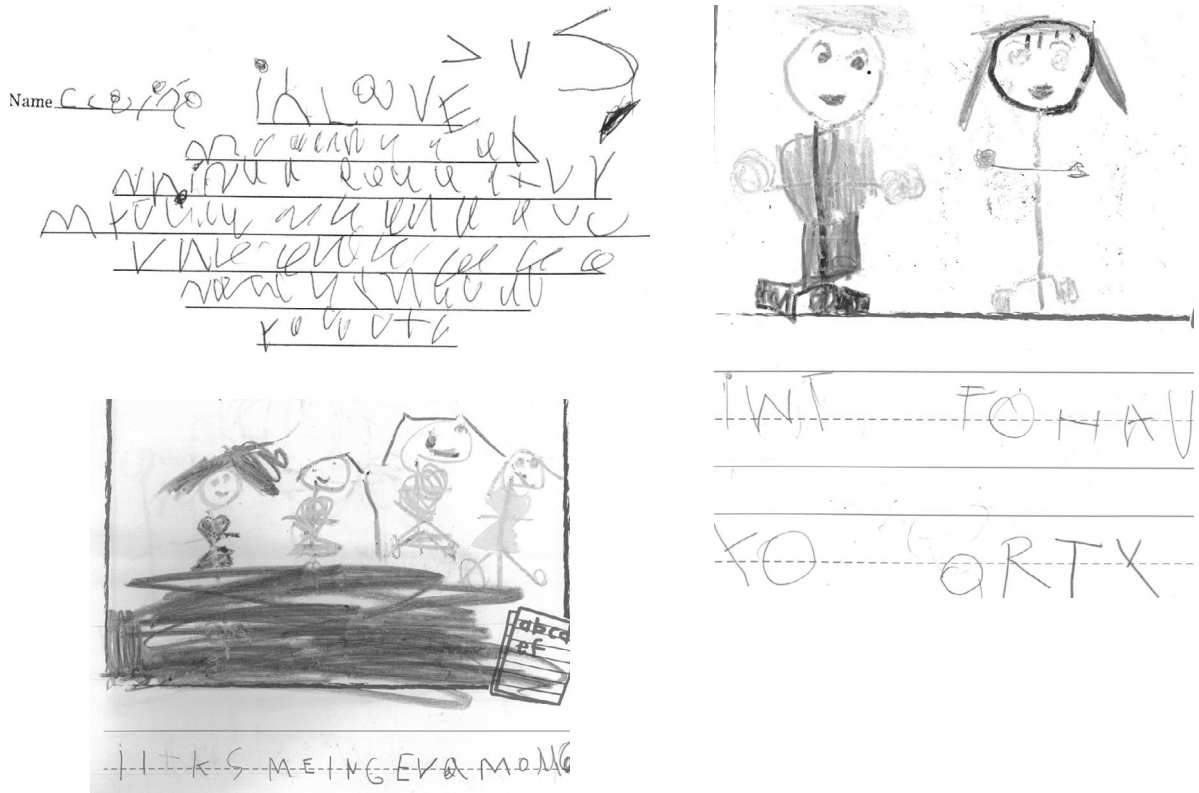
They can read only the words they have learned to read or sound out – a fairly small lexicon. But they are beautifully positioned for writing: They can *write* all the words they can *say*. Even younger children who don't know the alphabet can write if they have seen other people write: They just scribble, scribble, scribble – but with meaning and they can 'read' their writing back to you (p. 9).

Preschoolers are enthusiastic writers, delighted to share the stories of their lives with others. "They do not yet have a concept of words, but they do have a concept of the world" (Pilonieta et al., 2014, p. 14). Children as young as 2 years old imitate the act of writing, drawing and scribbling to share ideas that are important and relevant to them. These young writers enter into their writing practice by way of *play*, by observing, and participating in, authentic reasons to write, using symbols to "make a world," and guided by interactive talk with their peers and grownups (Dyson, 2008, 2020). Correct formation of letters or proper spelling is not a priority in the preschool writing studio; rather, these young writers are learning that the marks they make on paper have meaning even as they make initial steps to sound out letters and words and grow their identities as writers (Bear et al., 2004) Young writers need time, encouragement, and purpose as their writing develops from drawing and scribbles to beginning words and phrases (Bredenkamp et al., 2022). Preschool teachers of writing support young writers' writing explorations, building their understanding of the wonder of words written on a page. Preschool writers remind us as adult writers and teachers of writing that writing is joyful!

Claire's writing samples show three pieces of her writing as a preschooler from ages 3 to 4 (Figure 1.1). She wrote her first writing sample as a 3-year-old. In this writing sample, Claire is able to write her name and can form some letters – m, y, o, u. She also writes using her own approximations of letters. She takes her writing seriously, conveys her story and meticulously fills all the lines with her story. Claire's second writing sample was written when she was 4 years old and knows many of her letters and their sounds. Her story, " iWT TO HAV YO gRTY" [I want to have yogurt] demonstrates that she knows people write to inform others of their needs and desires. The last writing sample, also as a 4-year-old, shows Claire's growth as a writer. Her story, "il k sMEING EVA MOMO" [I like swimming with Eva and Momo] records

an important event from her day with her friends at the pool. She is able to hear the beginning, middle, and ending sounds of words and has more sight words – Eva and Momo, two of her good friends. What are you noticing about Claire’s writing? Compare and contrast with the writing of Maddie, a kindergartener, in the following or a young preschool writer you know.

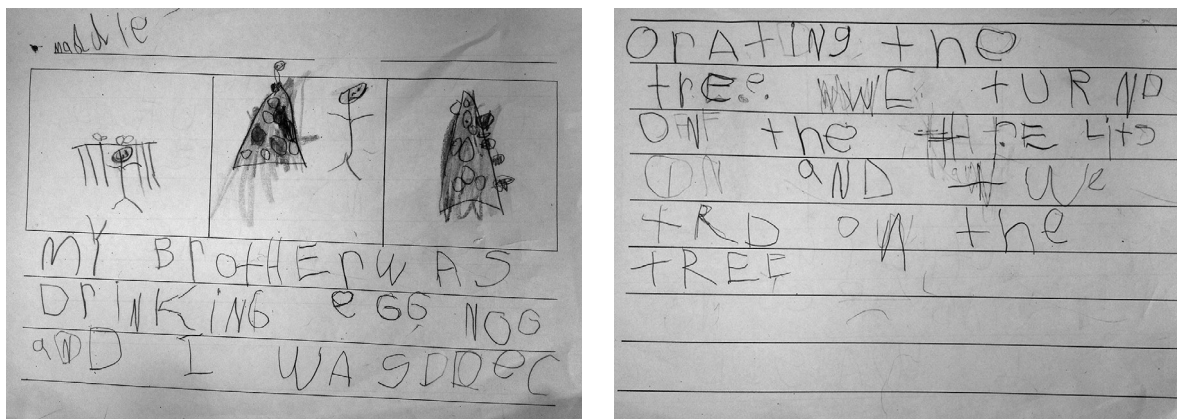
Figure 1.1 Preschool Writing Samples – Claire



Kindergartners participate in interactive and shared writing; they use everything they know to approximate their own writing. They are continuing to discover what writing can do for them. Like preschoolers, they often communicate meaning through drawings, and then draw with labels, spelling according to how they hear the words, most likely according to consonant sounds at the beginning and end of words. They use approximation to make short books telling a story that has a beginning, a middle, and an end. Kindergartners begin to understand the relationship between print, letters, words, and sentences, showing an awareness of left-to-right directionality, the need for spaces between words, and the function of text structures like where a title is placed on the page. They begin to notice author and illustrator’s craft. Simple sentences develop with subject–verb agreement, and these grow throughout the school year, as kindergartners understand the role of capitalization and punctuation. Kindergartners develop the ability to hold a pencil and position the page and to locate letters on a keyboard. They willingly explore genres through the books they read and write. They begin to draw and write for specific audiences and purposes, and they develop an ability and a motivation to add details to their drawings for their audiences. Talk, play, art, storytelling, and immersion in reading all kinds of texts are critical elements necessary to the development of young writers. Perhaps more than any other grade level, children in kindergarten develop writing abilities and writing identities in stunning and wide-ranging ways (see Pinnell & Fountas, 2011).

Maddie is an eager kindergartener. She has access to rich literacy experiences at home and in the world. Read Figure 1.2 for Maddie’s personal narrative about one of her favorite Christmas memories with her brother: “My brother was drinking eggnog and I was decorating the tree. We turned on the tree lights and we turned on the tree.” How does Maddie’s writing compare with the previous description of kindergarten writing?

Figure 1.2 Kindergarten Writing Sample – Maddie



Visit the companion website to watch a video of kindergarten teacher, Ms. Coy, explain young writers’ development.

Multilingual Writer Development

Let’s pause and consider for a moment writing development for multilingual learners. Some students are considered Long-Term English Language Learners. They may have attended U.S. schools since kindergarten. Because it takes 1 to 3 years for English learners to develop basic communicative language proficiency and 5 to 7 or more years to develop academic language proficiency (Cummins, 1981; Thomas & Collier, 1997), Long-Term English Language Learners may find writing in English challenging, even if their conversational English is adequate. Other children arrive from home countries with limited and/or interrupted formal schooling, bringing with them varied writing proficiencies in their native language or languages. All children, however, bring with them cultural understandings, memories, and knowledge of how language is used for various purposes and is connected to their lives.

The English Language Proficiency (ELP) Standards (Council of Chief State School Officers, 2014) can be insightful for teachers of writing. The standards describe English proficiency from Level 1 (emerging) to Level 5 (proficient) and duly note “students may demonstrate a range of abilities within each ELP level” (p. 1). Proficiency can vary for each language domain: speaking, listening, reading and writing. Furthermore, the standards state,

... by definition, ELL status is a temporary status. Thus, an English language proficiency level does not identify a student (e.g., ‘a Level 1 student’) but rather identifies

what a student knows and can do at a particular stage of English language development (p. 3).

Learning any language is never a straightforward trajectory, and multilingual children move between and around the levels depending upon context and complexity of text. The ELP standards describe the progression of learning and can be used by teachers of writing to better understand the journey of multilingual writers adding English to their language repertoires.

While understanding writing development phases of those learning English can be useful, translanguaging scholars teach us that phases or stages inherently assume a writer is using two separate language systems, such as English/Spanish, giving preference to the dominant and colonizing language, English. Freddy C. (2023) writes about his experience learning English in America,

To be an American, you must speak English because all other languages are inferior. . . . And if you have that attitude, of course you will think that knowing another language is bad. . . . Losing my Spanish meant losing a connection to my people and yet not being fully accepted by Americans because I didn't look like them (pp. 12–13).

Translanguaging teachers understand that overemphasis on English learning by isolating the languages of multilingual students conveys to the student that English and the dominant culture is “best.”

“Stages” and the separation of languages, as in “bilingual,” focus on English language acquisition without acknowledging the fullness of multilinguals’ repertoire of languaging. Multilinguals employ a “unified repertoire of linguistic features,” their “whole selves,” to create meaning as they acquire the English language (García & Kleifgen, 2019). They do not write in one language or another; they use all the languages they know, regardless of the language in which the written text appears (Wei & García, 2022). Such writers use what they know in one language to solve what they do not know in another (Velasco & García, 2014).

Translanguaging is both a *lens* to view how individuals construct meaning by drawing upon their entire linguistic repertoire and a *pedagogical approach*. As a lens, it brings attention to the flexible, fluid, and creative ways through which students use their language resources (Ascenzi-Moreno, 2018, p. 12).

Translanguaging is more than simply acknowledging a first language or allowing writers a choice to use their home language or English in the writing studio; it embraces that language represents generational richness and culture. As Freddy C. writes, “There is power, culture, and history in a person’s language. To speak it, is to continue that connection” (p. 12).

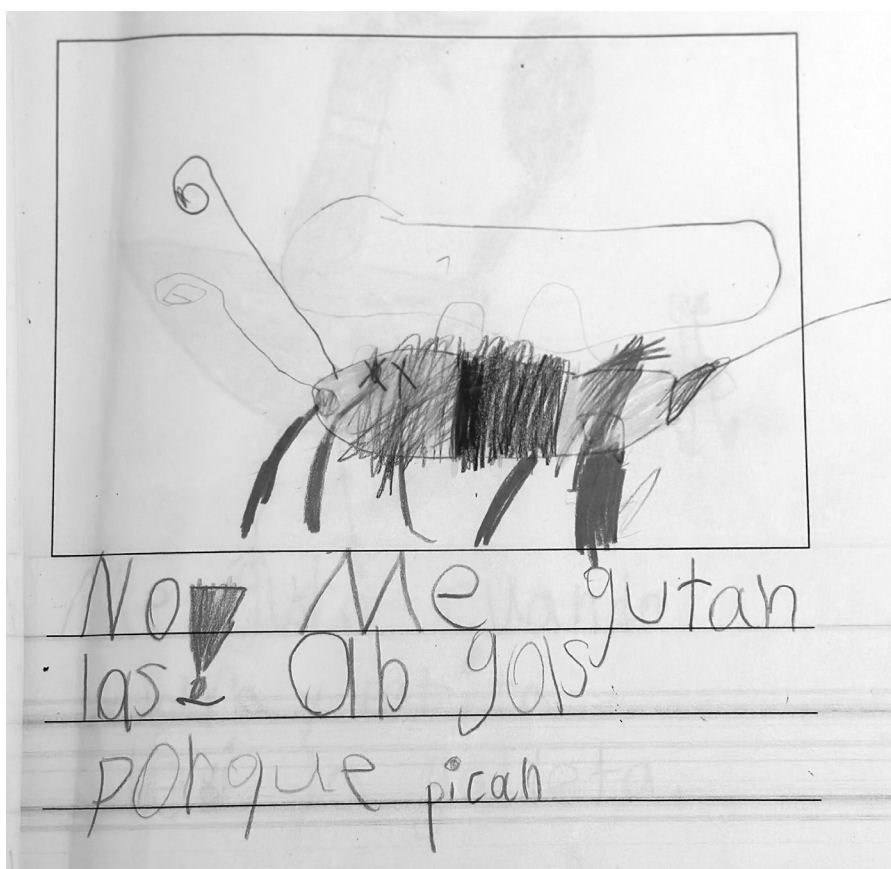
Translanguaging teachers take into account “the full sociocultural, sociolinguistics, and multimodal dimensions of learning” (García & Kleifgen, 2019, p. 561). They see the whole multilingual student, “starting with the *internal* perspective of the bilingual students themselves” (Wei & García, 2022). Translanguaging teachers trust students to be able to use their language abilities according to their own processes for creating and making meaning; they are curious and eager to learn more about these languaging processes from their students as co-learners during the Writing Studio (Wei & Garcia, 2022).

Ivan is a kindergarten writer who loves to write nonfiction (Figure 1.3). Here, he expresses an opinion, “No Me gustan las! ab gols (abejas) porque pican.”(No I do not like

the! bees because they sting) Learning to read and write in Spanish validates his culture, language, and identity; this will support his overall academic success. As a teacher practicing translanguaging, what can you do to continue to grow and encourage Ivan’s Spanish language development?

On the companion website, watch an interview with Ms. Martinez-Ponce as she describes what translanguaging means to her and what translanguaging looks like in her teaching.

Figure 1.3 Multilingual Kindergarten Writing Sample – Ivan



Grade 3 Writers

Grade 3 writers are lively storytellers! They understand the concept of genre and can organize text in interesting and different ways, even providing support for informational text and additional details for narratives. They have a growing awareness of author’s purpose based on audience. As writers, they begin to develop voice, that human capacity to express a writer’s perspective through word choice, text style, organization, and conventions. Grade 3 writers begin to use appropriate verb tense and a range of complete and compound

sentences in developing their voice. Grade 3 writers typically are able to use capital letters for all kinds of appropriate purposes, and the punctuation discoveries (!) they make (!!) can be a delightful expression (!!!) of their growing identities as authors (!!!!). Grade 3 writers can spell 300 or more high-frequency words and develop additional spelling abilities as they read and write frequently. They can use knowledge of syllables and patterns of language to approximate more advanced spelling. Grade 3 writers are able to stay with writing tasks for 60 minutes a day. They generate ideas, explore revisions, gain confidence as writers, and expand their vocabulary and use of expression through social interaction. Motor skills are developing so that handwriting is easier, and they can begin experimenting with cursive. Using word processing to plan, revise, edit, and publish their work, along with various applications, is exciting for these writers as their keyboard skills continue to develop. Grade 3 writers in a safe environment rich in reading and writing grow their writing identities, coming to see more and more the power of writing and what it can do for them (see Pinnell & Fountas, 2011).

Read Figure 1.4 for an example of writing authored by Morgan, a Grade 3 writer. Morgan’s teacher read *Airmail to the Moon* (Birdseye, 1989) about a girl, Ora Mae Cotton, who accuses family members of stealing her recently lost tooth only to realize her tooth was in her pocket all along. Morgan was inspired by *Airmail to the Moon* to write her own story of a time she had lost something, her story “Lost.” Compare Morgan’s writing to the previous description.

Figure 1.4 Grade 3 Writing Sample – Morgan

I LOST something
 one sunny day I was in my bed, and I felt bored. so I went to get my piggy bank to get my money. I went back upstairs and started counting my money. Next I took a handful of money and shoved it in my pocket. The next morning I counted my money again and I had a ton of money lost. I asked my brother if he had some, he said, "No". Suddenly he pushed me out of the room and shut the door. I got angry and stomped my foot on the ground. I heard jingles in my pocket. I reached in and pulled out some money. I forgot I put them in my pocket. My brother came out saying, "I stole a penny though." he put it in my hand and ran in his room. I said, "one more cent." I felt good that I had my stuff back. I was so embarrassed, so I went into

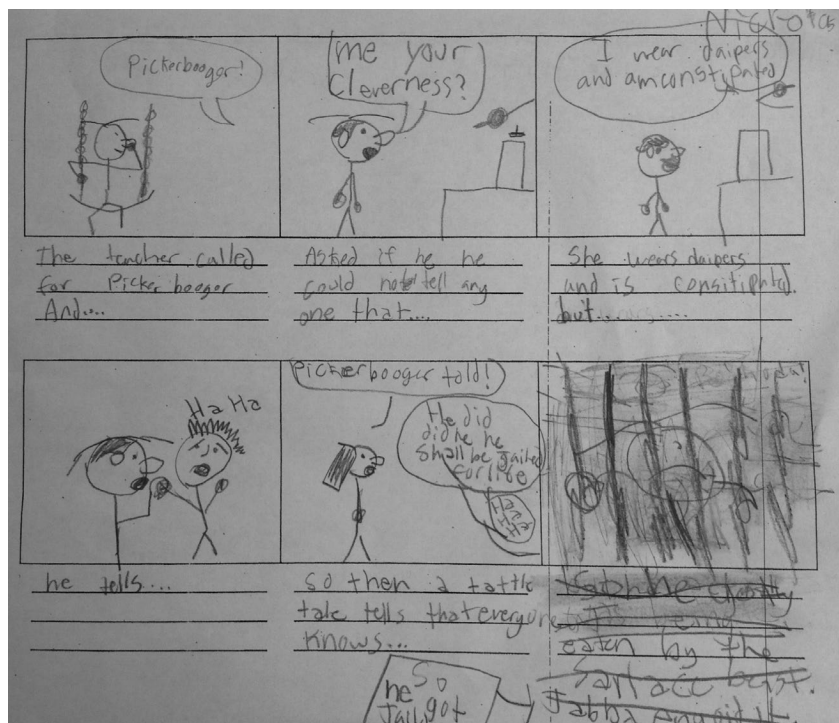
my brother's room and said, "I'm sorry that I blamed you." then my brother asked, "what does blamed mean?" well it's hot right now. ^{he said} I got my stuff back, oh, and also I was happier.

Grade 5 Writers

By Grade 5, most writers have been immersed in a wide range of texts, from narrative, informational, opinion, to poetic, and have a more defined vision of what writing can do and be. Main ideas are clearly communicated through relevant support and details that are interesting and accurate. Grade 5 writers have a more developed sense of audience and of writing for a specific purpose. A Grade 5 writer is a relational writer – often writing to entertain and engage peers. For this reason, they write with a more unique voice, experimenting with various author’s craft such as dialogue. Writers at this grade level are developing a sense of text layout, enjoying graphic representations, or how they can arrange pictures with text while word processing or working with a tablet application. They enjoy experimenting with titles and subtitles, underlining, and italics. They have developed grammar skills, writing in appropriate sentences and learning to vary sentences to convey a message. Grade 5 writers are learning some of the more inconsistent or difficult usage of parts of speech (e.g., indefinite and relative pronouns). Grade 5 writers work to master the more specialized use of capitalization, such as those used for headings, and begin to view punctuation as a way to effectively communicate with readers. They include in their set of writing conventions such things as ellipses, dashes, colons, and semicolons. Grade 5 writers in a supportive environment are ready to work through writing processes in more sophisticated ways as they explore multiple genres and continue to grow their identities as writers (see Pinnell & Fountas, 2011).

Nickolas’s teacher was in the middle of an integrated reading and writing unit about “Theme.” His teacher modeled identifying the theme of picture books and YouTube videos by thinking aloud for the class and guiding them in discussions about theme. Then, the Grade 5 writers created their own comics demonstrating a self-selected theme. Read Nickolas’s comic centered on the theme of “trustworthiness” (see Figure 1.5). Compare Nickolas’s writing to the earlier description of Grade 5 writers.

Figure 1.5 Grade 5 Writing Sample – Nickolas



Becoming-writer is a beautiful human act. At any age, we have stories to tell, opinions to share, information we want others to know, poetry to sing. “We are cups, constantly and quietly being filled. The trick is knowing how to tip ourselves over and let the beautiful stuff out” (Bradbury, 1990, p. 112). Young writers are developing a sense of what writing can do and be, of who they are as writers, as they develop writing practice, writing process, and writing craft. Our role as teachers of writing is to support this development, to facilitate that tipping over of the elementary writer’s life so the “beautiful stuff” can come out and be shared with the world.

Who Is the Teacher of Writing, and What Is Their Role in the Writing Studio?

Each teacher of writing brings their unique voice to the Writing Studio. Effective teachers of writing have a depth of knowledge about writing practice, process, and craft. As writers, they know what writing can do for them. While their style varies, they also share some common beliefs about who young writers are and the possibilities writing holds for them. These beliefs become the dynamic force filling the structures and strategies of the Writing Studio. Johnston’s (2010, 2012) work analyzes the dynamic belief systems of effective teachers. Such teachers do not resort to quick judgments like “That student is just an active kid and writing doesn’t suit them.” Rather, a dynamic belief system avoids generalities and creates a classroom environment empathetic to children who are growing up and will sometimes make poor decisions. Such decisions do not become life markers determining the future but opportunities for forgiveness and learning. In this dynamic classroom, risks can be taken; writers embrace writing challenges as opportunities to learn. They are not plagued by a worry of “failure.” It is understood that all learning involves struggle, so struggle is sought after, valued, documented, and celebrated. Writing is not an isolated act; it is social and collaborative. Such belief systems fill the Writing Studio as a place of possibility for each elementary writer.

Acting on such a belief system, the teacher of writing assumes multiple roles – they are forever an evolutionist. Nancie Atwell (1998) writes,

I’ve become an evolutionist. The curriculum unfolds as my kids and I learn together and as I teach them what I see they need to learn next. . . . Learning with students, collaborating with them as a writer and reader who both wonders and knows about writing and reading, has made me a better teacher to them than I dreamed possible (p. 3).

Teachers of writing live the life of a writer, observing and wondering the world, noting the moments storying our lives, and we share these wonders and observations with the writers in our classroom. Mr. Mackie, a Grade 5 teacher, demonstrates writing as a writer, modeling strategies for finding ideas, revision, editing, and broadcasting writing in all genres. He is an active co-learner and writer with his students. As the mentor in the Writing Studio, he prompts, nudges, and directs as necessary to move writers to new writing places. Mr. Mackie also sees himself as a facilitator. He listens and observes carefully, noting that Marcos voraciously reads about spiders but hasn’t once attempted to write about them; he is waiting for the story or the possible stories behind and around spiders.