

Sixth Edition

Reading, Writing, and Learning in ESL

**A Resource Book for Teaching
K-12 English Learners**

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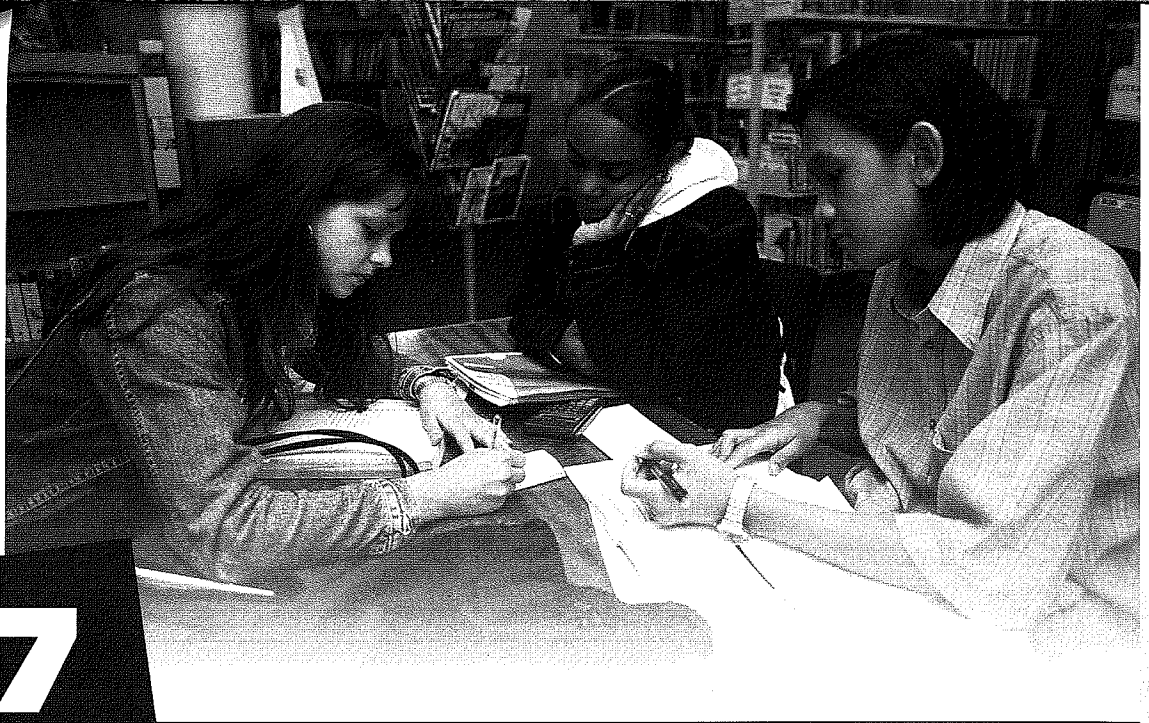
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English Learners and Process Writing

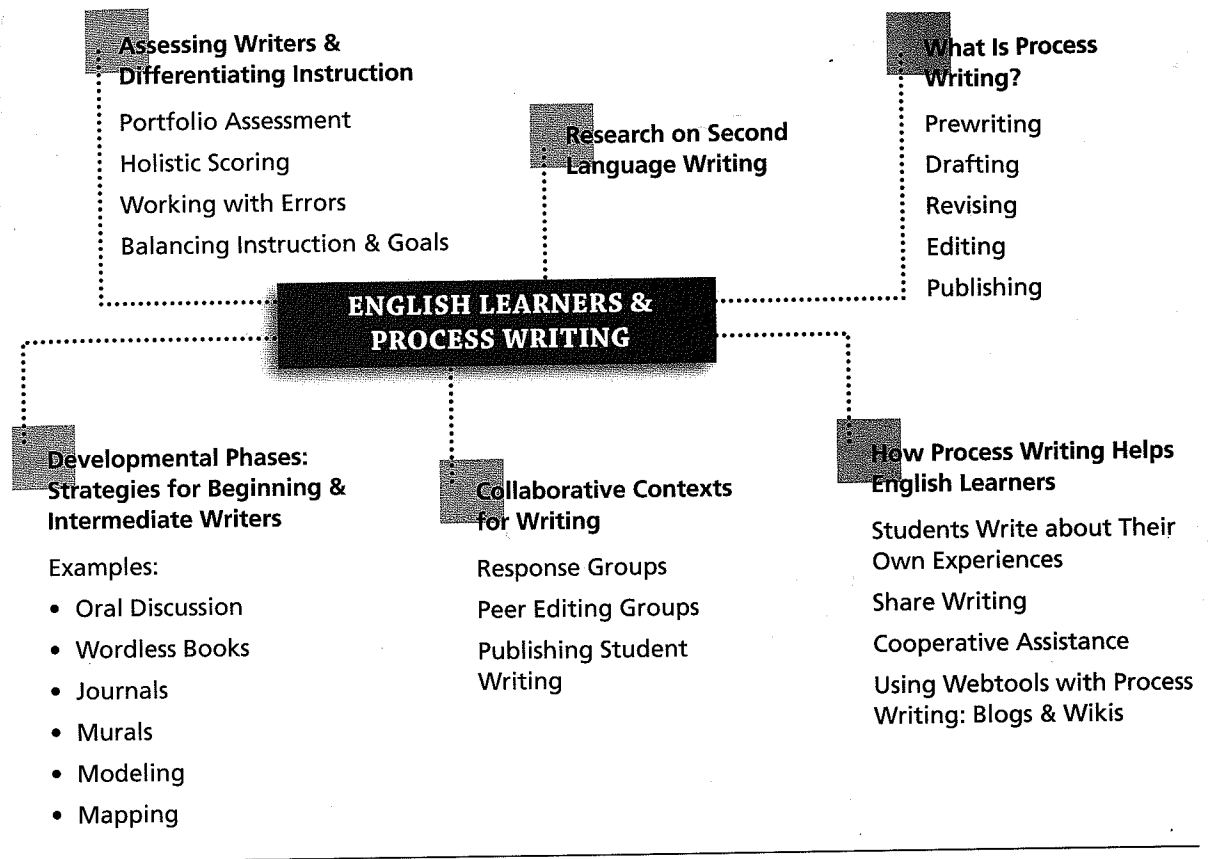
“The difference between the almost-right word and the right word is really a large matter—it’s the difference between the lightning bug and the lightning. ”

—MARK TWAIN

“Writing is easy; all you do is sit staring at a blank sheet of paper until the drops of blood form on your forehead. ”

—GENE FOWLER

Chapter Overview



In this chapter, we look at how English language learners benefit from the process approach to writing instruction. We address the following questions:

1. What does research tell us about writing in English as a non-native language?
2. What is process writing, and how can it be used with English learners?
3. Which classroom contexts and teaching strategies can best assist second language writers? Which webtools can assist second language writers?
4. What does the writing of beginning and intermediate English learners look like, and how can it be assessed?
5. How can we work with errors in student writing?
6. How can we differentiate writing instruction to meet the varying needs of our students?

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When we went to school, our teachers taught writing just as their own teachers had before them: They gave us topics to write about and then read our papers with red pens twitching in their hands to mark errors. Our favorite teacher would hand out a mimeographed tome containing the 162 errors she would be looking for whenever we wrote. Consequently, writing was a little like crossing a minefield and hoping we wouldn't get red-penned on our way. We always wore out the eraser before the graphite portion of our No. 2 pencils. The assumption was that students' writing just needed correcting to make it better and that good thinking came automatically. Some teachers would roll out the tanklike opaque projector, project our papers on the screen, and discuss only the things that were wrong with the writing. Crossing that minefield with short, fearful steps, we learned to write short, correct sentences that fended off red pens but were often void of thought. Our teachers would reluctantly take home student papers on Friday nights, put off reading them until Sunday evening, and then anesthetize themselves with a glass of red wine to help them endure the dreary reading.

By the 1960s, many teachers saw that this concentration on correctness was not working, and many of them moved to what was called *creative writing*. In the creative writing approach, teachers avoided correcting student writing for fear of stifling creativity. Some would give two grades for writing, one for content and the other for grammar, spelling, and mechanics. Everyone knew that creative content would pull the higher grade. We were often allowed to select our own topics. For our teachers, this meant that instead of reading dreary papers, they read papers that were novel and interesting. We certainly thought so anyway. But some papers contained so many errors that the wonderful ideas were impossible to discern.

Following this confusion about teaching writing, researchers such as Janet Emig (1971) began to look at what students and professional writers actually did when they wrote. They found out that good writers concentrated on ideas first rather than on correctness. When writers concentrated on correctness while drafting ideas, their writing suffered. Gradually, *process writing* developed from this research and from teacher practice. The creative writing emphasis of the 1960s evolved into writing in phases. In the prewriting phase, writers engaged in thinking and concentrating on forming their ideas with a particular audience in mind. In the next phase, drafting, writers tried to get their ideas down on paper. In the revising phase, writers tested whether they had accomplished their task and made changes accordingly. If they had accomplished their task, then they would correct it in preparation for publication or for sending it to their intended audience. Thus, process writing allowed writers to manage the writing task by breaking it into manageable parts or phases. Writers could now focus on topics they cared about and on each phase of the process: prewriting, drafting, revising, editing, and publishing. Student papers improved so much that many teachers found themselves sharing favorite student papers with one another.

One such teacher is our friend Paul, who has taught English learners in an inner-city school for 20 years. Each year, on the first day of school, he invites his students to write something about themselves to help him get to know them. He shows a few examples of student writing from previous years, some written in English, some in the student's home language, some consisting mainly of drawing with captions. Given the invitation to express themselves freely, his students begin to write. From this simple beginning, Paul listens to their stories and praises

their accomplishments, letting them know they're "on their way and getting better every day."

Paul doesn't expect to see elaborate essays on the first day of class, nor does he believe in teaching each little skill before allowing students to begin writing. Rather, he assumes that the best way for students to learn is to express themselves from the start—to learn to write by writing. This view has now grown into the highly researched field of process writing.

The process approach to teaching writing has gained prominence among educators from kindergarten to college over the last few decades. In recent years, the process approach has also been successfully applied with second language writers. In this chapter, we describe theory and research supporting the rationale for using process writing with English language learners. We examine ways in which students may collaborate to practice and improve their writing. In addition, we provide general descriptions of beginning and intermediate second language writers and outline various teaching strategies to facilitate their progress. Samples of student writing are interspersed to give us a sense of what students are able to do in writing and to illustrate how their writing reflects both written language knowledge and general second language development. Finally, we conclude with procedures for assessing writing progress.

Research on Second Language Writing

Research confirms the similarity of writing processes for both first and second language writers. For example, second language writers make use of their budding knowledge of English as they create texts for different audiences and different purposes, just as first language writers do (Ammon, 1985; Edelsky, 1981a, 1981b). As students develop control over the language, their writing gradually begins to approximate conventional written English (Hudelson, 1986). In addition, at the early stages, children writing in a second language often support their efforts with drawings (Hudelson, 1986; Peregoy & Boyle, 1990a), just as their first language counterparts do (Dyson, 1982). It makes sense that the task of English writing should be similar for both first and second language learners. After all, the problems writers face are either specific to the conventions of written English, such as spelling, grammar, and rhetorical choice, or they relate to more general aspects of the writing process, such as choosing a topic, deciding what to say, and tailoring the message to the intended audience—elements that go into writing in any language.

Although the processes of English writing are essentially similar for both first and second language writers, there are some important differences in what the two groups bring to the task. First of all, students new to English are apt to experience some limitations in expressive abilities in terms of vocabulary, syntax, and idiomatic expressions. In other words, second language proficiency plays a role in writing. In addition, English learners may not have had the exposure to written English that comes from reading or being read to. As a result, they may not have a feeling for the way that English conventionally translates into written form. The more they read or are read to in English, however, the easier it will be for them to write (Krashen, 1982).



Internet Resources

The National Writing Project has over 100 sites (www.writingproject.org/). The project consists of teachers and researchers from kindergarten through university backgrounds who work with students throughout the United States and other countries. The site contains over 100 journals on writing, and all of the complete articles in the journals can be downloaded or read. There are many articles and resources on English learners written by their teachers or researchers. The

articles and research studies are by many of the top educators/researchers in the nation. Another excellent site for intermediate and advanced writers who need help with grammar and spelling is the OWL Writing Lab: <http://owl.english.purdue.edu/handouts/esl/>. The site contains interactive lessons and teacher handouts on lessons as varied as subject/verb agreement to appositives. Select a lesson to teach to your students or classmates.

Some students know how to write in their native language, and this knowledge facilitates the English writing task. For example, they are apt to display a sophisticated understanding of the nature and functions of print and confidence in their ability to produce and comprehend text in their new language (Hudelson, 1987). In addition, to the extent that their native language alphabet is similar to the English alphabet, first language letter formation and spelling strategies will transfer partially to English writing (Odlin, 1989). Finally, research demonstrates that students can profitably engage in reading and writing in their second language well before they have gained full control over the phonological, syntactic, and semantic systems of spoken English (Goodman et al., 1979; Hudelson, 1984; Peregoy & Boyle, 1991). In fact, providing students with opportunities to write not only improves their writing but it also promotes second language acquisition.

Given the similarity between first and second language writing processes, it is not surprising that effective teaching strategies for first language writers, with some modifications, tend to be effective for second language writers as well. One such strategy is the process approach to writing instruction. In fact, process writing has been enthusiastically embraced by bilingual and ESL teachers, and researchers have pointed out the importance of teaching English learners composing, revising, and editing processes (Krapels, 1990; Silva, 1990). We provide ways for both beginning and intermediate English learners to take part in writing. However, full participation in all phases of the process approach described next requires at least some English language proficiency, either advanced beginner or intermediate, depending on your students' ages and prior academic and literacy experiences in English or their primary language.

What Is Process Writing?

Process writing is an approach to teaching writing that has been researched in depth with both first language learners (Calkins, 1994; Emig, 1981; D. Graves, 1983) and English language learners (Kroll, 1990). As mentioned previously, in process writing, students experience five interrelated phases: prewriting, drafting, revising, editing, and publishing. During the prewriting phase, students choose a

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topic and generate ideas, often through brainstorming and oral discussion. After they have chosen and explained their topic, they begin drafting. As they compose their first draft, they are encouraged to let their ideas flow onto the paper without concern for perfection in form or mechanics. After completing the first draft, students reread their papers and, with feedback from the teacher or their peers, get ready to revise. Revisions are aimed at conveying the writer's ideas as effectively as possible. Finally, the paper is edited for correct punctuation, spelling, and grammar to be presented for publishing. Table 7.1 describes the purpose of each phase of the writing process and provides examples of strategies to use with each.

The process approach thus breaks the writing act into manageable parts and puts oral language, reading, and writing at the service of a student's communication goals. As a result, process writing allows students to concentrate on one task at a time and to experience the value of peer feedback in developing their ideas for effective written expression (Boyle, 1982a, 1986). Because their writing is published, students learn to tailor their message for a particular audience and purpose. Moreover, as students share their polished pieces, a great deal of excitement and enthusiasm is generated about writing. Not least important, students evolve into a community of writers who know how to listen to what others have to say and to critique each other's writing in a positive and sensitive manner.

Using the process writing approach, teachers encourage students to write daily and to select a few papers for revising, editing, and publishing. Teachers also respond positively to the meaning first, and later to the form of the students'

TABLE 7.1 Writing Process Phases and Strategies

Phase	Purpose	Strategies
Prewriting	Generating and gathering ideas for writing; preparing for writing; identifying purpose and audience for writing; identifying main ideas and supporting details.	Talking and oral activities; brainstorming, clustering, questioning, reading, keeping journals in all content areas.
Drafting	Getting ideas down on paper quickly; getting a first draft that can be evaluated according to purpose and audience for paper.	Fast writing; daily writing; journals of all types; buddy journals, dialogue journals, learning logs.
Revising	Reordering arguments or reviewing scenes in a narrative; reordering supporting information; reviewing or changing sentences.	Show and not tell; shortening sentences; combining sentences; peer response groups; teacher conferences.
Editing	Correcting spelling, grammar, punctuation, mechanics, etc.	Peer editing groups; proofreading; computer programs for spelling, etc.; programmed materials; mini-lessons.
Publishing	Sharing writing with one another, with students, or with parents; showing that writing is valued; creating a classroom library; motivating writing.	Writing may be shared in many formats; papers placed on bulletin boards, papers published with computers, papers shared in school book fairs, etc.

writing. Moreover, sensitive teachers concentrate first on what the student is doing right before addressing errors in the papers. When students are doing something right, we should encourage them to continue. Finally, teachers provide opportunities to write for different audiences for different purposes, and to write in many domains or genres, including stories, letters, biographical pieces, and persuasive essays (Boyle, 1983; Boyle & Buckley, 1983).

To give you a feeling for the process approach, we invite you to try the procedure described next: a writing activity based on a personal memory that works well with any age (Caldwell, 1984). After trying it, you may wish to use it with your own students. As you follow the procedure, notice how the five phases of process writing—prewriting, drafting, revising, editing, and publishing—are included.

Experiencing Process Writing: “I Remember”

Teacher: I want you to think of five things that have happened to you. Write down each of the five things, beginning with the phrase *I remember*. When you have finished, share your ideas with a partner. [*Gives students time to share.*]

Teacher: Now, write down one name associated with each of the five things you selected. [*Waits a few minutes.*]

Teacher: Can you name our five senses? [*Students generate the five senses: touch, sight, smell, hearing, and tasting.*] Write down the most important sense that goes with each of your “I remembers.” [*Waits a few minutes.*]

Teacher: Now, select the “I remember” you would most like to write about. Share the memory with your group. [*Waits about 15 minutes.*]

Teacher: Next, write the part of the memory that makes it memorable or important to you; share it with your group.

Teacher: Now, writing as fast as you can for 10 minutes, see how much of the memory you can get on paper. Don’t worry about punctuation or spelling; you can think about that later, if you like what you’ve written.

Teacher: [*Ten minutes later.*] Share your papers with your group and ask the students to make suggestions that will make your paper clearer.

Questions for Discussion

1. In what ways did the exercise help your writing?
2. In what ways do you suppose the process approach might help English language learners with their writing?

Students’ Responses to “I Remember”

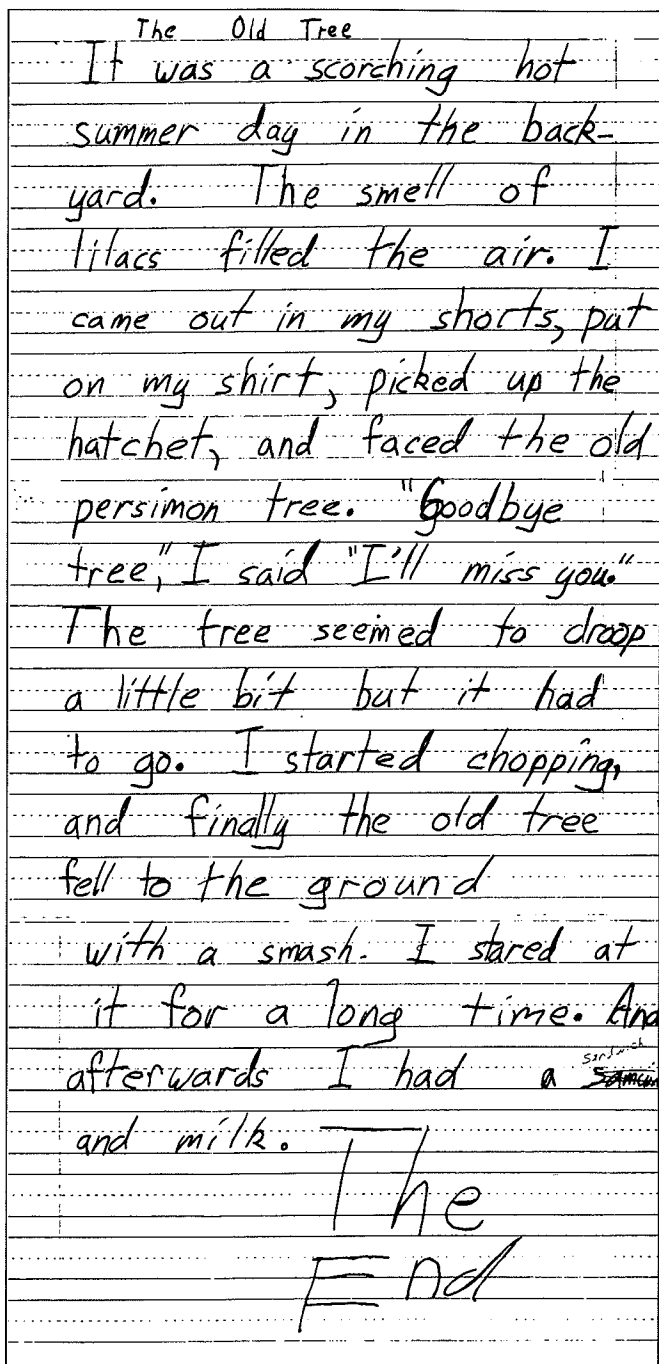
The “I remember” activity ties well into literature study because published authors often make use of their own personal and family memories as the basis of their fiction. For example, in the Foreword to *Mirandy and Brother Wind*

(1988), author Patricia McKissack briefly relates the “I remember” family story that inspired the book—a book that many elementary students enjoy. Mildred Taylor offers a similar note to her readers in *Roll of Thunder, Hear My Cry* (1976), which is popular among middle school students. And Richard Rodriguez writes of his childhood recollections in *Hunger for Memory* (1982), a book appropriate for high school students. When students read literature, it is important to discuss the authors and make explicit the connection between professional and student authors. Authors are real people who face the same challenges when writing as do the students themselves. By discussing authorship in the context of their own reading and writing experiences, students come to see themselves in a new light and gain a deeper understanding of the relationship between reading and writing.

Using literature in this way, teacher Anne Phillips read her second-graders the autobiographical piece *When I Was Young in the Mountains* (Rylant, 1989) to introduce the “I remember” process writing activity. Figure 7.1 shows Peter’s first draft based on the “I remember” procedure.

Writing such as Peter’s does not happen by chance. Peter has heard and read numerous stories, he has been taught to use descriptive words, and he has used the writing process as outlined in the “I remember” activity. After generating his first draft, he listened to advice from his group, which suggested that he needed an introduction to make clearer why he was cutting down a tree in his backyard. In addition, he added information at the end of the story to make the milk and sandwich scene fit. He then worked with his teacher to edit his story for publication. In the final draft, he corrected most of his original errors and, incidentally, added a few new ones. Ms. Phillips then asked the students to create a cover for their story and write a dedication, just as their favorite published authors do. For his story, Peter drew a picture of “the old tree” and dedicated it to his pet parrot. Example 7.1 shows Peter’s final draft.

FIGURE 7.1 First Draft of “The Old Tree”



■ Example 7.1

Final Draft of "The Old Tree"

The Old Tree

My favorite memory was when my Dad taught me how to chop down a tree and today was my first test. It was a scorching hot summer day in the backyard. The smell of lilacs filled the air. I came out in my shorts put on my shirt, picked up the hatchet and faced the old persimon tree. "Goodbye tree," I said "I'll miss you. The tree seemed to droop a little but it had to go. I started chopping, and finally the old tree fell to the ground with a smash. I stared at that tree for the longest time. Then it hit me. I went inside the house. Mom asked what I was sad about. "I miss the tree" I said. "Don't worry" she said I'll fix you some milk and a sandwich.

The End.

■ Example 7.2

Abel Writing His "I Remember"

My Favorite Memory

I was in Mexico. It was cold. I was with my uncle. My horse was big and black. I rode slow in the street. I gave grass to him to eat. My uncle jumped in the river; it felt good and cold.

Abel, age 7

Abel, a classmate of Peter's who immigrated from Mexico, produced the piece shown as Example 7.2 during the "I remember" activity. He dedicated his story to "Mrs. Grazvawni because she help me with my story."

As English learners write about their memories, we find that they bring a wealth of experience to personal writing topics. One reason personal writing is so useful with English learners is that it provides a bridge between their previous experiences and those of the classroom. In this way, they are validated for what they know, and their teacher and classmates come to understand them better.

Years ago, when Vietnamese students first began to arrive in U.S. classrooms, one well-meaning teacher shared her frustration over a new student in her classroom: "Truc has come along okay with her English, but she never seems to get anything down in writing. She never has anything to say." The resource teacher, however, was able to elicit several pages of writing from Truc during their weekly sessions together. Truc shared the horrors of war, her family's perilous escape by boat, the death of loved ones, and what it felt like to be in a new country with 12 people in a one-bedroom apartment.

Why, we asked, was Truc so reluctant to write in her regular class? In further conversations with her teacher, we found out that writing topics were always assigned. Students almost never chose their own. Truc had difficulty generating ideas under these circumstances. In contrast, she was able to write much more fluently with the resource teacher because she was free to choose her own topic. She may

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have felt more comfortable in the small-group situation afforded by the resource program. However, there can be no doubt that a great deal of power resides with the freedom to choose one's own topic: power in choice, power in knowing something about the topic, and power in having something to say (Boyle, 1985a).

All students bring rich personal experiences into the classroom. If they are given the opportunities to voice these experiences orally and in writing, you will find that they will often have valid topics to write about and plenty to say.

How Process Writing Helps English Learners

The process approach to writing is especially valuable for English learners because it allows them to write from their own experiences. As they share their writing during writing groups and publishing, their teachers and friends get to know and appreciate them. Thus, personal relationships are enhanced. In addition, second language writers benefit from cooperative assistance among students during both revising (Samway, 1987; Urzúa, 1987) and editing (Peregoy & Boyle, 1990a). As a result, there are numerous opportunities for supporting both clear self-expression and correctness. Cooperative groups not only promote better writing but also provide numerous opportunities for oral discussion within which a great deal of "comprehensible input" is generated, promoting overall language development. Furthermore, the supportive interaction that takes place in effective response groups helps students appreciate and accept each other, another positive factor for second language learning (Cohen, 1986). Finally, by setting editing aside as a separate phase, process writing frees English learners to focus on their ideas first and focus on corrections last. Through the editing process they grow in their awareness of English grammar, punctuation, and spelling.

In summary, you can help students with their writing by assisting them with strategies for generating, drafting, revising, editing, and publishing. By introducing students to the writing process, you can show them that they will need to concentrate on various aspects of writing at different times in the process. They must first generate ideas, then form them for different audiences and different purposes, and then revise and edit them to prepare them for publication and sharing. When good literature is combined with opportunities to write often, when strategies are offered to solve problems in writing, and when writing is shared and published, your students will grow both in writing and overall English language development (Boyle, 1985b).

Using Webtools with Process Writing: Blogs and Wikis

You can use a classroom blog or wiki to create true collaboration and excitement in your classroom. Of course, you'll want to follow your district's guidelines for using the Internet, including guidelines on safety, privacy, etiquette, and attribution of sources to avoid plagiarism. To create a blog go to the free site <http://blogger.com/start> and follow the instructions for setting up a blog. Note

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that you can set up the blog to restrict access. Thus, you might restrict it to your class members only; to class members, parents, and administrators; or to any other group(s) you wish. Two other good sites are designed especially for educators: <http://classblogmeister.com/> and <http://edublogs.org/> (Langer de Ramirez, 2010). With these sites, you simply follow the directions to set up your classroom blog. With a classroom blog, your class can discuss classroom projects, books, and other activities and work collaboratively on just about anything you are doing in your class.

Like blogs, wikis allow students to work collaboratively to create a document; Wikipedia is the most familiar example of such a document that is created and updated collaboratively by many individuals. Just as with blogs, you can choose who may view the wiki. To set up a wiki, go to www.wikispaces.com/site/for/teachers/. Other sites for educators are www.wikispaces.com/content/for/teachers and <http://www.wikisineducation.wetpaint.com/>.

One useful writing project is to have students develop their own safety and etiquette rules for Internet use, with special attention to blogs, wikis, or any particular webtool you are introducing in class. If you wish, students can use blogs to develop ideas and wikis to create a manual. With this kind of project, students will not only learn how to use Internet tools safely and politely, they will also take ownership of appropriate behavior. You, of course, will help them think of all the ways they can use webtools safely and with consideration for others. Moreover, as different situations come up, students may think of additional rules to integrate into their wiki. In this way, they will be more aware of safety and etiquette. After an introduction, your class can go on to use the Web to create their own histories of their school, their neighborhood, or any topic they're studying in class. All the strategies and activities that follow lend themselves to the kind of collaborative work that students used in creating their Internet safety guidelines and can be used in conjunction with specific webtools.

Collaborative Contexts for Process Writing

As noted earlier, when you use the process writing approach, writing ceases to be a solitary activity and becomes a highly interactive group endeavor. Of course, individuals ultimately own their own work. However, throughout the phases of the writing process, they have worked with the whole class, in pairs, and in small groups, brainstorming ideas, focusing their topics, considering ways to express themselves, revising their papers, getting ready for publication, and, finally, sharing their polished pieces with the entire class. Thus, the process approach calls for group collaboration and support at every phase: prewriting, writing (drafting), revising, editing, and publishing.

Although cooperative groups are useful during any phase of process writing, group work is particularly crucial during revision and editing. Groups that help the writer during revision are called **peer response groups**, and those concerned with editing are called **peer editing groups** (Beck, McKeown, Omanson, & Pople, 1984; Liu & Hansen, 2002). For both kinds of groups, students need explicit guidelines on what kinds of things to say and how to say them so as to benefit their group members. Thus, students need to learn both the social rules of group work and specific elements of good writing and editing to be effective participants.

Response Groups

After students have chosen a topic and produced a first draft of their papers, they are ready to work in response groups. The purpose of response groups is to give writers a chance to try out their writing on a supportive audience. Response groups usually include three to five people, although other configurations are possible. Each student gets a chance to read his or her paper aloud to the group for feedback, which the writer considers when making revisions to improve the paper (Calkins, 1994; Campbell, 1998; Graves & Hansen, 1983; Healy, 1980). At this point, comments should focus on expression of ideas, not on mechanics, because those will be addressed later during editing. One excellent article on peer response, which takes you through the steps and also contains an excellent, clear rubric for evaluating writing, can be found at <http://teachingcomp.pbworks.com/f/Hansen+and+Liu.pdf>.

Responding to another's writing is a high-level task, both cognitively and socially, involving careful listening to the author's intent and critical thinking about possible questions and suggestions. Clearly, students need explicit instruction in how to respond effectively and sensitively. Unfortunately, we have seen many groups falter or fail simply because they were not clear about the purpose or function of response groups. How can this be taught? Figure 7.2 outlines general procedures for preparing students to work in response groups (see also Berg, 1999). We now describe how teachers can prepare students to be responsive peer group partners.

Before asking students to respond in groups, we suggest that you model the **responding process** by displaying an anonymous first-draft paper on an overhead projector and commenting on it yourself (see Liu & Hansen, 2002). This may be done with the whole class or with a smaller group. First, find one or two things you like about the paper. The golden rule is: "Find something positive to say first."

FIGURE 7.2 Initiating Peer Response Groups

1. By responding to students' content rather than to the form of their writing, you model response to writing.
2. By teaching students specific strategies, such as show and not tell, you give them the vocabulary and means to truly improve their writing in peer response groups.
3. By sharing sample papers with students on the overhead projector, you can model responding to writing and give the students an opportunity to practice response.
4. By sharing papers before and after revision, you can show students the effects of response groups' efforts.
5. By taping or videotaping successful response groups or having successful groups show how they work together, you can assist all children in learning how to be successful response group members.
6. By continually sharing good literature with children, you can help them recognize good writing.

Second, you need to model questions you would ask the writer if there were parts you didn't understand. You might also look for flow of ideas, sequence, organization, and other elements of good writing, such as those listed in Table 7.2. Next, place another paper on the overhead and invite students to respond to it following the procedure you have just modeled. This procedure gives students a chance to practice responding before they work with one another and boosts their chances of success in collaboration.

Later on, as a variation, you might role-play a good response partner and a poor response partner. Contrasting constructive and sensitive responses with those that are unhelpful or unkind may help beginning responders become effective in their response groups. Students need to see what a good response partner is like and hear the kinds of questions that partners use to assist writers. After students have practiced as a class with your modeling and guidance, they will be ready to act positively in their groups.

Reading and discussing quality literature also provide students with ideas about how to respond to other's writing. When your students read and share literature, ask them to select writing that is particularly vivid or interesting to them. You might ask them to point out good examples of "showing and not telling," sentence combining, or sentence models (these strategies will be discussed in detail later in this chapter) to try themselves. Ask your students to underline or highlight their favorite parts of a story to share with one another. By sharing good writing by students and professionals alike, you heighten your students' awareness of the author's craft.

Finally, don't forget the power you exert daily as a role model. The way you respond to students' papers will directly influence their ways of responding to others. If you comment in a positive manner, celebrating what they have done well rather than concentrating on mistakes in grammar, punctuation, or spelling, you will find your students doing the same. Your own daily interaction with students is, without a doubt, your most powerful means of modeling response!

In Figure 7.3, we make further suggestions to help students become good responders within the context of an "author's circle" or "author's chair" in which

TABLE 7.2 Elements of Good Writing

Element	Description of Element
Lead	The opening of a paper, whether the first line, the first paragraph, or the first several paragraphs, must capture the reader's interest and/or state purpose clearly.
Focus	The writer must choose a single focus for his or her writing, omitting information that does not directly contribute to the point of the piece.
Voice	Voice in a paper is that element that lets you hear and feel the narrator as a real person, even if the narrator is fictitious. Voice should remain consistent throughout a piece.
Show not tell	Good writers learn to create pictures for their readers rather than just make flat statements that tell. Examples also help to show, not just tell.
Ending	A good ending will suit the purpose of the piece to provide closure on the topic but may take the reader by surprise or leave the reader interested in hearing more.

writers share their drafts in small groups. One excellent link for author's chair containing step-by-step teaching strategies is <http://connect.ocde.us/Strategies.htm>. Your students now know something about how and what to say in their response groups. As they get ready to move into their groups, you may wish to supply them with a list of questions to help them remember what to say. The sample feedback sheet in Figure 7.4 is one way to guide students until they are confident with their ability to help one another. Another way to guide students' responses is to give them specific tasks each time they meet in their groups, such as looking for "show and not tell" sentences in their writing or for sentences that need combining or shortening. The writing strategies you have taught can become the springboard to successful response groups. Remember, however, that keeping a writing group together is a lot like keeping a good relationship together: It needs constant communication and caring among the group members.

Thus prepared, your students are now ready to work in their response groups. You may assign students to groups or let them choose for themselves. A good way to start is with an author's circle, in which one student reads his or her paper aloud while others listen. The author takes charge of this group and may begin by

FIGURE 7.3 Guidelines for Author's Circle

Directions to students: You may wish to use the following questions to guide your response to your friends' papers and to help others respond to your writing.

Examples for Authors:

1. Decide what kind of help you would like on your paper and tell your group.
2. Read your paper aloud to your group; you may want your group to have copies of your paper also.
3. Ask your group what they liked best about your paper; ask them to discuss other parts of the paper.
4. Ask your group to respond to the areas you said you wanted help with and discuss their advice, knowing that you will make the decision about whether to change something or not.

Examples for Responders:

1. Listen carefully to authors while they are reading their papers.
2. Respond to the questions the author asks and try to be helpful.
3. Point out sentences, descriptions, or other things you liked about the paper.
4. Point out one thing that might not have been clear to you in the paper.

FIGURE 7.4 Sample Feedback Questions

Some questions you may wish to use to assist your students with responding in peer groups:

1. What did you mean when you said _____?
2. Could you describe that scene so we could see it and hear it?
3. What is the most important part of your story? What do you want the reader to think when he or she has finished reading it?
4. What part of the story would you like help with?
5. What part of your story do you especially like?
6. What do you want to do next with this piece?

telling the response group what kind of feedback would be most helpful. When the author is finished, the others respond to the writing, concentrating on making positive comments first, with questions and suggestions later. After one student has been responded to, others may take the role of author, reading their papers and eliciting input from their groups. It is important for students to know that the purpose of response groups is not to count errors or look for mistakes in writing but to provide support to the writer. Because you have carefully explained the procedure, your students will know how to begin. As they all experience the roles of responder and author, their understanding and expertise in responding will grow.

After the students are settled in their groups, you may move around the room and provide help as needed, but resist the temptation to take over or dominate the interactions. Your students will become more independent if you let them solve their own problems. To reinforce positive group functioning, you might want to tape-record or videotape the work of a successful group and share it with the class. In addition, you may occasionally review the attributes of a good responder or invite a successful group to share its response to a paper with the entire class. Finally, you might want to ask students periodically to evaluate strengths and weaknesses in their group work and ask them to suggest ways of improving.

One kind of teacher research project you may wish to carry out is to chart student writing growth in response groups. Two interesting questions to ask might be: Do second language students learn only errors from one another in response groups or do they seem to learn correctness from one another? Would it be better for the teacher to play a more active role in correctness? We do not have definitive answers to questions such as these, but we agree with Hirvela (1999) that when carefully planned, collaboratively oriented tasks enrich and extend English language development, oral and written.

A Sixth-Grade Class Works in Response Groups Students in Sam Garcia's sixth-grade class selected their own response groups and responded to one another following the described model. The responders used some of his feedback questions and worked on papers together. Here is an example of one group working with an English learner's paper (Example 7.3). Notice that the responders first concentrate on the content rather than correctness; they also concentrate on what they like about the paper before making suggestions.

■ Example 7.3

Student Describing Trip to Grandma's House

Student's Paper

I went to my grandma's house. She live in the country. We drive for 12 hours. We get on the highway to get ther. She cook so good. We ate tamales and ice cream. She only talk Spanish but she have kind of funny ascent and my sisters and all we love to hear her talk. We love it when she tells about the old days. Like when she talk about other places.

We staying 3 days. Granpa let us help on the farm. I love to visit he's home. I help to cook and help with the animals.

Christa, 11 years old

When Christa finished reading her paper, the students in her group made suggestions after Christa asked what more she should say.

Lisa: I liked the part about the food.

Christa: I should say more about her cooking?

Lisa: Yeah—like what’s good about the tamales. What else did you eat?

Joe: I like the part about her talking. What accent did she have? You might say that.

Laura: Maybe you could spell words like she said them, like *Roll of Thunder*.

Christa: That’s good, but she talked different.

The group discussed the paper for about 10 minutes, pointing out other improvements, such as naming what animals were on the farm. When they had finished and were ready to work on another paper, Josie volunteered to help Christa with the accent. The session with Christa ended when Martha asked her why she selected that story to tell. Christa replied, “My granma and granpa are gone, and I wanted to remember them, so I wrote this.” Christa indicated that her group helped her a lot. She said that she would be able to write a clearer picture of her “granma”: “You’ll see and hear her now.”

A brief article on peer response group and computer-assisted responses can be found at www.ericdigests.org/pre-9211/peer.htm.

Peer Editing Groups

The purpose of peer editing groups is to read over final drafts to make corrections on grammar, punctuation, and spelling. Peer editing groups work well if used at the appropriate time in the writing process, after students are satisfied that their writing says what they want it to say. When students are still revising, it is inappropriate to concentrate on correctness, like placing frosting on a cake that contains baking soda but no flour, sugar, or eggs. However, after students are satisfied with what their papers say, it is time to edit for correctness. For a great resource on peer editing at different grade levels, go to www.readwritethink.org and type “peer editing” into the *Search by Key Words* box. (While you’re at it, note all the resources you can access on the *ReadingWriteThink* website.)

Correct spelling, grammar, punctuation, and other mechanics are best learned within the context of the students’ own writing (Cooper, 1981). We generally address these elements within the context of particular pieces of writing. Students can use computers, if available, to correct their spelling. Allow them to help one another rather than play the major role yourself. You don’t need to improve your proofreading skills—they do. Therefore, make them responsible for correctness. One way to begin peer editing groups is to teach a mini-lesson on an element of grammar or punctuation, and then post this element on the chalkboard to focus on during editing. Every so often, teach a new editing element, thus gradually building student knowledge of mechanics. Also useful are editing checklists that students use to help remember elements of grammar, punctuation, or spelling as they edit their own paper or those of their peers. In this way, students apply their mechanical skills directly to their writing, thereby using these skills for purposes of clear communication.

Another possibility is to tutor particular students as “experts” on topics such as capitalization, punctuation, spelling, or subject/verb agreement. Then, when students have editing questions, they go to the “experts” in the class, not to you. This builds self-esteem in your class and also builds independent learners. After all, your main concern in teaching should be to create independent learners, thus making yourself obsolete. Finally, when students select their own topics, when they work in response groups, and when their work becomes important to them, you will find that they are more willing to work in editing groups. Most important, when they know that their work will be published in your class, you will find a renewed enthusiasm for the work that goes into revising and editing.

Publishing Student Writing

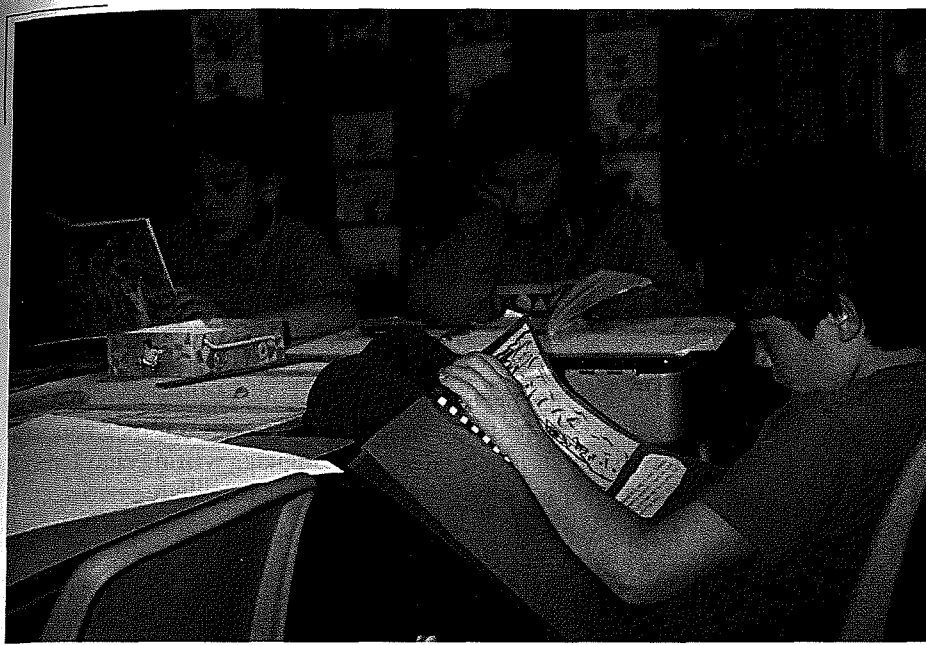
One way to develop a spirit of meaningful collaborative writing is to encourage **publishing projects**. Some teachers like to have classroom newspapers with the students as columnists. Others have students publish newspapers for special holidays. Still others have them write newspaper articles describing calamities such as tornadoes, earthquakes, or wars. Newspapers are easy to produce and involve students in learning different sections of regular newspapers. The students will learn about creating headlines for articles they write; they will learn the difference between editorials and features; and they will learn to write sports, entertainment, and other sections. Publishing projects involve your students in collaborative group work as they organize, write, revise, edit, and publish. Not least important is student enthusiasm. We have seen many resistant students become quite enthusiastic about writing after learning that their work would be published in the classroom newspaper for all to see. Others will become excited when they see that they can publish their work in a wiki as well.

Other publishing activities you may want to try include poetry anthologies, short story collections, and individual publications of student writing. Your English learners will become excited when they know that what they write will be read by others in booklike form. You can create a classroom library by having students publish books that will remain in your room, but you will find that students will value their published books so much that they are often unwilling to let them go. If you explain that their writing will be read by future students, you will get more cooperation. You can also ask students to donate one of their books to the school library or to make copies or second editions of their books.

Another successful publishing activity involves older students sharing their publications with younger children. Third-graders, for example, might read their books to a first-grade class. They might also discuss with the first-graders how they got their ideas for writing and how they developed the idea into a book. Similarly, high school students can share their writing with younger students. This kind of sharing creates great enthusiasm in the older students, who enjoy a real audience for their writing, and helps younger students see writing as a valuable enterprise practiced by their “elders.”

Have you ever noticed that after you take a group picture, the first thing you look at is yourself? Why? Did you forget what you looked like? Something similar happens when students publish their writing. They continually return to their own books and reread them. It's not that they don't know the contents of the book but that they find deep satisfaction in reviewing their accomplishments.

[8000]



Children often choose their own published works to read during quiet reading time.

One way we informally evaluate classrooms we visit is by noticing the number of students who line up to read their books to us. In classrooms in which books are regularly published, students enthusiastically share their writing with others and demand opportunities for more publishing. If you create a publishing center and library, you will find students are motivated to write, revise, and edit their papers.

In summary, we have outlined the process approach to teaching writing—an approach that supports writing success and celebrates English learners' accomplishments through sharing and feedback each step of the way. As students begin to see themselves as authors, they develop pride and ownership in their writing. As the process writing cycle is repeated, as students continually write for real and functional purposes, and as they learn to provide valid feedback to their peers, they grow into more proficient and caring writers. By giving your English learners chances to work on meaningful collaborative writing tasks and by having them share their writing through publishing classroom books, you can be assured of their involvement in the revising and editing phases of the writing process. All of these benefits are especially important for English learners because process writing facilitates progress in written expression and promotes second language acquisition as well.

Developmental Phases in Second Language Writing

Second language writers, like their first language counterparts, progress developmentally as they gain control over the writing process. To become truly effective writers, they must coordinate a broad range of complex skills, including clarity of thought and expression, knowledge of different genres to suit different purposes, and the ability to use conventional spelling, grammar, and punctuation. Such coordination depends, among other things, on students' English language

proficiency, cognitive development, and writing experience. Because good writing exhibits numerous traits, because these traits vary according to the kind of writing and its purpose, and because individual development of these traits is apt to be uneven, it is not easy to characterize developmental levels. For example, one youngster may write short pieces with correct spelling and punctuation, whereas another writes elaborate, action-packed stories without any punctuation or capitalization. Both are beginners, but neither writer has consistent development in all aspects of good writing. Such variation is to be expected.

Despite the complexities in establishing developmental characteristics, developmental descriptions are necessary as a starting point from which to guide your teaching decisions. In this section, we discuss in detail two general developmental phases: beginning and intermediate second language writing. These phases are defined in terms of the matrix shown in Table 7.3 and are analogous to the oral language matrix (student oral language observation matrix [SOLOM]) you saw in Chapter 4. Although we include advanced second language writing characteristics, we restrict subsequent discussion to beginning and intermediate phases, consistent with the rest of the book. For these phases, we offer examples of student writing and suggest strategies you may introduce to help your students progress. Because you know your own students well from daily contact, you will be able to use your intuition and your analytical skills to decide finally which strategies will

TABLE 7.3 Writing Traits Matrix

Trait	Beginning Level	Intermediate Level	Advanced Level
Fluency	Writes one or two short sentences.	Writes several sentences.	Writes a paragraph or more.
Organization	Lacks logical sequence or so short that organization presents no problem.	Somewhat sequenced.	Follows standard organization for genre.
Grammar	Basic word-order problems. Uses only present tense forms.	Minor grammatical errors, such as -s on verbs in third person singular.	Grammar resembles that of native speaker of same age.
Vocabulary	Limited vocabulary. Needs to rely at times on first language or ask for translation.	Knows most words needed to express ideas but lacks vocabulary for finer shades of meaning.	Flexible in word choice; similar to good native writer of same age.
Genre	Does not differentiate form to suit purpose.	Chooses form to suit purpose but limited in choices of expository forms.	Knows several genres; makes appropriate choices. Similar to effective native writers of same age.
Sentence variety	Uses one or two sentence patterns.	Uses several sentence patterns.	Uses a good variety of sentence patterns effectively.

be most helpful. As a final note, please feel free to use or adapt any of the strategies for any student, according to your own judgment.

In Table 7.3, we describe beginning, intermediate, and advanced second language writing on six trait dimensions: fluency, organization, grammar, vocabulary, genre, and sentence variety. Our concept of an advanced second language writer is defined in terms of an effective first language writer of the same age. In general, if a student's writing tends to be characterized by the trait descriptions listed for beginners, then we suggest that you start with strategies for beginners described in the next section. Similarly, if a student's writing tends to be characterized by the trait descriptions listed for the intermediate phase, we suggest you use the corresponding strategies described for that phase. Bear in mind that your students are apt to vary in phase from one trait to another, and you will need to use your own judgment as to which strategies you will use.

Description of Beginning Writers

Beginning second language writers, similar to beginning first language writers, are new to the coordinated efforts that go into creating a good piece of writing in English. They may find writing laborious, producing little at first. If so, organization is not a problem because there is little on paper to organize. If beginners do produce a great deal, logical organization is apt to be lacking. Like their first language counterparts, beginning second language writers may use invented spelling that might include elements from the spelling system of their first language. In addition, during the beginning phase, second language writers may not have a good sense of sentence boundaries or of the conventional word order required in English. Thus, they are apt to make errors in grammar, vocabulary, and usage. In addition, they may exhibit grammatical and other infelicities that may or may not be common to native English beginning writers.

When you evaluate your beginning second language writers, you need to take the time to notice and emphasize what they do well. This may not be natural or easy because errors call our attention like a flashing red fire alarm, whereas well-formed sentences go unnoticed as we focus on their meaning. When a child draws a picture, we don't compare it with Michelangelo's work. Instead, we delight in the accomplishment. Similarly, with beginning writers, we need to find specific elements to praise while pointing out areas to improve. Take for example, the following piece, written by Kim, a beginning-level first-grader who is referring to the cartoon character Bart Simpson:

The puppy go to bart. He jump on bart. He look at bart. He see. He go.

The child who wrote this paper worked laboriously to produce the final product. As a beginner, Kim uses one type of sentence only. She is able to use the present tense but has not developed the ability to use the past tense. This young beginning writer needs time and practice in both oral and written English. As a first-grader, Kim has plenty of growing time, and we suspect that she will improve steadily. Based on this writing sample, we would suggest two immediate strategies. First, additional effort during the prewriting phase of process writing

might help her arrive at a more personally meaningful topic. Second, oral discussion of her topic combined with drawing would probably result in an elaborated message. Because she is new to English and because she is just a first-grader, we would not require her to alter her verb tenses. Such alteration would make little sense to her at this point and would not be likely to transfer to her next piece of writing. In sum, at this point, we are aiming at fluency in writing and enjoyment in elaborated self-expression.

Not all beginning writers will be as young as first-grader Kim. Quite the contrary. Beginning ESL writers vary in age, interests, prior literacy experience, and second language proficiency. To repeat a point, the beauty of writing is that it accommodates many of the differences related to age, in that the topics are often selected and developed by the students. Thus, age and cultural appropriateness are, to an extent, built in by the students themselves through writing. Older beginning writers may bring a fairly sophisticated concept of the forms and functions of writing to the task, along with a well-developed conceptual system. Example 7.4 shows a writing example of a third-grade beginning English writer, Jorge. In this essay, Jorge attempts to describe the differences between two kinds of birds, mountain dwellers and valley dwellers, based on their portrayal in a cartoonlike picture.

The assignment that led to this essay called for an expository type of writing. As a third-grader, Jorge had little experience in writing, especially expository writing in English. He was a fairly fluent Spanish reader and had just begun instruction in reading English. Thus, the cognitive demand of this writing task was rather high. Nonetheless, he was able to convey similarities between the birds' eggs, their heads, and their feet, and differences in food, beak types, and dwelling locations. He used little capitalization or punctuation. His single, extended sentence consists of several clauses conjoined by "and," which is a characteristic of less mature writers. Furthermore, Jorge ends his expository piece with a narrative formula: "the end." These characteristics are indicative of beginning-level writing, although more advanced than Kim's writing. Jorge needs opportunities to write daily for a variety of purposes that he perceives to be real and important. His ability to generate ideas, even within the constraint of a particular assignment, is excellent. With opportunities to create longer pieces of writing on topics that interest him and with the chance to publish and share, it is likely that Jorge will begin writing longer essays. Organization and punctuation are two areas in which he will need to work as he prepares his writing for publication.

■ Example 7.4

Jorge Describes the Differences between Two Kinds of Birds

Tey are the same becaes the bofe of them haves two eggs and there head and there foot and they are not the same becaes they don't eat the same thing and ther beak and one place is the mountain and one is the valley. the end.

Jorge, third grade

Strategies to Assist Beginning Writers

We have discussed how effective writing requires the coordination of various kinds of skills and knowledge. One way to assist beginning and intermediate writers is to provide them with temporary frameworks that allow them to concentrate on one aspect of the writing process at a time. We refer to such temporary frameworks as **literacy scaffolds**. Just as scaffolding is temporarily provided to help workers construct a building, literacy scaffolds provide temporary frameworks to help students construct or comprehend a written message. In Chapter 3, we defined literacy scaffolds (Boyle & Peregoy, 1990) as instructional strategies that help students read or write whole, meaningful texts at a level somewhat beyond what they could do on their own. In general, literacy scaffolds include predictable elements as a result of repetition of language patterns or routines. Scaffolds are temporary and may be discarded when the student is ready to move beyond them.

Within this definition, the writing process itself is a powerful scaffold in that it breaks a complex process into smaller subprocesses, each of which is aimed at creating meaning. Other types of literacy scaffolds are described subsequently, including dialogue journals, buddy journals, and clustering. Each of these activities provides support for beginning-level writers. We recommend using the activities within the context of collaborative groups in which the students share and respond to one another's writing.

Oral Discussion

Oral discussion prior to writing, which obviously requires some oral English abilities, represents one kind of scaffold to literacy. When students share their ideas orally with the teacher or with their peers, they are facilitated in choosing and focusing their topic. Oral interactions help students organize their ideas and may also provide helpful vocabulary items for English learners. Informal oral language opportunities thus provide a safe arena for children to practice their language production. You don't want your English learners to answer as someone we know did when we asked how she liked school: "I hate school," she said. "I can't read. I can't write. And they won't let me talk." You can avoid that kind of judgment by encouraging your students to talk and share orally throughout the day. We describe several activities next that promote natural use of oral language and pave the way to literacy.

Partner Stories Using Pictures and Wordless Books

One activity that promotes second language development is the use of wordless books. These books tell stories through their pictures and thus offer a unique opportunity for limited English-speaking students to interact with a book. Using wordless books, students orally share their versions of stories in response groups or with partners, recognizing that the pictures might yield different interpretations. As a follow-up to wordless books, students may draw their own pictures for a book or a cartoon strip. Students may also try labeling pictures and developing a written story by themselves or with a partner. These efforts then can be shared on the Internet in a classroom blog, for instance. Wordless books thus offer easy

access to literacy events for both younger and older English learners. Whereas elementary students can simply enjoy the illustrations and stories, more advanced wordless books such as *Tuesday* (Wiesner, 1991) can challenge even college students and adults. A few additional wordless books you may want to try are listed here. Those marked with an asterisk are books for older students.

- Alexander, M. (1970). *Bobo's Dream*. New York: Dial.
- Anno, M. (1978). *Anno's Journey*. New York: Putnam.
- Anno, M. (1984). *Anno's Flea Market*. New York: Philomel Books.
- Aruego, J. (1971). *Look What I Can Do*. New York: Scribner.
- Hutchins, P. (1971). *Changes, Changes*. New York: Macmillan.
- Mayer, M. (1967). *A Boy, a Dog, and a Frog*. New York: Dial.
- Meyer, R. (1969). *Hide-and-Seek*. New York: Bradbury.
- Wezer, P. (1964). *The Good Bird*. New York: Harper & Row.
- *Wiesner, D. (1991). *Tuesday*. New York: Clarion.
- *Wiesner, D. (1991). *Window*. New York: Clarion.

Concept Books: Creating a Teaching Library

Concept books, excellent for beginning writers, focus on and illustrate one concept or idea. For example, a student, after being introduced to a concept book, might illustrate a color, or the concepts *tall* and *short* or *above* and *below*. Students enjoy making their own concept books. Lisa, for example, made a book illustrating the concepts *little* and *big* by drawing and cutting out pictures to convey the ideas. One page featured a drawing of a little girl with the label *little*, and on the adjacent page was a picture of a big girl with the label *big*. The teacher, Ms. Shirley, kept a collection of concept books that students could use to learn a new concept. Students in her class had favorite concept books and used them as models for their own books. Some of the favorites were large books to illustrate the idea of big, and miniature books to illustrate the concept of small. Other favorite books were pop-up books and peek-a-boo books, in which the students had to guess the concept before they could see the entire picture. Concept books build vocabulary, provide opportunities for productive language use, and create opportunities for successful participation in classroom activities. Like wordless books, the concept books can be placed on the Web to share with others.

Peek-a-Boo Books for Younger Students and Riddle Books for Older Students

Another effective activity for younger English language learners, peek-a-boo books are excellent for beginning-level writers. Based on Janet and Allan Ahlberg's story *Peek-a-Boo!* (1981), the stories allow young children to become actively involved in a nonthreatening "writing" activity. *Peek-A-Boo!* involves a repeated refrain: "Here's a little baby / One, two, three / Stands in his crib / What does he see?" The page opposite the refrain contains a 3-inch-diameter hole, revealing only part of the picture on the next page. Beneath the hole is the phrase *Peek-a-boo!* When the

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page is turned, the entire picture is revealed, permitting the child to see whether his or her guess was correct.

Children can use the repeated refrain and the peek-a-boo page to create their own first books. They write their own repeated refrain and create a page with the hole and peek-a-boo. On the following page, they can either draw their own pictures for others to guess, or they can cut pictures out of magazines to create their own book. Children then label the picture with a word, phrase, or sentence that describes the hidden picture. One child, Laura, created the following phrase: "Here's little Laura / One, two, three / Watching a movie / What does she see?" Behind the peek-a-boo window, Laura had pasted a picture from her favorite movie and had written the title of the movie, *Home Alone*, below the picture. Peek-a-boo books offer children early access to writing stories because they are visual and because they contain repeated refrains that provide a simple pattern to build on. Children love these easily shared stories that involve them in oral discussions of their writing. For some children, the rhyming and peek-a-boo routine become like a mantra that they will repeat for days at a time. Peek-a-boo stories prepare children for future composing and sharing activities.

Riddle books are an extension of the peek-a-boo books but are adapted for older learners. Using the same format, with riddle books students create a word riddle beneath the cutout opening on the page and ask others to guess what is partially hidden. On the next page, the full picture is revealed and labeled appropriately.

Pattern Poems

Pattern poems are sentence-level scaffolds that make use of repeated phrases, refrains, and sometimes rhymes. The predictable patterns allow beginning writers to become involved immediately in a literacy event. One excellent resource for sentence-level writing scaffolds is Kenneth Koch's *Wishes, Lies, and Dreams: Teaching Children to Write Poetry* (1970). Full of sentence patterns that serve as springboards for writing, the book contains delightful poems written by Koch's high school and elementary multilingual students. Students can create a kind of anthology of pattern poems in a wiki as well as for a classroom library. Typically, students first write their own poems based on the patterns, sharing them with one another in peer response groups and in classroom publications. Two Spanish-speaking ESL second-graders with whom we worked created the following poems using the sentence patterns "I used to be . . . but now I am . . ." and "I am the one who . . ." The repetition of the pattern lends a poetic quality to the full piece of writing.

Juan: I used to be a baby.

But now I am really big.

I used to be a karate ninja.

But now I am an orange belt.

Chabela: I am the one who like my teacher.

I am the one who gots new shoes.

I am the one who take care the baby.

I am the one who plays on the swings.

[8000]

To supplement poetry writing and reading, many teachers also introduce students to predictable literature that contains the same types of patterns and predictable features of Koch's poems. After hearing a story several times, students use pattern books as models for creating, publishing, and sharing books. Typically, they use the given patterns several times before they are ready to experiment with their own patterns and poems. Thus, the pattern offers a scaffold that students abandon naturally when it's no longer needed. Patterns like Koch's and pattern books offer easy and almost instant success to students' first attempts at writing in their second language. One pattern book frequently used with older, less advanced English learners is *Fortunately* (1997) by Remy Charlip. The book follows the fortunes and misfortunes of a boy using the pattern *fortunately* on one page and *unfortunately* on the next page. One high school student, 15-year-old Arturo, used the pattern to create the following story:

Fortunately, I gotta job and I buy me a car
Unfortunately, my car aint running too good
Fortunately, I know this guy and he gonna fix it
Unfortunately, it gonna cost a lot for fix it.
Fortunately, I gotta job.

From Personal Journals to Dialogue Journals to Buddy Journals

You will want to develop fluency in your beginning writers as a first priority. *Fluency*, the ability to get words down on a page easily, can only come with writing practice and continued English language development. Another word that is integrally related to fluency is *automaticity* (LaBerge & Samuels, 1976). *Automaticity* is the ability to engage in a complex activity without having to concentrate on each part of it. For example, when you first started learning how to drive a car, you had to concentrate on the steering, on the brakes, on making appropriate signals, and, perhaps, on using a clutch. At first, this was difficult, but with practice you began coordinating all of these driving activities at once without having to concentrate on them. Writing and reading work in a similar way. For example, one child might first concentrate on making the letters, working laboriously just to write his or her own name. Only later will he or she go on to writing words and phrases. Other learners aim at getting a lot of "writing" on the page, but it will not as yet conform to conventional script.

Young beginning writers approach the task in different ways, however. You may recall our kindergartner Osvaldo, for example, who filled an entire half page with carefully written but undecipherable words. When asked what his writing was about, he replied that he did not know and returned with great sobriety to his task. We asked him two more times, with the same response, until he explained, "I won't know what I wrote about until I draw my picture." At that point, he created a fine drawing of a boy playing soccer. Writing does indeed involve the coordination of many resources, and the writing process helps students take one step at a time so that they are not overwhelmed by the task.

One of the most popular ways teachers help children develop fluency is through extensive prewriting activities, one of the most powerful being journal writing. By

writing in journals daily, students develop fluency and generate ideas on which they might elaborate later. One friend of ours, who has used journals successfully for a long time, told us about a field trip she and her class took to a natural history museum. The students were to take notes in their journals; one fourth-grader was overheard saying to another, "Don't look. Don't look. She'll make you write about it!" Unlike these two fourth-graders, most students find journal writing nonthreatening and fun. In this next section, we discuss ways to use journals for developing ideas, sharing thoughts and feelings, and exploring ideas.

Personal Journals The first type of journal you might want to share is a personal journal in which your students get used to writing their private thoughts. When these journals are used, you do not comment on them unless the writer asks you to do so. Students soon learn that the journals are for their own personal and private ideas. We recommend that you ask them to write in their journals three or four times a week at a regular time in the day. Some teachers ask their students to write in their journals at the end of the day, others like them to write after lunchtime or after a reading period. Whatever you decide, set a regular time aside for journals so that your students come to expect and anticipate journal writing. Journals can be constructed by folding pieces of paper in half, stapling at the fold, and decorating the cover.

Dialogue Journals When students become accustomed to writing in their personal journals, you may want to move toward dialogue journals. First, describe dialogue journals (Kreeft, 1984), explaining to students that they can continue to write about the same topics and ideas as in personal journals except that you will respond to their writing regularly. Make sure you explain that you may not be able to respond to everything they write, but if they have something special to which they want you to respond, they can mark it with a colored marker. In your responses, respond to the content, not the form, of the writing. The purpose of interactive journals is to develop fluency and authentic conversation on paper. Moreover, you are making students' writing functional and purposeful by replying to them and elaborating on what they have written, in the same way that parents scaffold what children say to them in early oral communication. It is only polite to respond to what people say and not correct how they say it.

Similarly, in journals, concentrate on positive things you can say. Encourage students to continue writing in their journals but also let them know that some language or topics may be inappropriate for their journals if that is how you feel. If you respond to their journals, make positive suggestions regarding what they might write about in future journal entries. Encourage your students; they will look forward to writing in their journals while eagerly anticipating to your responses. Additionally, dialogue journal are a good activity to do in a blog because the various pieces of writing will be retained and progress can be clearly defined. Dialogue journals help develop fluency because they are meaningful, because they are responded to, and because they give writers the freedom to concentrate on what they are saying rather than on how students are saying it. Journals also provide ideas for topics students may write about more extensively later (Peyton & Reed, 1990).

Buddy Journals A buddy journal is a written conversation between two students (Bromley, 1989, 1995). Buddy journals are a natural extension of personal

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and dialogue journals. Buddy journals involve students in meaningful, self-selected dialogues about issues that concern them. Moreover, these type of journals give students the immediate feedback they require for growth and a real audience and purpose for their writing. After modeling responses in dialogue journals, you can introduce buddy journals to students by explaining that they will be responding to one another instead of to you. Next, assign pairs to work with one another, explaining that they will have an opportunity to work with many other partners throughout the year. We suggest that you consider providing guidelines for responding to the writing in the journals. Let students see that it is important to be helpful conversational partners in the journals. You might also ask your students to brainstorm potential topics to write about in their journals. Place these topics on the board and suggest that they can write about anything going on in the classroom or anything else they might want to share with one another. Of course, buddy journals can also be shared via podcasts. Older beginning English learners might share their thoughts concerning a movie or television show they had seen, whereas younger students might write to one another in buddy journals while reading *Harold and the Purple Crayon* (Johnson, 1955), as in the following dialogue:

Joseph: I like the crayon magic and how he color thing.

Jimmy: And the pies and things.

Joseph: There's a "Harold and Circus" book to read.

Jimmy: Yeah, it has purple coloring.

Joseph: Let read it.

Journal writing is a valuable activity for English learners because it involves real and purposeful dialogue and because it is nonthreatening—it will not be corrected or graded. Finally, because journals are structured like an oral conversation and provide a real audience, students see journal writing as a meaningful activity, one worth the extra effort it may require of them. Table 7.4 summarizes several types of journals you may wish to use in your classroom.

Improvisational Sign Language

Using a dictated story or a story students already know, such as "Goldilocks and the Three Bears," "The Parsley Girl," or other folktales, students can create gestures to represent characters and actions in the story. With her second language first-graders, Sheila Jordaine asked children to share stories with the whole class before creating their own. Children first dictated a brief story, which Sheila wrote on the blackboard: "Jill had a pet frog. She brought it to school." Next, they determined the symbols for each of the words. Because Jill was a member of the class, all they had to do when her name was read was point to her. They decided that bringing their hands toward them with the palms upward would stand for *had*, and they made an A with their hands, followed by petting their heads for *pet*. For the word *frog*, they got out of their chairs and hopped like frogs. For *she*, they simply pointed back at Jill because *she* refers to Jill. In this way, they naturally learn anaphoric references. When they finished with their symbols, Sheila read the story, pointing to the words, while the children dramatized the story with signs.

TABLE 7.4 Types of Journals

Journal	Purpose	Procedure
Learning log	Develops sense of direction and success in the class; helps teacher evaluate student's progress; helps student articulate what is learned and ask questions for selfassessment.	After certain lessons each day you ask students to keep a daily log of their knowledge or confusions or any elaborations they may wish to make relating to the topics discussed in class; journal is private or shared with teacher.
Buddy journal	Gets students used to the idea of writing each day; writing becomes a functional and meaningful activity, with almost immediate audience.	Students write and respond to one another about classroom topics and other topics; response is to content and not form of the message; often modeled by teacher in dialogue journal first.
Dialogue journal	Makes writing purposeful in school; gives students audience for their writing and models how to respond to the writing of others.	Journal is used daily or often; teacher responds to content or to something the student has highlighted for the teacher; writing is used as communication.
Project journal	Assists students with preparing for a project in English, science, etc.; students take notes of plants growing in science class in preparation for a report; they take notes of conversations in preparation for story they might write.	Students keep journal with a specific task in mind: plans for writing a story, notes for a social science paper, measurement for a math project.

The next day, the children decided to do a "real" story, "The Parsley Girl," to act out in signs.

The signing activity provides students with several cues for understanding stories. If the story is in a Big Book, the children have the words and pictures in front of them. In addition, the visual dramatization cue for comprehension gives them more information for understanding the stories they are reading. Finally, the activity involves all the students in a meaningful and functional process aimed at comprehension. Children in Sheila's class ask for improvisational signing performances throughout the year, even after they no longer need the extra comprehension support. Older students, even adults, also have a great deal of fun using the technique. For example, older students, who often know many folktales, enjoy creating their own sign language in groups, acting the folktale out and playing a charade-type game that requires other groups to guess the folktale that is being presented in sign language.

Life Murals

Another activity that provides a scaffold for English learners is creating life murals. Using murals, students create drawings depicting significant events, people, and places in their lives and then write about them. For example, one child

represented her family by drawing a house with people outside. In another picture she drew the inside of her own bedroom, a trifle messy, to show where she spent most of her time when she was at home. Other drawings depicted a church and school with her friends standing outside in the rain. She also drew a picture of her grandmother, who always read stories to her. When she finished her drawing, she explained these life symbols to her writing partner, and her partner did the same. Finally, she wrote about her life, using the mural to guide her.

Older beginning English learners also use life murals to scaffold their writing. One student in a tenth-grade class compared his life to a soccer game and created a mural showing him sometimes falling, sometimes missing the soccer ball, and sometimes scoring a goal. After creating the mural, he shared it with his group orally in preparation for writing. Then in writing he explained how his life was like a soccer game.

Life murals make writing simpler because they are based on personal experience. Because they are visual, writers can easily get ideas from looking at another's pictures and hearing their stories. After completing their murals and stories, students read them to their partners. Life murals provide an excellent beginning writing experience, with the drawings scaffolding learners' efforts to compose something more complex than journal entries.

Clustering

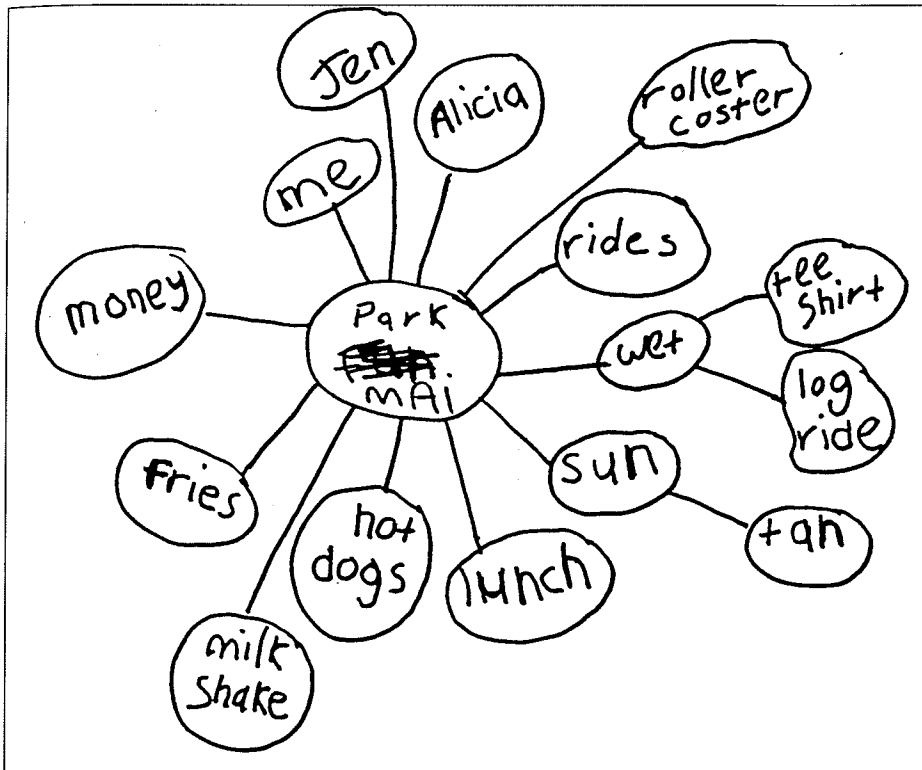
Clustering assists writers in developing vocabulary and preparing for writing (Rico & Claggett, 1980). The cluster in Figure 7.5 illustrates different words a student thought of when preparing to write about a personal experience. To create the cluster, Mai simply placed her name and the word *park* in the center of the circle, and then quickly wrote all the other things that came to mind. She thought of different members of her family, of friends, and of a trip she took to an amusement park. When she completed her cluster, Mai shared it with members of her peer response group by telling them about how she got wet on a log ride at the park. In fact, "They all got so wet that they had to buy tee-shirts to change into something dry."

Mai used the cluster as a prewriting strategy to begin thinking about her topic and what she wanted to say. Clusters represent one of the first steps, along with buddy journals, as beginning-level students begin to consider an audience for their writing. The cluster has several advantages: It is easy to create and there are no rules for what can go into a cluster—students decide for themselves; it fills the page and thus assists psychologically in helping the student create a piece of writing; and it is easy to share with others and thus helps the student create a story or experience orally. When English learners are ready to share their writing with their peers, clustering will help them do so. Finally, clustering is used successfully by students when they become older and more advanced; indeed, clustering is used by college and graduate students to improve their writing.

Freewriting

Freewriting is a strategy developed by Peter Elbow (1973) in which writers let their words flow freely onto the page without concern for form, coherence, or correctness. In the same way that journals provide opportunities for daily

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FIGURE 7.5 Student's Cluster about Trip to Amusement Park

writing, freewriting assists with fluency. Using freewriting, students write quickly to get their ideas down on paper. After several minutes, students may select a phrase or sentence they like and write about that for 5 minutes. They next select their favorite word, phrase, or sentence and write on it for 5 minutes. This process continues until students have discovered a topic or theme about which they might want to write. The freewriting helps develop writing fluency by allowing writers to concentrate on getting as many words on the page as possible without paying attention to correctness, and it also assists them with narrowing their topic. Through practice with freewriting, writers can be freed from the constraints of having to "get it right." They can instead pay attention to generating and shaping ideas. Along with the use of journals, freewriting assists students with fluency, automaticity, and developing ideas. Thus, it prepares them to move to the intermediate level, where they will pay more attention to refining and editing their ideas.

In summary, beginning-level English language learners can participate successfully in classroom writing events from day one, if you provide support. The scaffolds provided by picture books, concept books, clustering, freewriting, and dialogue journals give students the assistance they need to participate in the classroom. These activities, shared in pairs and collaborative groups, are meaningful activities, not an assortment of abstract skills. Through these activities, English

language learners grow from beginning writers to intermediate writers—from writers learning to generate ideas to writers who shape ideas for different audiences and different purposes. They will move on from developing fluency to developing form in their writing and to revising and correcting their work. The strategies in the next section will help them develop into competent intermediate-level writers.

Description of Intermediate Writers

Whereas your main concern with beginning second language writers will be helping them generate ideas and develop fluency, your main concern with intermediate writers will be adding form to fluidity in expression. That is, you will want your intermediate writers to begin developing a variety of sentence structures and organizational patterns, from narrative to letter, essay, and more. To do this, you may offer strategies that build on the skills they learned as beginning-level writers, while continuing to share good literature. In addition, you and your students are now in a position to select aspects of spelling, grammar, and punctuation to be focused on during editing.

Intermediate-level writers have developed a general knowledge of simple sentence types and corresponding capitalization and punctuation conventions. However, they need strategies to improve their sentences in quality, style, length, and variety. In addition, as their writing increases in length, they will need to develop organizational strategies, such as paragraphing and logical ordering of ideas. At this point, spelling may be fairly standard, though as yet imperfect, especially if students are using more advanced vocabulary. In addition, some intermediate writers may rely too heavily on one- or two-sentence patterns as a conservative strategy for avoiding errors. You will want to encourage these writers to try new forms that will improve their writing and strengthen their general knowledge of English. Finally, intermediate writers may still make fairly frequent errors in punctuation, grammar, and usage. In fact, they may make more such errors than beginners because they are producing more writing—a positive sign of writing progress. Recurrent errors may serve as the basis of an individual or group mini-lesson, so that students may correct such errors during editing.

In summary, intermediate writers have developed fluency in their writing. They are able to produce a large number of words on the page, but they still need to work on organization of longer pieces of writing and on sentence variety, grammar, and spelling. The essay shown in Figure 7.6 provides an example of intermediate second language writing, representing the writer's best effort after working in his peer response group.

Juan has worked hard on developing a topic about which he clearly cares very much. Based on the writing traits matrix, his writing exhibits elements of intermediate phase writing. Of particular note, he has organized his essay into a beginning, middle, and end. His teacher gave him special help with this. He writes with considerable fluency but retains errors in his final draft. For example, his writing exhibits minor problems with spelling and verb forms. He misspells *both* as "bouth" and *said* as "sed." However, his inventive spellings are phonetically accurate and thus more logical than conventional English spelling. He

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FIGURE 7.6 Juan's Story: The First Time I Saw Her*The First Time I saw Her*

The first time I saw her she was seven year's old and so was I. We both in first grade. One day I want to take her out but my mom sed I was to young.

I try letter's and poetry so she would like me. In third grade she started to like me. In fourth grade we want to see the movie Avalanche at the Baluki theater. We bought popcorn with our money. We both enjoy the movie because it tell you about people from different contry's and how it was hard moving to America.

I had a good time with her. I want to go out to a movie with her again.

Juan 4th grade

consistently uses 's to pluralize "year's," "drink's," and "country's." He also keeps the *e* in moves, for "moveing." His spelling demonstrates substantial sophistication, requiring just a little more refinement to be perfect. Now would be a good time to provide a mini-lesson on plural spellings for Juan. He may keep these spellings in a notebook so that when he edits his own work, he can refer to it if necessary. His overuse of the apostrophe with plurals reflects a previous mini-lesson on the use of the apostrophe to indicate possession. He needs a review of this skill, along with a short explanation of the difference between plurals and possessives.

A different type of error occurs with verb forms. Juan does not yet consistently use the conventional present and past tense verb markers, writing *tell* instead of *tells* or *enjoy* instead of *enjoyed*. These tendencies are probably related to his developing English language knowledge. In our experience, verb agreement of this kind represents grammatical refinement that develops late in second language acquisition. We would not attempt to correct this error if Juan were a beginning English learner. However, because Juan's writing shows substantial fluency in English, he is probably ready for a mini-lesson on the *-ed* ending to indicate past tense. He may list this skill on his editing checklist to remind him to correct this element when editing his work. Juan needs daily opportunities to use the writing process approach. He has a lot to write about and enjoys sharing with his peers during response groups. He needs more opportunities to create finished pieces in which logical organization is needed to convey his message.

■ Example 7.5

Alberto's Essay Comparing Ocean and Bay Fish

How the Ocean fish are alike to the Bay fish is that the Bay fish has same eyes like the Ocean fish. And they have same gulls as the Ocean fish. And they have same fins and 3 dots on its tail. And now how they are different is that the Bay fish have claws and the Ocean fish don't even have any teeth. An so the Ocean fish have big tails and the Bay fish have little tails. And the Ocean fish swim on the borrom of the ocean and the Bay fish wim at the top of the Bay. And the Ocean fish eat weed and the Bay fish eat little fish.

Alberto, fifth grade

Example 7.5 illustrates an intermediate second language writer who is close to moving into the advanced phase. The essay is a piece of expository writing, similar to the assignment required of Jorge that we shared with you previously. For the essay, students were asked to compare ocean fish and bay fish based on information they could glean from cartoonlike drawings of the two kinds of fish.

Alberto's essay, a first draft comparing and contrasting ocean and bay fish, exhibits thoughtful and logical sequencing. The topic has been thoroughly covered in a manner that is clear and concise. At the same time, the essay lacks variety in sentence patterns. In general, comparisons call for more complex sentence patterns, which Alberto was not able to produce. Instead, he uses simple statements, beginning new sentences with *And*. To improve this essay, Alberto would benefit from a mini-lesson on sentence variety, which he could then apply in the revision process. In addition, the essay would be improved by an introduction and a conclusion, which Alberto could add rather easily during revision. In the next section, we offer a variety of ideas to help improve the writing of intermediate second language writers working in collaborative groups.

Strategies for Intermediate Writers

Successful teachers of writing make sure that students have frequent opportunities to use writing for authentic purposes, often developing topics of students' own choosing and shaping pieces for particular audiences. In addition, teachers provide many opportunities for students to publish their writing in a variety of ways for multiple purposes. Just as beginning writers work on meaningful writing tasks, so must intermediate writers work on tasks that matter to them. Thus, the strategies we share here are used within the context of meaningful, functional writing assignments. In most cases, your students will have selected the topics they are writing about, and they will share their writing with one another and with you. Without this meaningfulness, the following strategies will become empty assignments, no better than isolated worksheets. However, when the strategies help students develop and shape their own ideas, they become functional for students.

Show and Not Tell

A sentence that *tells* simply makes a flat generalization (Caplan, 1982; Elbow, 1973). For example, a young writer might write, "The party was fun," or "She has a nice personality," or "The Thanksgiving dinner was delicious." None of these sentences provides any descriptive detail about what the writer wants to convey. Was the party fun because of the food, the games, or the people? We don't know. In contrast, sentences that *show* give specific information for the reader about a party, dinner, or person. D. H. Lawrence once said that in good writing, characters should never merely walk up stairs; they should walk up 15 stairs or 40 stairs. "Show and not tell" is a powerful strategy because students can learn to use it after a brief introduction and a little practice. They can apply it to improve their writing almost immediately. The following passage, from Jean Shepherd (1971), illustrates the "telling" sentence *In the morning, my father could be grumpy*:

He slumped unshaven, staring numbly at the kitchen table, until my mother set the coffee down in front of him. She did not speak. She knew that this was no time for conversation. He lit a Lucky, took a mighty drag, and then sipped gingerly at the scalding black coffee, his eyes glaring malevolently ahead. My old man had begun every day of his life since the age of four with a Lucky and a cup of black coffee. He inhaled each one alternately, grimly, deeply. During this routine, it was sure suicide to goad him. (p. 130)

"Showing" sentences such as Shepherd's make actions specific by illustrating in multisensory detail exactly what happened. After you introduce the concept to writers, ask them to identify showing sentences in literature they are reading. You can also assist them with the strategy by giving them "telling" sentences to rewrite with partners. The following examples were provided by English language learners in Shirley Vance's class:

Telling: The band was noisy.

Showing: As the band played I felt the drummer was banging on my eardrums and the guitars yelled at me. I thought I would never hear right again.

One of the most powerful reasons to use this showing and not telling strategy, in addition to its ease of learning, is that English learners are able to transfer this knowledge to their own writing. They are also able to use it when they are working with peer response groups. They can pick out *telling* sentences, and they can make suggestions for *showing* sentences in their own writing and in the writing of others. Giving your students a concrete strategy that immediately improves their writing empowers them and motivates them to learn more.

Sentence Combining

Sentence combining simply teaches students to combine shorter sentences into longer ones while retaining the

EXPERT WEBCAST 7.1

Adolescent Literacy and Technology (30:52)

Teacher Laura Robb discusses student collaboration, assessment, classroom management, and blogging with adolescent students. Type "Scholastic webcast" into your favorite search engine and click on Laura Robb's link.

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meaning. Researchers note that as writers mature they begin to write longer, more sophisticated sentences (Loban, 1968; O'Hare, 1973). Practice in sentence combining assists students in producing more mature writing. We suggest that English learners can benefit from sentence combining as well. You may use examples from students' own writing to assist them with sentence combining, or use sentence combining exercises found in books. One excellent site on sentence combining with lots of examples you can use is <http://grammar.about.com/od/tests/a/introsc.htm>.

The essay on George Washington in Figure 7.7, by a student in a fifth-grade class of language minority students, is typical of what intermediate writers often do when they become comfortable with short, basic sentences. A peer response group suggested combining some of the short sentences into longer, more complex sentences. The essay, of course, needed more work than just sentence combining. The teacher therefore helped Lettie with sequencing the information better and deleting less relevant details. Example 7.6 presents a revised draft of the essay.

There are, of course, many possible ways to combine the sentences. If you place some examples of sentence combining exercises on a transparency, your students can try the exercises and share results. Through sentence combining, students learn to play with sentence variations and choose the one that best suits their meaning. Moreover, developing writers can apply the strategy to their own writing.

FIGURE 7.7 Essay on George Washington Before Sentence Combining

George Washington was the very first president. He had a wife name Martha. He had false teeth and wore a wig. His face is carved on Mount Rushmore. He died of pneumonia. He was an orphan at 15 years old. He was ill many times as a young man. He was very shy and polite. His wife Martha was a widow. He was a good leader. He was not selfish. He was a hero in the revolutionary war. He spent a horrible winter in Valley Forge.

Lettie , grade 5

Example 7.6**Revised Essay on George Washington**

George Washington was the very first president and he had a wife named Martha. He was an orphan when he was young and was ill and very shy and polite. He was a hero in the revolutionary war and spent a horrible winter in Valley Forge. His face is carved on Mount Rushmore.

An example of a teacher-made exercise follows:

Example

The boy wanted something.

He wanted to buy tickets.

The tickets were for a rock group.

The rock group was his favorite.

Combination

The boy wanted to buy tickets for his favorite rock group.

Sentence Shortening

Sentence shortening, the opposite of sentence combining, assists students with changing wordy sentences into more concise sentences (Peterson, 1981). In the early phases of writing development, some students may write sentences that ramble on and on. You can give students long sentences to revise into shorter sentences that mean the same thing. Arturo Jackson introduces the idea to students in small groups by making a game out of sentence shortening. Using a transparency, he places a wordy sentence on the screen and challenges students to make the sentence shorter while preserving the meaning of the original sentence. Students rewrite the sentence in their groups and then report back the number of words in the reduced version. The object is to write the shortest sentence with no loss of meaning. He also discusses the revised sentences with students so that they can evaluate whether the shortest sentence is actually the best one. A few examples of original student sentences and their revisions follow:

Original Student Sentence

That man who I know invented something that was entirely new. (adapted from Peterson, 1981)

Student Group Revisions

That man I know invented something.

I know a man who is an inventor.

Original Sentence

The store over there across the street is owned by three sisters who live in the apartment above the store across the street.

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Student Group Revisions

The sisters live above the store across the street in an apartment.

There is an apartment above the store across the street. Three sisters live above it.

In the latter example, the student groups in the class determined that it was better to break the original sentence into two sentences. They felt that one-sentence versions didn't sound right. Arturo let their decision stand, and they learned that there are no rigid rules for rewriting sentences. They also learned to pay attention to the sound of sentences and to the meaning. They were beginning to develop a sense of style in their writing.

Sentence Models

Sentence modeling, another helpful strategy for intermediate writers, is based on sentences from quality classroom reading materials or from writing produced by students themselves. You can introduce simple sentence models at first, then more complex models. Through the use of sentence models, students develop confidence in their ability to write with power and variety. Sentence models help intermediate-level writers move from a few simple sentence structures to more complex structures, building the confidence that students need to make the transition from beginning to intermediate phases and beyond. The models that follow represent only a few examples of the kinds of sentences you may wish to share. When students are working alone or in peer response groups, they can try the models and immediately develop a more mature writing style. Through these procedures, English learners benefit in both English language development and writing.

A group of fourth-graders selected a model based on a favorite sentence in *Charlotte's Web* (White, 1952), consisting of a series of clauses that finish with a major statement (Seigel, 1983). They then developed their own sentences from the model:

Kim: Leticia reaches in her purse, gets the lipstick, colors her lips, and gets the mirror to see how she look.

Ng: Jan runs fast, opens the car door, getting in to go to the rock concert.

All 26 students in the class, with help from their groups, were able to write good examples of the model. Later, in their own writing, the model and variations of it began to appear. The students could show off with the sentence, knowing also that they could punctuate correctly. Finally, they had fun using patterns occasionally introduced by their teacher and began lifting patterns of sentences they liked from their own reading. Using sentence models gave the students confidence to experiment and play with language.

Another more complex sentence model you may want to introduce to intermediate writers is the dependent clause in a pair or in a series. We have found that intermediate writers can follow this model and gain confidence through their success, impressing themselves and others. The model, which is particularly useful

as an essay topic sentence or as a concluding sentence in an essay or narrative, contains the following form (Waddell, Esch, & Walker, 1972, p. 30):

If . . . , if . . . , if . . . , then Subject Verb.

Because . . . , because . . . , because . . . , Subject Verb.

When . . . , when . . . , when . . . , Subject Verb.

Student Examples of the Model

Because it is rainy, because it is cold, because I feel lazy, I think I won't go to school today.

When I am home, when I am bored, when I have nobody to play with, I watch TV.

If I was rich, if I could buy anything, I would buy my parents a house.

In the last example, the writer did not want to use a series of three, and saw that she could use a series of two if she wanted. Using sentence models, students begin to experiment with the sentences and learn that sentences can be organized in a variety of ways. This gives ELs confidence in their ability to learn new English sentence structures. Using sentence models in their writing not only teaches students to develop variety in their sentences but it also shows them how to punctuate. The following site offers examples you could make charts for or use on a screen to share with your students: www.books4results.com/samples/SentenceStructureUnits/TeachingSentenceStructurePartOne.pdf.

Mapping

Although "show and not tell" and sentence models work with form at the sentence level, mapping works with form at story or essay levels. A map is a visual/spatial representation of a composition or story and can assist students with shaping stories or essays they are writing (Boyle & Peregoy, 1991; Buckley & Boyle, 1981). Mapping has been used by students of all ages. The writer Henry Miller used to draw on the walls of his room, making maps in preparation for writing his novels. A great number of resources on mapping can be found at the mapping resources site: www.columbia.k12.mo.us/she/cncptmap.html.

You can introduce students to mapping by having them work in groups; later they can learn how to map by themselves. Jackie Chi introduces the strategy by giving students a familiar topic and asking them to brainstorm words or phrases for the topic. Here are some words children a third-grade class brainstormed based on the word *soap*:

hand soap	bar	face	liquid	sink
powder	bathroom	facial	showers	clean
dirty	slippery	kitchen	bath	bubbles
clothes	shiny	colors	hands	dry

After students have generated the words for *soap*, Jackie asks them to think of words that go together (categories) and to place words under the category

names, as in the following example. She reminds them that they can add new words to the list and that some of their words may not fit in any categories.

Type of Soap	Places Used	Used For
liquid	kitchen	showers
powder	bathrooms	baths
bar	machines	hands

After they have placed their words into categories, Jackie asks her students to use butcher paper and marking pens to make a map representing their words (Figure 7.8). She provides them with the simple structure in Figure 7.8 to start them out but asks them to be creative in developing maps. For example, they might want to draw pictures to illustrate their words. When each group has finished mapping, she has them share their maps. Later, she might ask students to map their own topics on a piece of paper and share them. They would use the same process Jackie introduced to them: brainstorm, create categories, draw a map. When it is completed, they can use the map to write a story about themselves. Lisa, age 7, developed the map in Figure 7.9 in preparation for a piece about her friends.

The mapping procedure helps students generate ideas and think about how they might organize their ideas before they begin to write. It helps them think about the content and form their story or essay will take, and allows them to try out different ideas before they commit them to paper. Because mapping is less intimidating than writing a whole story or essay, students gain confidence in their ability to compose. The map in Figure 7.10 and short paper in Example 7.7 are by a student who usually struggled with writing but, with the help of the map and his response group, was able to turn in a paper that far exceeded anything he had written before (Hudson, 1982). We present one of the five paragraphs he wrote.

In summary, intermediate strategies help second language writers organize their thoughts on paper, develop specificity in expression, and use a variety of sentence patterns with conventional punctuation and grammar. Moreover, these strategies help

FIGURE 7.8 Map on Soap:
Created by Students When
Introduced to Mapping

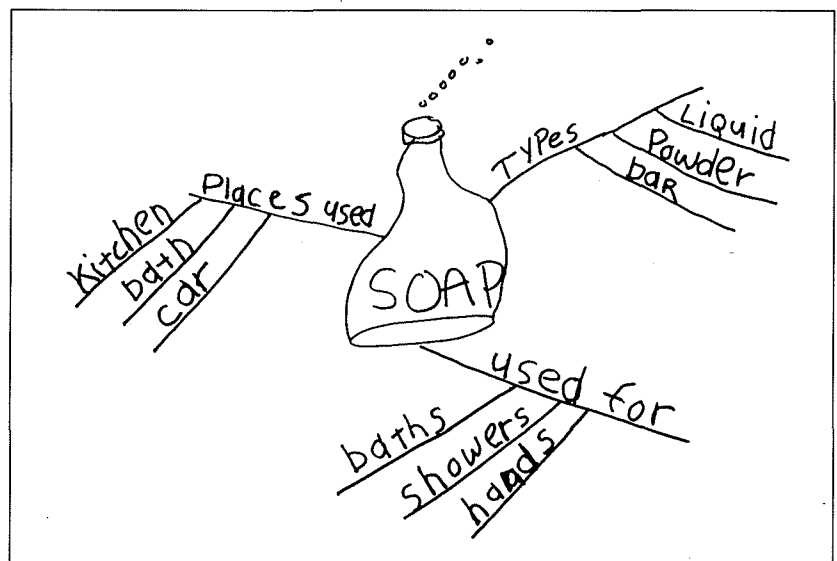


FIGURE 7.9 Prewriting Map about a Student's Friends

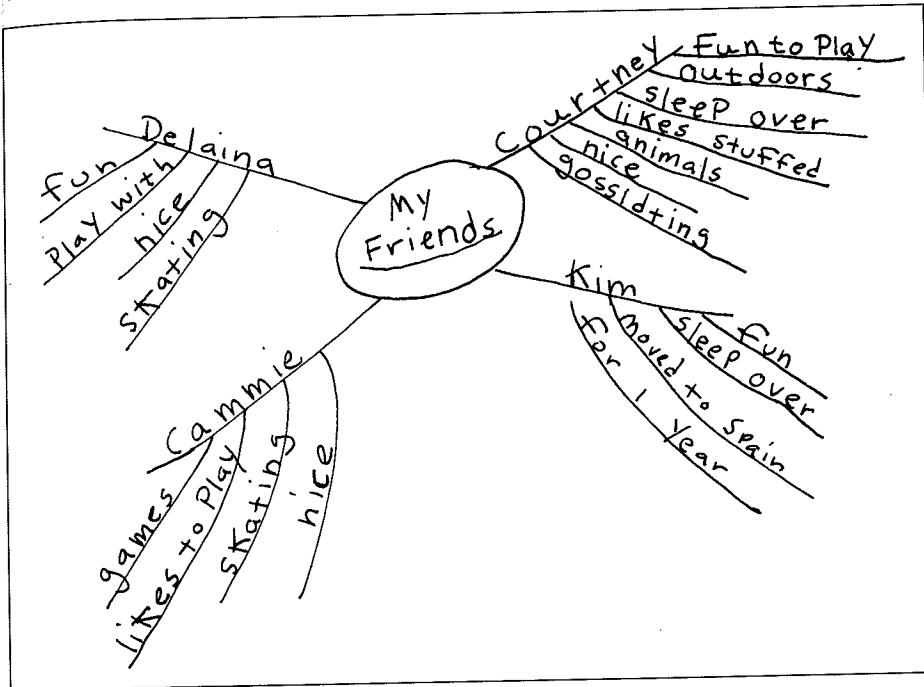
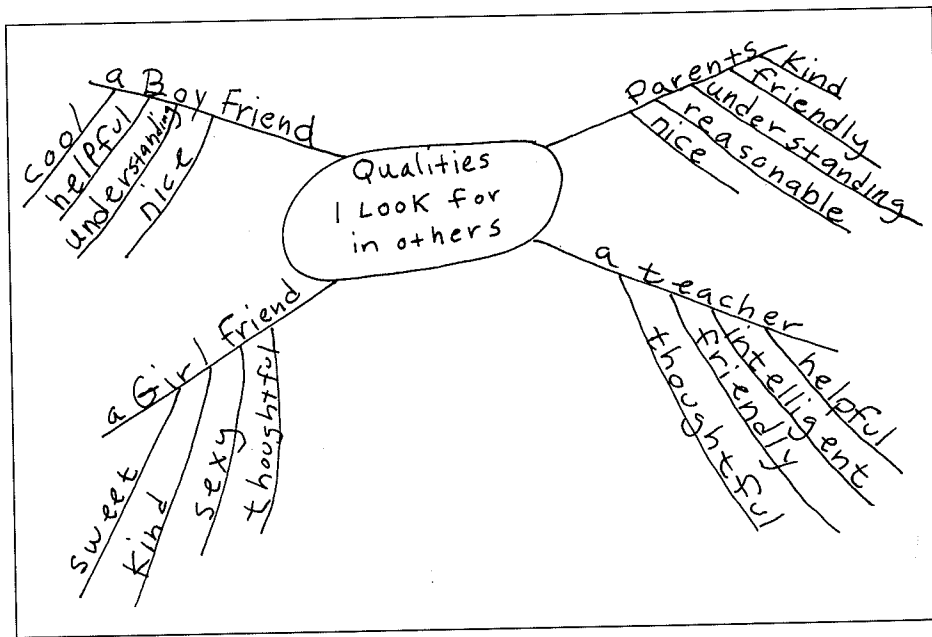


FIGURE 7.10 Prewriting Map on Qualities Student Admires



■ Example 7.7

Essay about Qualities Student Admires (based on map in Figure 7.10)

This composition is about the way I feel about others. For instance, how I feel about my parents, girl friend, teachers and friend. Sertain kind of people make me sick. I don't like some people that just think that there so perfect, and so fine. I think that you have to look for alot of qualities in a parent. They have to be understanding because if your parents arent understanding you mit as well not call parents, and they must be loveing, thoughtful, and exspecially helpful, they help you when your sick they help you when your in troble they help you ever day of your life. . . .

Keno, age 12

students expand the array of genres they can use, from letters to stories to essays to poetry. As your English learners use the strategies, they will develop confidence and become motivated to work on revision. The strategies also guide students in evaluating the writing of others and making constructive suggestions in their peer response groups. Without specific “how to’s,” students will falter in response, as we learned in class one day. After peer response groups had not gone well in our third-grade class, we asked Joe to read his paper for class comment. When Joe finished his paper, Sarah raised her hand and commented, “That’s a good paper.” When we asked her to be more specific, she elaborated, “That’s a really good

In responding to student writing, teachers model sensitivity and wording that students can use in peer response groups.



paper." If students are not provided with specific strategies for revision, you might end up as Joe did that day: no farther ahead than if he had worked alone instead of with the group. On the other hand, if you explicitly teach English learners how to revise, you will give them the vocabulary to talk about writing, and you will model response to writing. The strategies we have presented have been proven to be successful with English learners; they have helped improve their writing and promoted their English language proficiency as well.

Assessing English Learners' Writing Progress

The best kind of assessment in any classroom comes from day-to-day informal observations of your students as they write and interact in their writing groups. Such informal assessment gives a much better picture of students' overall achievement than any single paper, standardized test score, or other one-time performance sample. To accompany your observational insights, we suggest using portfolios and holistic scoring and involving students in evaluating their own writing. In this way, students become aware of their own progress. Remember that the best assessment of student writing is going to be the writing itself, not tests on grammar, spelling, or punctuation, for instance. Finally, when students become evaluators of their own writing and know how and what they need to do to improve it, they will improve.

Portfolio Assessment

Portfolio assessment involves keeping selected pieces of a student's writing in a special folder (Howard, 1990; Murphy & Smith, 1990). You and your student select which pieces should be saved that will illustrate the student's writing abilities. Portfolios are useful for several reasons. First, through the use of portfolios you can assess students' growth by viewing all of their writing over the year and thereby assess your own teaching. Second, you can promote self-assessment in your students and motivate them to evaluate their own growth. Third, portfolio assessment motivates students to improve as they see their development throughout the year and helps them see real growth when they compare what they wrote at the beginning of the year with what they accomplished by the end of the year. In summary, the keeping of writing portfolios assists students in evaluating themselves as writers and assists you in evaluating your own program. Look at the two pieces of writing (Figures 7.11 and 7.12), which are separated by one-and-a-half years, and you can see that you would learn a great deal about Jorge's improvement as a writer.

Now imagine that you are Jorge's teacher and have received the essay in Figure 7.11 along with one he has just written for your class (Figure 7.12); both essays come from the same stimulus, a drawing of two kinds of fish.

Clearly, the two papers might be viewed differently within the context of how far Jorge has advanced if they are found together in a portfolio. If you receive a piece of writing like Jorge's and can compare it with what he was doing last year, you can make certain decisions about what needs to be done next, about his strengths and weaknesses. You can also ask him to look at the two papers and

FIGURE 7.11 Jorge's First Portfolio Sample: Writing about Fish

The fish are not the same because they live
 Ocean has the tail and the other don't. The fish the
 same because they got the ice black and they got a fin
 and their fishes. The end

FIGURE 7.12 Jorge's Writing about Fish: A Later Sample

The fish are alike or because they both have three dots
 on their tails and both have two lines on the end
 They both both have fins ~~there~~ ~~or~~ and the both have
 some eyes and they both live in the water and they have a
~~small~~ mouth and the both have ~~two~~ a tail.
 Fish are different ~~because~~ because some have ~~shorter~~ ^{shorter} tails
 and some have big mouth and some have some
 small tails and some have big tails and some
 eat smaller fish and some eat things that are plastic

see his own advancement. Portfolios allow you to contextualize the student's advancement, and better evaluate what is needed and what has been accomplished.

Previously, in Figure 7.6, we shared a piece of writing by Juan ("The First Time I Saw Her") as an example of an intermediate writer. However, Juan's portfolio shows that he didn't write at the intermediate level when he entered the class. Example 7.8 shows his writing in the second month of school, Example 7.9 shows a piece from the fourth month, and Example 7.10 shows the sixth month of school.

In the three examples, we can see Juan moving from a beginning to an intermediate level. In the first example, Juan uses the pattern from Mighty Mouse cartoons to create his own pattern in writing. The pattern gives him support while he is still at a beginning level in English. In the second example, Juan writes about more mundane matters in mostly simple sentences. He makes fewer errors in his writing, but he is held back in expression by his limited English. In the third

Example 7.8**Juan: Second-Month Sample from Portfolio**

To day it was ranning. why? The only men who can tell us is faster dan a speeding bullet. More bigger dan a penut smaller dan my hand. It middy mouse. Yes hes baaaack beeter dan ever. Faster dan ever.

He' parner jast like! But! more dumer dan middy mouse. Its supper Juan. Yes he's back more dumer dan ever. Middy mouse can't belive I he's parnter.

Example 7.9**Juan: Fourth-Month Sample from Portfolio**

Dear Eney one

To day I got up. I whast to, I took a shower. I help my brother get dress, and I got dresset too. My mom left me some money. It was five dollars in cash. I went to the story to buy my brother a pice of candey. We got on the bus we came to school and played. Her I am writing this for you.

P.S. See you later!!!

Example 7.10**Juan: Sixth-Month Sample from Portfolio**

The first time I saw her she was seven year's old and so was I.

We bouth in first grade. One day I want to take her out but my mom sed I was to young.

I try letter's and poetry so she would like me. In forth grade we want to see the movie Avalanche at the Kabuki theater. We bought popcorn, and drink's with our money. We both enjoy the movie because it tell you about people from different country's and how it was hard moveing to America.

I had a good time with her. I want to go out to a movie with her again.

Juan, fourth grade

example, only four months after the first sample, Juan is beginning to express himself well and in a variety of sentences. His English language ability has grown, and he shows this growth through writing. He also shares matters that are important to him, and he shares them with feeling. In a four-month period, he has moved from copied patterns to familiar sentence models to individual sentence structures. He writes more, he writes better, and he is well launched as a writer. Through portfolio assessment, Juan and his teacher can share his success and determine his next step. These next steps will offer Juan more opportunities to write for different purposes and for different audiences. Moreover, he will be exposed to more sophisticated language in the stories he reads. All of these opportunities will assist him in becoming a better writer. If you ask Juan today what he wants to be, he will answer, "A writer."

Students not only share portfolios with their teachers but also refer to them while working with their peers. When students have been working in peer response groups, they become critically perceptive of their own writing and that of their peers. As they look at their writing portfolios, they begin asking the same questions they ask of others in writing groups: What was I trying to say? Did I accomplish what I wanted to? How would I change it?

Some questions you might have students address in their own writing will reveal the strengths and weaknesses of your own program and the perceptions of your student writers. For example, you might ask them to think about one thing they like about a piece of writing. In contrast, you could also ask them to reflect on one thing they did not like about their writing. Students' answers to these questions reveal the depth of their understanding and help you assist them in going beyond such superficial responses to their writing as finding two spelling errors in a paper. Student self-evaluation is at the heart of portfolio assessment, helping you determine what you need to do next, while empowering the students in their own development.

After students have collected a body of work in their portfolios, you can assist them with procedures for comparing their writing. Ask them to look over their writing and select what they think is the best piece of writing and what is their worst. Next, ask them to respond in writing to questions such as: Why did you select the piece? Why is it good or bad? If you decided to revise the piece, what specifically would you do with it? What have you learned about your writing by evaluating the pieces in your portfolio? What might you do differently when you write next as a result of viewing the writing in your portfolio?

Thinking and writing about the work in their portfolios helps students reflect on their writing and encourages them to share their thinking with others. Most important, perhaps, is the fact that students begin to see that some pieces in their portfolio are incomplete and that others may be worthy of revisions for publication. Moreover, students tend to see writing as the development of ideas rather than the correcting of papers. Portfolio assessment helps students become reflective and self-evaluative writers. When this happens, they can use the revision and editing strategies they have learned to improve their writing and to prepare it for sharing with others.

Holistic Scoring

Holistic scoring refers to the evaluation of a piece of writing as a whole, rather than to evaluation of separate aspects such as spelling, punctuation, grammar, style, or mechanics (Myers, 1980; White, 1985). Holistic scoring is usually used to evaluate a set of papers that have been written on the same topic with the same topic development and writing procedures. In this way, the papers can be compared readily in terms of quality. When teachers assess a paper holistically, they read papers swiftly and rate them on a scale, often from 1 to 6, with 6 as the best and 1 as the worst score. In the evaluation process, reader-evaluators agree on "anchor papers," or essays that typify each rating, 1 to 6. Usually, two readers evaluate each essay to increase the reliability of the score. Generally speaking, scores of 1 and 2 represent our category of beginner; scores of 3 and 4 represent the intermediate category; and scores of 5 and 6 are the advanced writers with the particular group you are evaluating. Holistic assessment has been used to assess a

school's or even a whole district's progress in writing, and helps students evaluate their own writing.

Holistic scoring has several advantages over traditional methods of evaluating and grading papers in your classroom. First, you develop the anchor papers along with the students and then specify writing traits that make the papers low or high on the scoring scale. Second, holistic scoring helps students evaluate a paper based on its communication of ideas rather than on correctness alone. Third, holistic scoring provides models for good writing, making the traits of good writing explicit to students. Developing writers can apply these models and knowledge of good writing to their own composing, and they can evaluate their own writing holistically, thinking critically about what it needs to receive the highest evaluation.

Procedures for Using Holistic Scoring in the Classroom We recommend using the following procedures for holistic assessment with your students, based on Miles Myers's work (Boyle, 1987; Myers, 1980). First, discuss with the students a topic they might want to write on and make sure all students can address the topic with ease. Topics such as "Write a description of someone who is important to you," or "Write about a favorite object you have," or "Write about a person who has influenced you" are good topics because everyone can write about them. After they have selected the topic, give your students a half hour or so to think about the topic, take notes, brainstorm, or perform whatever prewriting strategy they use (Boyle, 1986). Let them know that, on the following day, they will have time to write an essay on the topic. On the next day, give them time to review their prewriting notes and to think about the topic before you ask them to write.

It is a good idea to ask another teacher from another school to have students write on the same topic using the same procedures. Then you can use those unfamiliar papers to discuss assessing and scoring the papers with your students. These papers can be used throughout the year to evaluate papers on other topics. When you've received the other class's papers, you can go through them and, using a scale of 1 to 6, select papers you feel clearly represent each score on the scale. Simply place the papers on a table and begin ranking them after reading them quickly. After you have done this with all the papers, you will want to select representative papers to become model or anchor papers that the students will use to score their own writing. Be careful that you do not select a high paper that is so perfect that no other student will be able to get a 6. Likewise do not select a low paper that is too low.

Sample Holistic Essays, Rubrics, and Possible Teaching Strategies for Each Level The six holistic anchor papers here were taken from the essays of two secondary school English language development (ELD) classrooms. They are not meant to represent a holistic scoring done in your classroom but to illustrate the results of two teachers' holistic scoring. The teachers, from different schools in different cities, were able to use their own students' essays and the essays of each other's classes. Once you have ranked papers, you can create a **rubric** that lists the qualities of papers receiving scores of 1 to 6, such as organization, vividness of description, originality of ideas, spelling, grammar, and punctuation. These rubrics you have developed can be used by you and by students to make writing qualities more explicit. The essays in Examples 7.11 through 7.16 represent each holistic score;

Example 7.11**Level One Essay**

The most important person I have my next door person she always call at me and tell about dog bark in other hose about cats to a lot. She only tell about those things and my mom don't like it or talk to me bout it.

Example 7.12**Level Two Essay**

The most important to me is my uncle the way he tell me to go to school and tell me to read my books and do work teacher says. I was to go school and learn things I need to know and get a good work place. My uncle have good work and he is good person. What he told me is right and it help me do pretty good in school. I can think how I learn from my uncle. He my favorite person. What he say is right.

Example 7.13**Level Three Essay**

The most important for my life is a man I met in my house. He was friend of papa and he smiled a lot. He tell me about his job and how he fix cars and do this with the engines and mechanical things. He tell he always do work on car when he was 14 like me. And I can learn to do something important like he work on. Alexander always tell he work hard to fix cars and help people drive and enjoy their drives. He would told me work hard, be a good person you will be successful and like life. He was important he told me the right things to do and he was always nice. I will work hard all my life.

Example 7.14**Level Four Essay**

The person who is important is my best friend who taught me to play soccer better. Joseph treat me like a good friend and when he knew I could not play good he showed me how to do it. One thing he showed me was how to practice for along time he say to be a soccer player you had to practice so I practice every day. And I get better to practice and I made the team this year he is on the team too. When I don't play so good he told me that everybody make mistakes and errors a part of the game very good player and even start make mistakes too. And I will make mistakes like stars.

I want to be a star and practice helps meke me better. And Joseph practice with me and he show me how I can be better. We practice kicking the ball and passing the ball and I will be making the first team like Joseph makes it. He is one of the best players and he gives me time to practice and get better like him. Most people don't do that and that why he is important to me and will always be my friend and companion. He tell me the new word it means very good friend.

[8000]

Example 7.15**Level Five Essay**

I have not known anybody who has been as important to me as Larry. Larry who always wanted to help me. When I first come to this country he was the first person to help me. He told me how I should be in school and how I should raise my hand when I had the answer and to not talk if I don't raise my hand. He told me what shows on television I would like and he was right about that too. Larry was very popular with the other kids and I know I was lucky to have him as a friend. He didn't have to choose me as a friend. Lots of other kids were his friends also. I didn't know many words when I came to this country and he helped me because he could speak Spanish and he could also speak English. That was a great help to me.

Larry did other things that helped me. He introduced me to his friends and he made me part of the teams when we played baseball and he knew I was a good shortstop so I got to play that position sometimes. He showed me how to play other positions too and I got to pitch one time but I wasn't good at that. Because of Larry when I moved to this country it was a lot easier and now we are still friends after four years. Larry taught me how to be with other people and how to help them and when someone new comes to our class I make sure I help him just like Larry helped me. That's why he is a very important person.

Example 7.16**Level Six Essay**

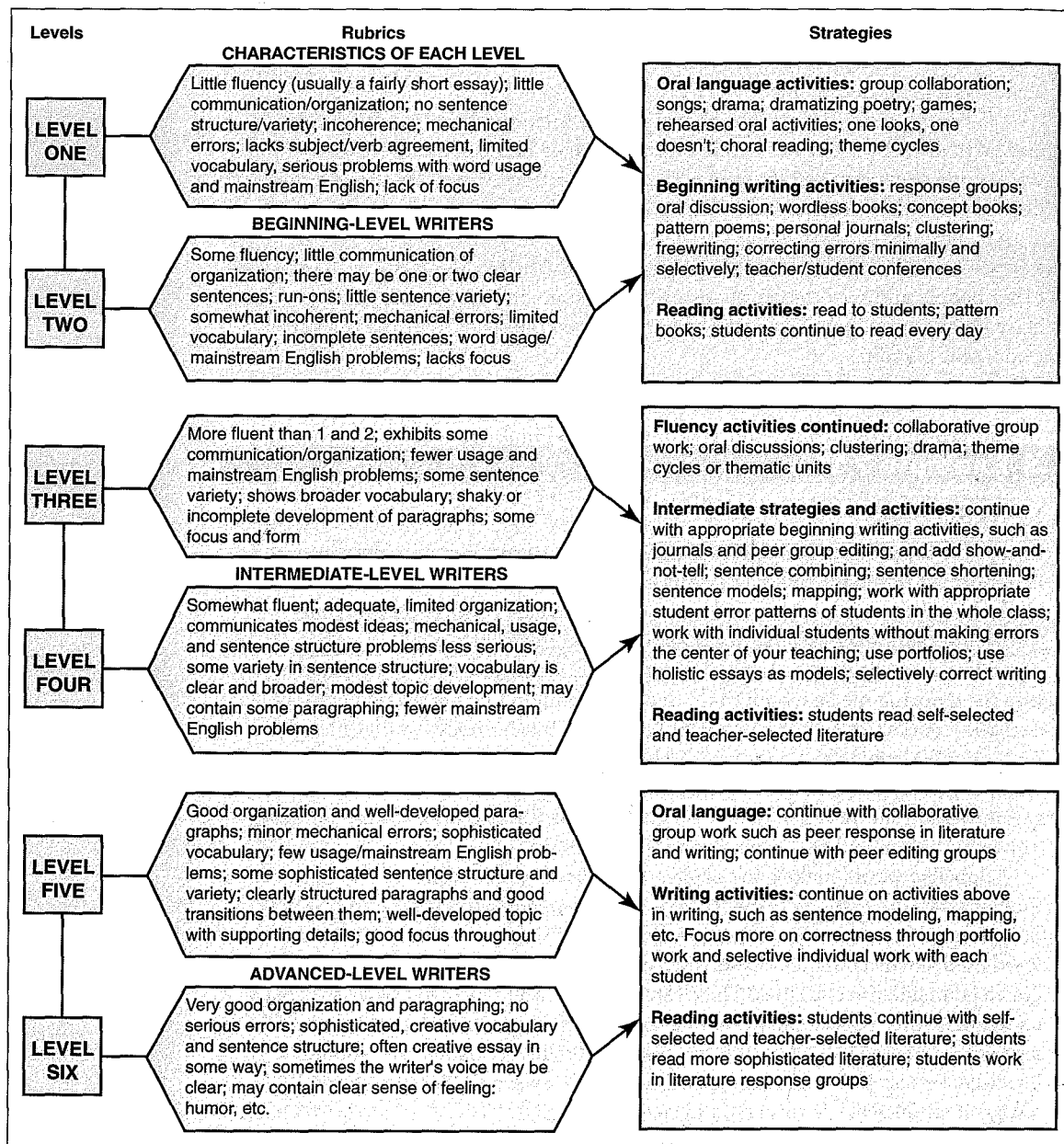
Except for my parents Bob James is the most important person in my life. He is important to me for several reasons and I will relate a few of them. First of all, he has always treated me well even when I have not always treated him well. He accepts my mistakes, lets me know how I have offended him, and communicates with me so I will understand his feelings. Once I got so mad at him for ignoring me at school that I decided I wouldn't be his friend anymore; I decided I would not talk to him when I saw him. But he would not let me ignore him; he called me on the phone and asked me what was wrong and I told him that he ignored me in front of his friends. Right away he said that he didn't mean to and that he considered me a good friend. He also thanked me for being honest with him and we became good friends again.

Bob also would make good suggestions about what we should do, go to the movies go to the mall and other things. He always had good ideas and he knew how to have fun no matter what. We didn't just drive around in his car; once we visited all the churches in our town and we met ministers and priests and got to go inside the churches. The churches were interesting but what surprised us was how nice the people were. In every church they showed us around and seemed interested in us. They didn't treat us just like two kids who shouldn't be there. I guess Bob will be the best friend I will ever have and that he will always introduce me to interesting and curious things.

level-1 essays received the lowest score in the session, and level-6 essays represent the highest score received.

Based on these essays, Figure 7.13 illustrates rubrics for each level of writing and possible strategies that might be used with beginning-level, intermediate-level, and advanced-level writers. The rubrics discuss characteristics of essays, including fluency, organization, mechanical errors, sentence structure, grammar, and

FIGURE 7.13 Rubrics Based on Writing in Middle School ELD Classrooms



communication. The strategies are meant as possible suggestions for the students, not as recommendations for individual students. Your knowledge of students will determine appropriate strategies.

Working with Errors in Student Writing

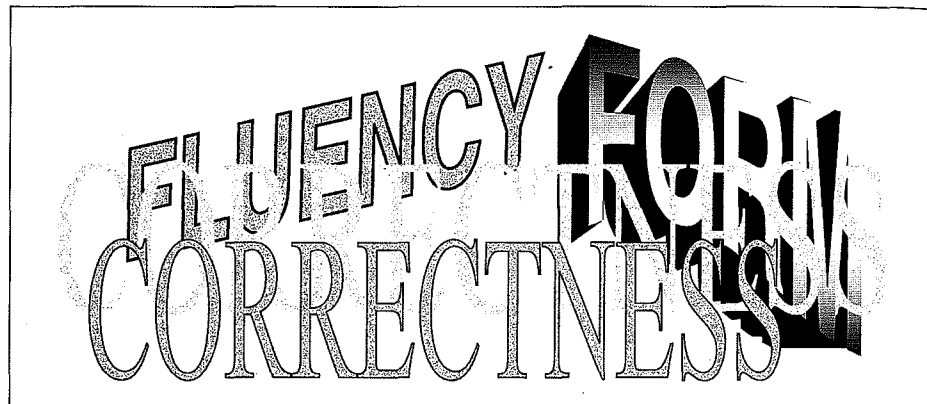
The goal of writing instruction is to promote student competence in writing effectively and correctly across a variety of genres: letters, stories, poems, essays, and reports. To help students achieve that goal requires explicit instruction, not only on generating and expressing ideas but also on numerous details, such as text structures, sentence styles, grammar, punctuation, and spelling. When teachers ask how to deal with errors in student writing, they are usually concerned with these mechanical details. We suggest that teachers take time each day to provide explicit instruction on mechanical details, taking into consideration English language proficiency (Echevarria, Vogt, & Short, 2008) and writing development needs that are common (1) to the whole class and (2) to individuals and small groups. These details might include, for example, subject/verb agreement, spelling words related to a theme topic, and perhaps a new sentence style or text structure. After they have been taught, these items may then be incorporated into peer editing and self-editing checklists.

When choosing writing elements to focus on, you can assess specific needs of individuals and groups by evaluating the writing they produce in class. As students write daily, sometimes taking a piece through all five writing phases (including publication), the error patterns in their drafts will provide information on specific instructional needs. After you have conducted mini-lessons addressing particular error patterns, these items are then incorporated into individualized or group editing checklists. When working with student errors, we like to think of the care e.e. cummings suggests in saying, "Whoever pays attention to the syntax of things will never wholly kiss you." We always want to think of correction as a way for the student to advance, not as a way of detecting everything wrong in a piece of writing.

Balancing Goals: Fluency, Form, and Correctness

Three important goals in writing development are illustrated in Figure 7.14: fluency, form, and correctness. **Fluency**, which is closely related to a student's general English proficiency, is the ability to generate ideas with ease while writing them down on paper. **Form** refers to sentence styles, paragraphing, and text structures; whereas **correctness** concerns the proper use of grammar, punctuation, and spelling. A good piece of writing displays its author's competence at all three levels. Because few students are writing experts, an instructional program that leaves out any one of these aspects lacks balance. Virtually all students need explicit assistance in all three. In the past, instruction often focused only on correctness, leaving students to find their own way into fluency and form. With the advent of the process approach, fluency sometimes took over completely, leaving minimal time for instruction on form and correctness.

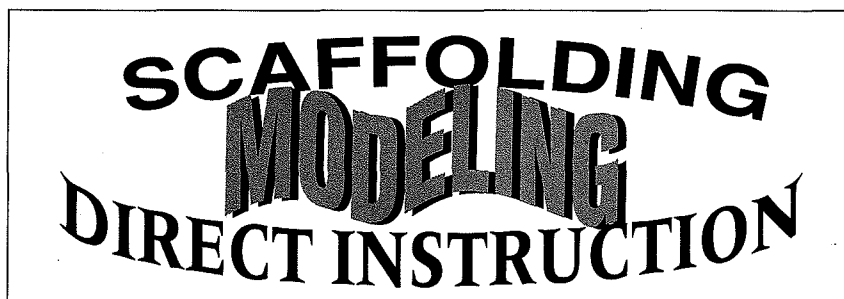
The purpose of the model is to remind us to keep fluency, form, and correctness in mind for all students, while focusing attention on one aspect at a time. For example, students who have difficulty getting just a few words on the page

FIGURE 7.14 Fluency, Form, and Correctness Model

need to focus on developing their writing fluency. Nevertheless, it is generally appropriate to assist them with correct use of capitals at the beginning of sentences and periods at the end. Once they are able to write fluently, the focus changes to form, to such matters as paragraphing, sentence models, and creating smooth transitions between paragraphs. The writer also will deal with correctness within the longer piece of writing. Finally, in preparing to share a piece of writing for publication or sharing, writers focus on correctness. Thus, the fluency, form, and correctness model reminds us to focus on one specific aspect of writing at a time but not to the exclusion of others. In sum, all students will work on fluency, form, and correctness, but the specific details and relative focus will differ according to (1) the student's individual needs as an English learner and as a developing writer and (2) the phase the student is working on developing the particular piece, that is, prewriting, drafting, revising, editing, or publishing.

Balancing Instruction: Scaffolds, Models, and Direct Instruction

The process approach incorporates an instructional model calling for scaffolds, models, and direction instruction (Cazden, 1983), as shown in Figure 7.15. Process writing provides a variety of scaffolds to assist students with all aspects of writing,

FIGURE 7.15 Model for Working with Correctness

including correctness. For example, as explained in Chapter 3, the writing routine itself provides a scaffold: Students know that they are going to edit their work for grammar, spelling, and punctuation after they are satisfied with the content. In addition, teacher and peer feedback will help them locate errors in their writing.

Models are provided in several ways. For example, the teacher may model a particular sentence pattern, including correct spelling, grammar, and punctuation. When teachers respond to students' journal entries, they model correctness as well. In addition, when teachers guide the class in editing a paper on the overhead projector, they model both the process and corrections involved.

Direct instruction is essential for helping students revise and edit effectively and correctly. We might teach a lesson to the entire class, a small group, or an individual student based on assessed needs (Ferris, 1995, 2002). One possibility is to use programmed materials or games for students to use on their own or with others. As an alternative, we might suggest a computer program on spelling or some other aspect of writing. Most word-processing programs contain spelling and grammar checking capabilities. Although these programs aren't perfect, they can assist students by pointing out potential grammar, spelling, and usage problems and suggesting possible solutions. Students make the final choice as to how to use the suggestions. Another possibility is to keep student workbooks on hand in class to provide specific help as needed. For example, if a student continues to have trouble with a particular sentence type, we may refer the student to the topic and page in the workbook for additional help. Figure 7.16 illustrates one kind of handout you could give to your students.

FIGURE 7.16 Handout Student Uses for Correcting Papers Based on Teacher Response

ERROR MADE ON PAPER	DATE STUDENT WROTE PAPER & NUMBER OF ERRORS IN CATEGORY						REFER TO PAGE IN WORKBOOK
	1/7	1/14	1/21	1/28	2/5	2/11	
Subject/Verb agreement	3	4	2	1	1	0	Pages 21–22, especially 22
Capitalization	3	3	2	2	1	1	Pages 78–86, exercise on 81
Spelling	6	7	4	4	3	2	Pages 123–145; see 5 rules
Run-on sentence							Pages 243–286
Verb form							Pages 92–98; see also 21–22
Prepositions							Pages 100–111
Word order							Pages 300–312
Pronoun reference							Pages 10–14
Use of articles							Pages 410–434
Paragraphing							Pages 288–296 and 180–186
Other errors							Teacher points out pages for individual student problems

As students learn writing conventions, they can become effective participants in responding to their peers' writing. Liu and Hansen (2002) make excellent suggestions for assisting students with grammar during peer response and editing:

1. The teacher should focus on only a few types of grammatical/stylistic issues per peer response activity to make grammar more manageable and effective.
2. The teacher should provide grammar reviews on what students have already been taught in class to reinforce instruction.
3. Based on learners' error patterns, the teacher should offer a mini-lesson on a particular pattern and then have the students focus on that pattern in responding to each other's papers.
4. During and after peer response activities, students should keep a journal that lists their own errors and ways to correct them, creating a personal self-editing or error log (Ferris, 2002). Students use these personal logs as they revise and edit their own papers in the future. They thus monitor their own error patterns and become self-sufficient in editing.

In summary, we recommend correcting in a careful, focused manner to obtain the best results from our students. Here are some final guidelines for working with beginning- and intermediate-level writers.

Beginning-Level Writers

1. Work with fluency first.
2. When a student has enough fluency (is able to write a short paragraph with relative ease) correct minimally.
3. Correct relatively "simple" things like beginning a sentence with capital letters or ending a sentence with a period. You, as the teacher, can make the decisions regarding what is appropriate for individual students.
4. As students gain confidence in their writing, begin to work on other aspects of their writing, such as spelling, punctuation, and grammar.
5. You won't want to correct too many problems in the writing and cause the writer to retreat from learning new sentence structures.

Intermediate-Level Writers

1. They have developed fluency and are ready for more specific error correction.
2. When reviewing their own writing, respond to the most egregious errors first.
3. Assist them with subject/verb agreement and others aspects of their writing that get in the way of meaning.
4. Have them use handbooks and computers to check on their own writing errors after you have corrected them.
5. As stated previously, you are the best expert in your classroom regarding student errors and advancement.

Finally, and above all, when it comes to working with errors in student writing, you must know your students well enough to make crucial decisions as to

[8008]

how many details the students can handle at one time, whether they respond better to blunt or delicate suggestions, and how much supervision they need in implementing corrections. We don't want to overwhelm them but maybe just "whelm" them a bit. With all these considerations, it becomes clear that correcting student errors is more an art than a science—one that calls for capitalizing on "teachable moments," while at the same time systematically addressing the detailed conventions of good writing. By keeping in mind fluency, form, and correctness, by implementing effective teacher and peer response, and by providing scaffolding, modeling, and direct instruction, we create optimum opportunities for students to learn to write effectively.

Differentiating Instruction for Writing Development

To match writing instruction to student needs, you first need to consider each one's English language proficiency and general literacy abilities. That is, to engage students in writing, a productive act, it is important to know how comfortable they are processing written text and how well they express themselves verbally. In addition, knowledge of students' home languages, cultures, and prior schooling may provide important information about students' prior experience with writing. For example, if a student is able to write in the home language, you can validate her or his knowledge and build on it. On the other hand, if your student has no prior experience with writing in any language, you will need to start at a more basic level, perhaps even using drawing and labeling as a starting point. (See Chapter 5 for additional ideas to adapt to older learners who are new to writing.) One great beauty of writing is that although all students engage in the same general task, such as producing a memoir, they themselves differentiate based on what they are able to produce. Your challenge is to decide how to move them to the next level of development.

For your convenience, in this chapter and throughout the book, we have set up several features to help you differentiate instruction. Because differentiated instruction is always based on assessed student needs, we have provided several tools to help you assess and evaluate English learners' writing, including Table 7.2, Elements of Good Writing, and Table 7.3, Writing Traits Matrix. In addition, we have provided many examples of student writing to illustrate appropriate responses to scaffold student growth in writing. Furthermore, we offered a detailed example of holistic scoring of student essays from two middle school English Language Development classrooms. Figure 7.13 summarizes six writing levels found among those essays and various teaching strategies appropriate to each. Even if you choose not to conduct a holistic scoring in your class, you can still use or adapt the levels and strategies to help you plan. We also refer you to the Scale of Writing Development, Figure 5.15 in Chapter 5. Starting at the early emergent levels and moving all the way up to sophisticated aspects of process writing, Figure 5.15 helps you see what the next level of development might be for each student. In addition to writing assessment procedures, we have divided our strategy descriptions into those most appropriate for beginning and intermediate writers. Finally, at the end of this chapter we indicate the grade levels for which

the strategies may be used (Figure 7.17). All these features utilized in concert will help you differentiate instruction and assessment.

You may recall our scaffolding framework for differentiating instruction calling your attention to *who*, *what*, *how*, and *how well*. We use that framework now to illustrate a differentiated lesson, an extension for the oral language lesson provided in Chapter 4 around the theme of travel.

Who Students in grades 2, 3, and 4 identified as *Beginning to Early Advanced* in English language proficiency. The students are from a variety of primary language backgrounds and cultures; most have had experiences using public transportation and personal vehicles both in their home cultures and in the United States.

What Students will work in cooperative groups to compile a book on modes of transportation, drawing information and ideas from the previous part of the theme study (see Chapter 3 and 4), including their oral language poetry performances, prior reading, and other classroom resources. Students will identify and describe various modes of transportation used around the world.

How Beginning and early-intermediate groups will be grouped heterogeneously with advanced intermediate and early advanced English learners. In this manner, students will be engaged with at least one peer at or above their level of English proficiency. Students in the beginning and early-intermediate group will be expected to write simple sentences with illustrations, whereas the intermediate and early advanced students will write paragraphs with illustrations. All will begin their writing by creating a simple cluster to identify their vehicle, adjectives to describe it, and the places where it is used.

How Well A developmental writing rubric will be used that assesses a student's ability to use appropriate vocabulary and grammar for descriptive writing. Students can further be assessed individually by asking them to describe in a short narrative their favorite and least favorite vehicle and why. This sample essay can then be assessed using a holistic rubric for descriptive writing.

Summary

In this chapter, we have presented research indicating that second language writers are similar to first language writers in the ways they develop. They use their background knowledge to develop ideas and use the writing process in ways similar to those of first language learners. Process writing—consisting of prewriting, drafting, revising, editing, and publishing—makes writing easier for second language writers because it breaks the writing task into manageable phases. Instead of having to juggle their budding ideas with grammar, spelling, and sentence styles, students can concentrate on one area at a time. In this way, they address clear communication of their ideas first, while editing for correctness last.

writing not in terms of comparing it to an essay by an accomplished expert but in terms of current accomplishments and next levels of development. In other words, use portfolios to keep in touch with what students know now and what they need to learn next. Moreover, view the assistance you can give them in terms of their development and how you can help them advance to the next level. Successful writing teachers build English learners' confidence, encourage them to continue to write, and point out what they have done well.

Additional Internet Resources

■ National Writing Project

www.nwp.org/: The National Writing Project, which has worked with millions of teachers, contains resources, articles, and discussions on topics such as reading, writing, vocabulary, and digital literacy. If you are interested, you could join one of the projects series of workshops in your state.

■ Purdue Online Writing Lab

<http://owl.english.purdue.edu/owl/>: The Purdue site contains links on English as a second language

as well as teacher resources. The site contains flash movies, writing in content areas, and a workshop and PowerPoint index.

■ Dave's ESL Café

www.eslcafe.com/: This award-winning site has been around for a long time and is used by teachers from around the world. Its idea cookbook section alone contains hundreds of practical suggestions for teaching students at all grade levels.

Suggestions for Further Reading

Berg, E. C. (1999). Preparing ESL students for peer response. *TESOL Journal*, 8(2), 20–25.

This excellent article presents 11 guidelines for preparing students for peer response addressing (1) the role of peer response, (2) demonstrating and personalizing peer response experiences, (3) conducting a whole-class activity with the class modeling revision, (4) familiarizing students with a peer response sheet, (5) providing revision guidelines, and (6) highlighting good revision strategies. This research-based article will be helpful for new teachers and those who are experienced with peer response groups.

Ferris, D. R. (2002). *Treatment of error in second language student writing*. Ann Arbor: University of Michigan Press.

Every ESL writing teacher should have this book. It presents theory, practice, and advice in a much needed area—that of working with L2 writing errors. Chapters include “Why Is Error Treatment Necessary for L2 Writers?” “Perspectives on Error Correction,” “Preparing L2 Writing Teachers to Treat Student Error,” “Responding to Student Errors,” and “Beyond Error Correction: Teaching Grammar and Self-Editing Strategies to L2 Student Writers,” and the book has useful and practical appendixes. We wish this book had been available when we first started teaching writing to L2 students. Although the text is primarily concerned with university student writing, the ideas are directly applicable to the secondary level and adaptable to elementary-level student writing.