

Teaching Writing

Balancing Process and Product

SEVENTH EDITION



GAIL E. TOMPKINS

Fresno State University, Deceased

with

PAT DANIEL JONES

University of South Florida



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DEDICATION

Pearson Education dedicates this book to Gail E. Tompkins, one of our most gifted writers. Her talent was valued not only by Pearson but also by many literacy and language arts professors who recognized her ability to make research practical and teaching accessible for their students. Gail understood the literacy needs of children and also the essential role teachers play in meeting those needs. She masterfully wrote and deeply cared about both.

I met Dr. Gail Tompkins in her tiny office at the University of Oklahoma. She had blocked off part of the office with bookcases. Sometimes she would disappear behind the bookcases and emerge holding a book I needed to read. In some ways she was like her office: tiny, but packed full of resources she could offer to someone who didn't know they were in need.

The first time I met her, I asked if she would be my major professor in my doctoral studies. She said, "I don't know. First you need to take a class with me. Being a major professor to a doctoral student is like a marriage. We need to get to know each other to see if we are compatible. Ask me again after the class." During the first class I took with her, I was thrilled to read her feedback on a paper I wrote: "I'm happy to be your major professor."

I took every class she taught. One night she said as she began a class collaboration with us, "It almost feels silly doing this; you all know the routine." It clicked for me then that she was modeling how we should teach our students. I had already adopted much of her teachings, but in that moment, I knew she was purposely modeling how to teach.

Gail told us one night in class that she would be leaving OU to join the faculty at California State University in Fresno and marry one of their professors. I said to her after class, "I've found anything worth having is worth waiting for." Gail smiled. "I've waited. You'll be fine. You've taken all my courses. I'll continue to be your major professor, but you will need to get a co-major professor on campus. I'm not abandoning you. I'm doing this for me." The time was 1989, before email.

She was right: She didn't abandon me. She advised me over long-distance phone calls and letters. After I graduated and moved to my third university and started a local site of the National Writing Project, she came to see me and be our keynote speaker. She also met a few of my doctoral students, whom she embraced as her professional grandchildren.

In May, when I was asked to help with the revisions for this seventh edition, I was humbled and honored. When I spoke with Gail, she said, "You know my books are my babies. I know they are in good hands with you."

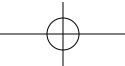
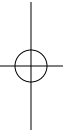
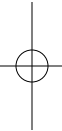
Gail was the best teacher I ever had, and I have had many great teachers. Her books will continue to teach preservice and in-service teachers. She was as clear-thinking a writer as she was a teacher. She knew so much! She read so much! She loved teaching!

If you were lucky enough to be one of her students, you hear her voice as you read her books. Because you purchased this book, you are lucky to be taught by the best. Heed her advice. She made me an incredible teacher because I was one of the lucky ones to sit in her classes.

With love and respect,
Pat Daniel Jones

To Gail E. Tompkins
One of Pearson's finest writers.
This Editor will miss you most of all.

Linda Ashe Bishop



ABOUT THE AUTHOR

Gail E. Tompkins

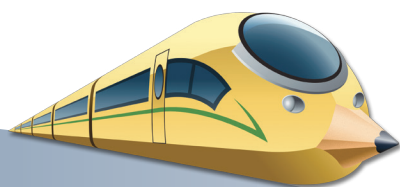
After teaching writing for more than 30 years at elementary through university levels, Gail E. Tompkins became a full-time writer. “I’ve always liked to write,” Dr. Tompkins explained. “My dad was an army officer, stationed in postwar Germany when I was four. I remember sitting beside my mother at the kitchen table while she wrote weekly letters to my grandparents. I drew pictures and wrote my own notes that she mailed along with her letters. In third grade, I received a journal and filled it with details about the everyday events in my life, like kids do. I did lots of writing in sixth grade—more than in high school. I wrote a 126-page tome about anthropology after reading a biography about Margaret Mead. My teacher urged me to improve my spelling and predicted that one day I’d be a writer. Now I realize that I already was one.”

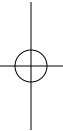
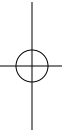
Dr. Tompkins mentored elementary and middle school teachers on both coasts. She taught at California State University, Fresno, where she received the prestigious Provost’s Award for Excellence in Teaching and was inducted into the California Reading Association’s Reading Hall of Fame. Previously, she taught at the University of Oklahoma in Norman, where she received the Regent’s Award for Superior Teaching, and at Miami University in Ohio. Before that, she was an elementary teacher in northern Virginia for 8 years. She received both her master’s and doctorate degrees in reading/language arts at Virginia Tech.

Dr. Tompkins authored numerous articles for *Language Arts*, *The Reading Teacher*, and other professional journals, and she’s the author of several books published by Pearson, including *Teaching Writing: Process and Product*, 7th ed. (2019); *Literacy for the 21st Century: A Balanced Approach*, 7th ed. (2017); *Literacy in the Early Grades: A Successful Start for PreK–4 Readers and Writers*, 4th ed. (2015); *Literacy in the Middle Grades: Teaching Reading and Writing to Fourth Through Eighth Graders*, 2nd ed. (2010); *Language Arts: Patterns of Practice*, 9th ed. (2016); and *50 Literacy Strategies*, 4th ed. (2012). Each of Dr. Tompkins’s books have been the leading texts in their respective markets. Thousands of preservice teachers across the United States have learned to teach reading, writing, and language arts from her books.

In addition, Dr. Tompkins worked with elementary- through college-level writing teachers at two National Writing Project sites during the last three decades. She directed the Oklahoma Writing Project when she taught at the University of Oklahoma, and she led the San Joaquin Valley Writing Project in California, where she encouraged teachers to write for publication.

After a brief illness, Dr. Tompkins passed away in November of 2017 while this book was in press. Her expertise in writing and the knowledge she imparted in her books will live on.





ABOUT THE COAUTHOR

Pat Daniel Jones

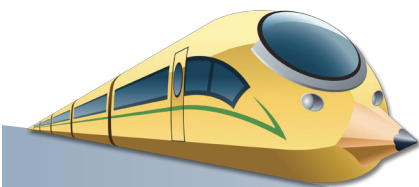
Pat Daniel Jones is delighted and honored to assist Gail Tompkins in revising this edition of *Teaching Writing*. Pat’s and Gail’s lives intersected at the University of Oklahoma in 1988, where Gail served as Pat’s major professor as she earned her PhD in language arts education in 1991. Pat taught fifth through eighth graders for 12 years while she lived in Oklahoma.

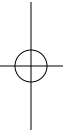
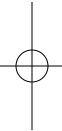
Since earning her PhD, Pat has taught at the university level at the University of Houston-Victoria, Western Kentucky University, and for over 20 years at the University of South Florida, where she serves as the founding director of the Tampa Bay Area Writing Project. She also spends many hours on school campuses working with teachers and their students. Like her mentor, Gail Tompkins, Pat is a teacher’s teacher, serving as major professor to 13 doctoral students and as a committee member on 26 additional committees.

Pat has received numerous teaching awards, including Teacher of the Year at Bethel, Oklahoma, Schools and Outstanding Undergraduate Teaching Award at the University of South Florida three times.

Dr. Daniel Jones has written numerous articles for *English Journal*, *Language Arts*, *The ALAN Review*, *Equity and Excellence in Education*, *Teaching and Change*, *Teacher Education and Special Education*, and *The Qualitative Report*.

Married to Connie Jones, Pat enjoys spending time with their 12 grandchildren, 9 of whom now live in Tampa. Pat and Connie also volunteer at their local community theater.





PREFACE

With a sharpened focus on differentiating instruction in writing workshop classrooms, the seventh edition of *Teaching Writing: Balancing Process and Product* offers a comprehensive vision of the strategies that writers use, the writing genres, and the writer's craft with techniques for improving the quality of students' writing.

This text continues to thoroughly examine genres and instructional procedures with a strong focus on scaffolding instruction to ensure success for all students, including English learners and struggling writers. The text provides insights on differentiation, technology, assessment, writing to demonstrate learning, and the six traits of writing along with its long-standing focus on process and product to offer the best possible preparation for teaching writing in K–8 classrooms.

NEW TO THIS EDITION!

- **For the first time, *Teaching Writing* is being offered as an eText** to provide interactive opportunities for studying and reviewing what has been learned through online applications, including the ability to highlight information, navigate back and forth within the text, watch videos chosen to exemplify or extend text content, and take online quizzes that align to learning outcomes.
- **An introduction to writing standards** appears at the beginning of each chapter, and appropriate standards are aligned to the minilessons offered within each chapter.
- **New Part One, Chapters 1–6, has been carefully restructured** to closely examine the writing process, writing workshop, and specifics on how to develop writers in primary, middle, and upper grade classrooms and to assess their progress.
- **Reorganized and revised Chapter 6, Writing to Learn**, addresses ways teachers can use writing as a tool for learning through a wealth of activities that ask students to demonstrate their learning through writing.
- **Updated Mentor Texts features list time-honored and newer texts**, broken down by grade level or by topic. Mentor texts are used to teach the writer's craft, specific genres, and many instructional procedures, introducing and engaging students in concrete writing strategies.
- **The Digital Toolkit features present in-depth information about technological applications** and new and reliable ways to use technology in writing workshop classrooms.
- **Takeaway Checklists fall at the ends of chapters** where users can download these practical instructional guidelines and keep them handy.
- **Margin notes link users to videos** that exemplify teaching or provide additional teaching support.
- **Self-assessment online quizzes** end each chapter section. In addition, an end-of-chapter quiz—**From Textbook to Classroom**—identifies choices for classroom projects meant to deepen teacher knowledge and provide experiences to sharpen a teacher's focus on writing development. Rubrics to judge the quality of these projects can be found online.

PROCESS AND PRODUCT

Teaching Writing addresses both the process of writing, the recursive stages of the writing process and the strategies students use to draft and refine text, and the products of writing, the compositions that students write. Each chapter in this edition builds from a writing workshop foundation to clearly articulated instructional procedures, including minilessons, guided practice activities, suggestions for incorporating technology, techniques for assisting English learners and struggling writers, and linking assessment to instruction.

Part One: The Process

Early chapters walk you through the stages of the writing process—*prewriting*, *drafting*, *revising*, *editing*, and *publishing*—and explain how to implement writing workshop in K–8 classrooms. In Part One, you’ll also learn about writing strategies that students use to monitor their writing and solve problems, the six traits of writing, and ways to assess students’ writing, including implementing a portfolio program and preparing your students for district and state writing assessments.

Chapter 6 is now a bridge chapter illustrating the process for using writing to learn and then offering a plethora of activities for students to demonstrate that learning through writing paragraphs, letters, compositions, essays, books, or multigenre projects.

These features will guide your learning about the process of writing:

- **Minilessons** demonstrate how to teach writing strategies and writer’s craft lessons in writing workshop classrooms.
- **Mentor Texts** features list recommended books that teachers can use as models when they’re teaching about each genre.
- **Accommodating EL Writers** sections provide insight into the most successful methods for scaffolding the teaching of students who are learning English as they’re learning the craft of writing.

Part Two: The Product

Part Two chapters focus on writing genres supported by standards and applications in literature, social studies, science, and other content areas:

- Poetry writing
- Narrative writing
- Biographical writing
- Nonfiction writing
- Writing arguments

In Part Two, you’ll find practical strategies for teaching and assessing each genre of writing accompanied by abundant illustrative student samples.

There are also special features to guide your learning:

- **Step-by-Step** features explain the procedures that writing teachers use every day, including word walls, clusters, and KWL charts.
- **Instructional Overview** features set benchmarks for students’ achievement for each genre.

- **How to Solve Struggling Writers' Problems** features analyze a specific problem, its causes, and solutions as well as ways to prevent the problem.
- **Preparing for Writing Tests** features help you prepare students for high-stakes testing by clearly describing each writing genre, providing prompts to generate a writing sample, and outlining pitfalls writers may face when writing in specific genres.

AUTHENTIC CLASSROOMS

Nothing beats authentic examples of classroom practice when it comes to truly understanding classroom application. For that reason, this text provides many opportunities for you to examine writing workshop classrooms and consider questions that writing teachers often ask.

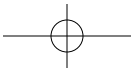
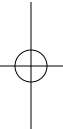
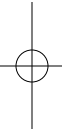
- **Vignettes** opening each chapter present an intimate look at teachers who use the specific instructional procedures described in this text and illustrate how these procedures play out in the classroom, including the conversations teachers have with real students.
- **Artifacts** of actual student writing are displayed in each chapter and show how students execute what they learn. These examples point out what students understand and what additional teaching might need to take place.
- **Answering Teachers' Questions About . . .** This popular feature poses several chapter-related questions that teachers frequently ask, and then offers advice from the author.

ACKNOWLEDGMENTS

Gail's heartfelt thanks go to the many people who have encouraged her over the years and provided valuable assistance through each edition of *Teaching Writing: Balancing Process and Product*. This text is a reflection of what the teachers and students she worked with in California and across the United States taught her, and is testimony to their excellence. The teachers and students who are featured in the vignettes at the beginning of each chapter deserve special recognition; thank you for welcoming Gail into your classrooms and for permitting her to share your stories. She especially wants to express her appreciation to the children whose writing samples appear in the text and to the teachers, administrators, and parents who have shared writing samples with her as well.

Gail also thanks her reviewers for their insightful comments: Corrine Hinton, Texas A & M, Texarkana; Melanie Hundley, Vanderbilt University; Angela Kinney, Mount St. Joseph University; Linda Murphree, Wayland Baptist; Gwendolyn Thompson McMillon, Oakland University; Wayne Slater, University of Maryland. You'll notice that many of your suggestions are reflected in this seventh edition.

And to Gail's editors and the production team at Pearson, she offers her heartfelt thanks. To Drew Bennett, her portfolio manager, and to Linda Bishop, her development editor, thanks for your encouragement and support. Gail's thanks also go to Joan Gill, who successfully moved this text through the maze of production details, and to Melissa Gruzs, who has again cleaned up her manuscript and paid unparalleled, careful attention to detail. Gail is grateful.



CONTENTS

PART ONE

The Process

CHAPTER 1

Teaching Writing Today 1

Vignette: *Third Graders Talk About the Writing Process* 1

Learning Outcomes 3

THE WRITING PROCESS 4

Stage 1: Prewriting 5

Stage 2: Drafting 7

Stage 3: Revising 8

Stage 4: Editing 13

Stage 5: Publishing 16

Check Your Understanding 17

WRITING STANDARDS 17

The Writing Strand 18

Other Strands 19

Check Your Understanding 20

THE TAKEAWAY CHECKLIST: *The Writing Process* 20

ASSESSMENT: *From Textbook to Classroom* 20

ANSWERING TEACHERS' QUESTIONS ABOUT ... *The Writing Process* 21

CHAPTER 2

Writing Workshop 22

Vignette: *Sixth Graders Participate in Writing Workshop* 22

Learning Outcomes 24

COMPONENTS OF WRITING WORKSHOP 24

Writing 25

Sharing 27

Interactive Read-Alouds 27

Minilessons 28

Check Your Understanding 31

IMPLEMENTING WRITING WORKSHOP 31

Introduce the Writing Process 31

Arrange the Classroom 33

Create a Community of Writers 35

Differentiate Instruction 36

Incorporate Technology 37

Accommodating EL Writers 38

Monitor Progress 40

Check Your Understanding 42

THE TAKEAWAY CHECKLIST: *Writing Workshop* 42

ASSESSMENT: *From Textbook to Classroom* 42

ANSWERING TEACHERS' QUESTIONS ABOUT ... *Writing Workshop* 43

CHAPTER 3

Developing Strategic Writers 44

Vignette: *A First Grader's Thinking Cap* 44

Learning Outcomes 46

WRITING STRATEGIES 46

Elaborating 48

Evaluating 49

Formatting 49

Generating 49

Monitoring 50

Narrowing 51

Organizing 52

Proofreading 53

Questioning 53

Rereading 55

Revising 55

Setting Goals 56

Self-Regulation of Strategies 56

xiv Contents

Capable and Less Capable Writers 57

Check Your Understanding 58

INSTRUCTIONAL PROCEDURES 59

Teaching a Strategy 59

Scaffolding Writers 61

Writing Workshop 63

Assessing Strategy Use 64

Check Your Understanding 66

THE TAKEAWAY CHECKLIST: *Developing Strategic Writers* 66

ASSESSMENT: *From Textbook to Classroom* 66

ANSWERING TEACHERS' QUESTIONS

ABOUT . . . *Developing Strategic Writers* 67

CHAPTER 4

The Writer's Craft 68

Vignette: *Noah's "Wicked Cool" Writing* 68

Learning Outcomes 70

THE SIX TRAITS 70

Ideas 70

Organization 73

Voice 75

Word Choice 76

Sentence Fluency 79

Conventions 80

Presentation 81

Check Your Understanding 82

INSTRUCTIONAL PROCEDURES 82

Introducing the Writer's Craft 82

Teaching the Six Traits 84

Writing Workshop 90

Accommodating EL Writers 90

Assessing the Writer's Craft 92

Check Your Understanding 94

THE TAKEAWAY CHECKLIST: *The Writer's Craft* 94

ASSESSMENT: *From Textbook to Classroom* 94

ANSWERING TEACHERS' QUESTIONS

ABOUT . . . *The Writer's Craft* 95

CHAPTER 5

Assessing Writing 96

Vignette: *Claire's Writing Portfolio* 96

Learning Outcomes 98

CLASSROOM ASSESSMENT 98

The Instruction–Assessment Cycle 99

Assessment Procedures 100

Accommodating EL Writers 107

Check Your Understanding 109

WRITING PORTFOLIOS 109

Collecting Writing Samples in Portfolios 109

Involving Students in Self-Assessment 110

Showcasing Students' Portfolios 110

Check Your Understanding 111

LARGE-SCALE WRITING TESTS 111

National Assessment of Educational Progress 112

Preparing for Writing Tests 112

Benefits of Testing 114

Check Your Understanding 114

THE TAKEAWAY CHECKLIST: *Writing Assessment* 114

ASSESSMENT: *From Textbook to Classroom* 115

ANSWERING TEACHERS' QUESTIONS

ABOUT . . . *Assessing Writing* 115

CHAPTER 6

Writing to Learn 117

Vignette: *Fifth Graders Write Pioneer Guides* 117

Learning Outcomes 119

THE PROCESS: WRITING TO LEARN 119

Clustering 120

Double-Entry Journals 120

KWL Charts 122

Learning Logs 123

Semantic Feature Analysis 124

Check Your Understanding 125

THE PRODUCT: WRITING TO DEMONSTRATE LEARNING 125

Response to Literature Projects 125

Thematic Unit Projects 128

Multigenre Projects 134

Check Your Understanding 136

INSTRUCTIONAL PROCEDURES 137

Designing Writing Projects 137

Writing Workshop 137

Accommodating EL Writers 140

Assessing Writing in the Content Areas 142

Check Your Understanding 142

THE TAKEAWAY CHECKLIST: Writing to Learn 142

ASSESSMENT: From Textbook to Classroom 143

ANSWERING TEACHERS' QUESTIONS ABOUT . . . Writing to Learn 144

PART TWO

The Product

CHAPTER 7

Writing Poetry 145

Vignette: Sixth Grade Poetry Workshop 145

Learning Outcomes 147

THE GENRE: POETRY 147

Formula Poems 148

Free Verse 152

Syllable- and Word-Count Poems 157

Model Poems 158

Poetic Devices 159

Check Your Understanding 161

INSTRUCTIONAL PROCEDURES 161

Introducing Poetry Writing 162

Writing Workshop 162

Accommodating EL Writers 166

Assessing Poetry 166

Check Your Understanding 166

THE TAKEAWAY CHECKLIST: Writing Poems 167

ASSESSMENT: From Textbook to Classroom 167

ANSWERING TEACHERS' QUESTIONS ABOUT . . . Writing Poetry 168

CHAPTER 8

Narrative Writing 169

Vignette: First Graders Write Stories 169

Learning Outcomes 171

THE GENRE: NARRATIVE WRITING 171

Plot 172

Setting 174

Characters 175

Theme 178

Point of View 179

Narrative Devices 179

Check Your Understanding 180

INSTRUCTIONAL PROCEDURES 181

Introducing the Genre 182

Teaching an Element of Story Structure 182

Guided Practice Activities 182

Writing Workshop 184

Accommodating EL Writers 188

Assessing Narrative Writing 188

Check Your Understanding 190

THE TAKEAWAY CHECKLIST: Narrative Writing 190

ASSESSMENT: From Textbook to Classroom 191

ANSWERING TEACHERS' QUESTIONS ABOUT . . . Narrative Writing 191

CHAPTER 9

Biographical Writing 193

Vignette: A Class Biography 193

Learning Outcomes 195

THE GENRE: BIOGRAPHY 195

Personal Narratives 196

Memoirs 198

Autobiographies 199

xvi Contents

Biographies	200
Check Your Understanding	208
INSTRUCTIONAL PROCEDURES	208
Introducing the Genre	208
Writing Workshop	210
Accommodating EL Writers	212
Assessing Biographical Writing	213
Check Your Understanding	216
THE TAKEAWAY CHECKLIST: Biographical Writing	216
ASSESSMENT: From Textbook to Classroom	216
ANSWERING TEACHERS' QUESTIONS ABOUT ... Writing Biographies	217
CHAPTER 10	
Nonfiction Writing	218
Vignette: Seventh Graders Study the Wild West	218
Learning Outcomes	220
THE GENRE: NONFICTION WRITING	220
Nonfiction Text Structures	221
Nonfiction Features	223
Types of Nonfiction Writing	226
Check Your Understanding	230
INSTRUCTIONAL PROCEDURES	231
Introducing the Genre	232
Nonfiction Writing Techniques	235
Writing Workshop	239
Accommodating EL Writers	242
Assessing Nonfiction Writing	243
Check Your Understanding	245
THE TAKEAWAY CHECKLIST: Nonfiction Writing	245

ASSESSMENT: From Textbook to Classroom	245
ANSWERING TEACHERS' QUESTIONS ABOUT ... Nonfiction Writing	246
CHAPTER 11	
Writing Arguments	248
Vignette: Second Graders Write Mother's Day Cards	248
Learning Outcomes	250
THE GENRE: ARGUMENTATIVE WRITING	250
Three Ways to Argue	251
Propaganda	251
Organization of an Argument	252
Types of Argumentative Writing	253
Check Your Understanding	258
INSTRUCTIONAL PROCEDURES	258
Introducing the Genre	258
Writing Workshop	259
Accommodating EL Writers	266
Assessing Argumentative Writing	267
Check Your Understanding	267
THE TAKEAWAY CHECKLIST: Writing Arguments	268
ASSESSMENT: From Textbook to Classroom	268
ANSWERING TEACHERS' QUESTIONS ABOUT ... Argumentative Writing	269
References	271
Index	281

SPECIAL FEATURES

Step-by-Step

- Revising Groups [[ch. 1]] 11
- Interactive Read-Alouds [[ch. 2]] 29
- Minilesson [[ch. 2]] 29
- Think-Alouds [[ch. 3]] 61
- Interactive Writing [[ch. 3]] 62
- Word Walls [[ch. 4]] 87
- Rubrics [[ch. 5]] 107
- KWL Charts [[ch. 6]] 122
- Semantic Feature Analysis [[ch. 6]] 124
- Open-Mind Portraits [[ch. 6]] 126
- RAFT [[ch. 6]] 138
- Hot Seat [[ch. 9]] 206
- Data Charts [[ch. 10]] 236
- Venn Diagrams [[ch. 10]] 238

Minilesson

- Four Types of Revisions [[ch. 1]] 10
- Writing Summaries of Informational Articles [[ch. 2]] 30
- Questioning [[ch. 3]] 54
- Word Choice [[ch. 4]] 91
- Poetic Devices [[ch. 7]] 164
- Creating a Historically Accurate Setting [[ch. 8]] 185
- Assessing Written Instructions [[ch. 10]] 240
- Persuasive Essays [[ch. 11]] 261

The Takeaway Checklist

- The Writing Process [[ch. 1]] 20
- Writing Workshop [[ch. 2]] 42
- Developing Strategic Writers [[ch. 3]] 66
- The Writer’s Craft [[ch. 4]] 94
- Writing Assessment [[ch. 5]] 114
- Writing to Learn [[ch. 6]] 142
- Writing Poems [[ch. 7]] 167
- Narrative Writing [[ch. 8]] 190
- Biographical Writing [[ch. 9]] 216
- Nonfiction Writing [[ch. 10]] 245
- Writing Arguments [[ch. 11]] 268

Digital Toolkit

- Laptops for Writing [[ch. 2]] 38
- Graphics Software [[ch. 3]] 52
- Online Author Information [[ch. 4]] 77
- Online Assessment Tools [[ch. 5]] 108
- WebQuests [[ch. 6]] 140
- Online Poetry Generators [[ch. 7]] 165

- Digital Storytelling [[ch. 8]] 186
- Multimedia Projects [[ch. 10]] 241

Assessment Tools

- A Third Grade Editing Checklist [[ch. 1]] 15
- Status of the Class Chart [[ch. 2]] 40
- A Writing Process Checklist [[ch. 2]] 41
- Fifth Grade Writing Strategies Checklist [[ch. 3]] 65
- Checklist for Monitoring Writing Skills [[ch. 4]] 93
- A Self-Assessment Questionnaire [[ch. 5]] 101
- State Report Checklist [[ch. 5]] 104
- A Fifth Grade Rubric [[ch. 5]] 106
- Rubric for Assessing Fifth Graders’ Oregon Trail Guides [[ch. 6]] 142
- Third Graders’ Self-Assessment [[ch. 8]] 189
- Second Grade Personal Narrative Checklist [[ch. 9]] 214
- A Multigenre Biography Rubric [[ch. 9]] 215
- Two Assessment Checklists [[ch. 10]] 244
- A Writer’s Revision Checklist [[ch. 11]] 264
- A Reader’s Revision Checklist [[ch. 11]] 265

Accommodating EL Writers

- How do teachers teach the writing process? [[ch. 2]] 38
- How do teachers teach the writer’s craft? [[ch. 4]] 90
- How do teachers assess writing achievement? [[ch. 5]] 107
- How do teachers scaffold writing to learn? [[ch. 6]] 140
- How do teachers teach poetry writing? [[ch. 7]] 166
- How do teachers scaffold the teaching of narrative writing? [[ch. 8]] 188
- How do teachers scaffold biographical writing? [[ch. 9]] 212
- How do teachers scaffold the teaching of nonfiction writing? [[ch. 10]] 242
- How do teachers scaffold argumentative writing? [[ch. 11]] 266

How to Solve Struggling Writers’ Problems

- Students Don’t Make Substantive Revisions [[ch. 1]] 9
- Ideas in the Composition Are Disorganized [[ch. 3]] 53
- The Composition Has Weak Sentence Structure [[ch. 4]] 79
- The Composition Lacks an Exciting Lead [[ch. 8]] 174
- The Composition Lacks Focus [[ch. 9]] 197
- The Composition Is Plagiarized [[ch. 10]] 230
- Students Do the Bare Minimum [[ch. 11]] 253

Mentor Texts

The Writing Process [[ch. 2]] 28
Writing Strategies [[ch. 3]] 48
Ideas [[ch. 4]] 72
Organization [[ch. 4]] 74
Voice [[ch. 4]] 76
Word Choice [[ch. 4]] 78
Sentence Fluency [[ch. 4]] 80
Presentation [[ch. 4]] 82
Multigenre Books [[ch. 6]] 136
Poetic Forms [[ch. 7]] 148
Verse Novels [[ch. 7]] 154
How to Write Poetry [[ch. 7]] 163
Plot [[ch. 8]] 173
Setting [[ch. 8]] 176
Characters [[ch. 8]] 177
Theme [[ch. 8]] 178
Point of View [[ch. 8]] 180
Autobiographies [[ch. 9]] 198
Biographies [[ch. 9]] 203
Nonfiction Text Structures [[ch. 10]] 222
Nonfiction [[ch. 10]] 233
Persuasive/Argumentative Writing [[ch. 11]] 260

Preparing for Writing Tests

Large-Scale Writing Assessments [[ch. 5]] 113
Summary [[ch. 6]] 141
Stories [[ch. 8]] 187
Personal Narratives [[ch. 9]] 211
Informative Writing [[ch. 10]] 242
Argumentative Writing [[ch. 11]] 266

Answering Teachers' Questions
About ...

The Writing Process [[ch. 1]] 21
Writing Workshop [[ch. 2]] 43
Developing Strategic Writers [[ch. 3]] 67
The Writer's Craft [[ch. 4]] 95
Assessing Writing [[ch. 5]] 115
Writing to Learn [[ch. 6]] 144
Writing Poetry [[ch. 7]] 168
Narrative Writing [[ch. 8]] 191
Writing Biographies [[ch. 9]] 217
Nonfiction Writing [[ch. 10]] 246
Argumentative Writing [[ch. 11]] 269