Writers ARE Readers

FLIPPING READING INSTRUCTION INTO WRITING OPPORTUNITIES

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DEDICATION

For Norma Kimzey, a relentless and passionate advocate
for children and teachers, a dedicated educator,
a kind and gentle spirit, and a dear friend.

And in memory of Maryanne Manning, a mentor whose
influence lives on, a leader among teachers,
a gracious soul, and a dear friend.
You are cherished and missed.

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Writers ARE Readers: Flipping Reading Instruction into Writing Opportunities grew out of conversations with teachers who are devoted to making reading and writing instruction relevant and meaningful in a time of ever increasing standards and expectations. Your concern that instruction feels disjointed and leaves children thinking of reading and writing as unrelated activities actually launched this book. We are grateful to those teachers and literacy coaches who lingered after conference presentations, workshops, and professional development meetings to share their questions and stories. Your questions and concerns nudged us into our own conversations. We hope this book is evidence that we listened.

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INTRODUCTION

Reading and writing are mutually supportive processes; therefore, gaining insight in reading deepens insight into writing and vice versa. For example, when a reader develops an understanding of a structure, an organizing principle, a reading strategy, or insights into the elements of story, she also gains a window into understanding how to assemble texts as a writer. This developing knowledge, especially if made explicit, will change the way she approaches texts as both reader and writer. Understanding reading gives the learner yet another way of making sense of the text unfolding in her mind as she reads. And it gives her a new set of options for creating texts as she writes.

When we teach addition and subtraction as inverse operations in mathematics, we lead the learner toward deeper conceptual understanding. We help her recognize that $4 + 3 = 7$ and therefore, $7 - 3 = 4$. When the learner comes to understand the reciprocal nature of subtraction and addition, each operation becomes clearer. Knowing how these two related operations are inextricably connected can only make for more efficient thinking in mathematics.

Similarly, in literacy, reading supports writing and writing supports reading, though we understand that as teachers our planning and instruction too often separate the two. As teachers, most of us can quickly put our hands on some reading program where lesson plans for reading are clearly described. Yet, writing is less frequently presented as a related activity. When reading and writing instruction are planned separately, each without regard for the other, the resulting instruction fails to weave clear connections between these related language processes. If our instruction separates reading from writing, then our students will be unlikely to think of the two as mutually supportive processes. The result is less efficient, perhaps less effective, reading-writing understandings, behaviors, and attitudes.

The most common exploration of the relationship between reading and writing tends to be a study of craft and the use of mentor texts. Craft study can be an effective way to enhance our students' control of written language, especially in terms of word choice, sentence structure, and organization or text structure. However, mentor texts are used

too often only to highlight a craft technique, which is then assigned for student writers to employ. These titles will help you explore that work in greater depth and move beyond craft as an assignment:

- Ralph Fletcher and JoAnn Portalupi, *Craft Lessons: Teaching Writing K–8*
- Ralph Fletcher and JoAnn Portalupi, *Nonfiction Craft Lessons: Teaching Information Writing K–8*
- Lester L. Laminack, *Cracking Open the Author's Craft: Teaching the Art of Writing*
- Katie Wood Ray, *Wondrous Words: Writers and Writing in the Elementary School*

The focus of *Writers ARE Readers: Flipping Reading Instruction into Writing Opportunities* is to deepen our understanding of what we expect of readers, what we teach readers to do, how a reader's insights can be the pathway into a more thorough understanding of writing, and how we as teachers can flip those insights to lead students into a more robust understanding of what it means to be literate. We pursue the notion of helping students recognize reading and writing as mutually supportive processes to make their developing literacy more meaningful and efficient.

As teachers we recognize that each reader insight we help a learner grasp could be flipped and taught to a writer. It could be said that the writer must do something before the reader can take action. A writer constructed that "flip" (perhaps intuitively and without intention), and we can lead our students toward gaining those writer insights to inform their own work as writers. We have a long history of instruction designed to help the reader take action in the construction of meaning. Our focus here is to help readers see the flipside of those actions, gain insight into the writing behind them, and then activate those insights as writers.

Consider what may happen if we were to teach a reading strategy over time and watch it take hold in the life of a reader. As the reader begins to gain confidence and independence, we pose the notion that the writer had to do something to set that up on the page in some way. So we return to that text to explore the same segment with the lens of a writer, this time asking what the writer did to create the necessary situation for the reader. Leading the student to understand what he did as a reader then becomes a lens that brings into focus what the writer had to do before a reader ever saw the page. This insight (or flip) now becomes a teaching point in a writing lesson to be added to the student's repertoire.

Likewise we may begin with a writing lesson in which we focus our students' attention on the act of building a text. Perhaps we teach them to build tension in a scene or to foreshadow a big event with small, well-placed details. Whatever we make visible for

our writers has a flipside for our readers as well. Consider learning about the concept of foreshadowing as a writer. As with any new insight, the student writer will likely play with his new understanding and use it widely, even poorly at first. But as he begins to focus his attention on appropriate use of this insight he will also very likely begin to focus attention on how it is used by others, especially if we guide his attention. Having learned the idea from the inside out gives him both *know how* and *know why*, which makes him an ever more savvy reader. Now when he begins to recognize the setup for foreshadowing an event, he also begins to expect and anticipate what is being foreshadowed. As it happens, these insights, when coupled, tend to escalate potential. For example, learning two ways to foreshadow as a writer may open his attention to the concept in general, so as a reader he begins to specifically notice those two ways to foreshadow. Before long he notices a third or fourth, and these new ways work their way into his writing repertoire. Soon he has acquired insight as a reader and control as a writer.

Another way to consider these connections is to think of the student's existing language and concepts, background knowledge, and schema as an investment account. (See Figure I.1.) Deposits are continuously made into that account as a student engages in reading and conversation, participates in experiences, and listens to music and stories and texts read aloud. Those deposits increase the holdings in the "account" through connections and associations as they link ideas together with existing concepts and language, creating more

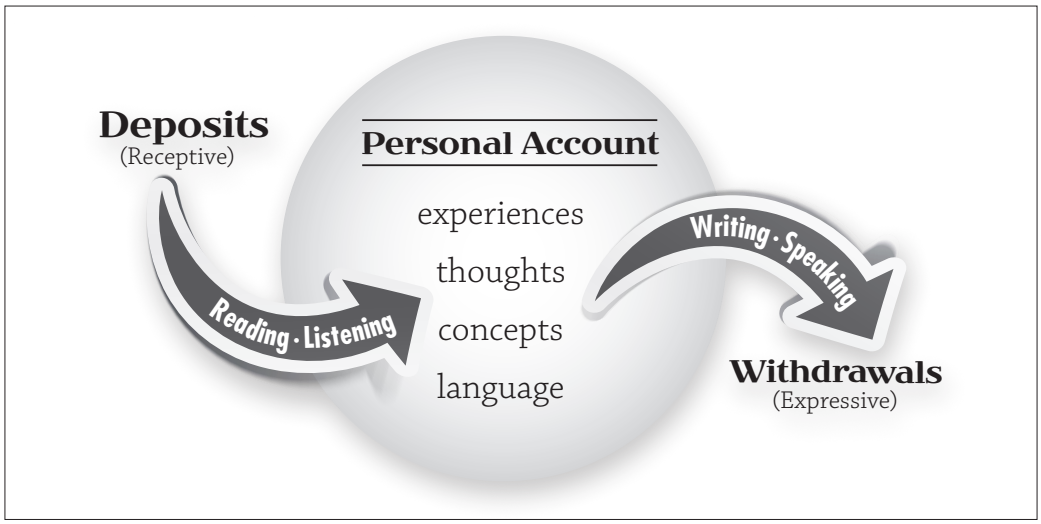


Figure I.1 Investing in Reader–Writers

thoughts and new possibilities. Reading, listening, engaging in experience, and thinking expand the known.

Speaking and writing draw upon what is on deposit; our vocabulary and our understanding of how to organize text or speech pull from that account. Unlike a bank account, it isn't diminished by use; rather it is increased. Yet, we teachers must be careful that our instructional expectations are not asking our students to "overdraw" on this account. That is to say, we can't expect our students to organize thoughts and articulate insights through talk or writing unless there are adequate holdings in the account in the form of conceptual development and vocabulary.

So we read aloud and host robust conversations about content and text structure and strategies and language. We set up opportunities for exploration and experience to build or strengthen conceptual development and vocabulary. We present information and texts and experiences that offer multiple points of view through various text types and media. And we lift and make visible the mutually supportive roles of reading and writing. When we teach reading we reveal the flipside in writing.

Making a Flip

The basic notion is simple. As we wrote this book we began making a list of what we typically teach to readers. Then we took those ideas and strategies one by one and asked: What does this require? What does it expect the reader to know, do, or possess? What does it assume the reader will bring? What does it provide for the reader? For example, when the text expects the reader to make an inference, the reader is expected to possess a schema for the topic, a related vocabulary, and the ability to weave meaning between the threads he brings from his own thoughts, experiences, and schema and the threads given him by the writer. In short, the reader is expected to close the space between what is presented and what is present within him.

To set up the flip we ask a similar set of questions: What does the writer have to know in terms of content, vocabulary, or technique? What did the writer do to set up the conditions for the reader? What language, structure, or craft technique was involved?

In our example with inference, the writer doesn't have to make an inference; rather she has to imply or allude. She has to set up the reader to make an inference. The writer has several options here. She can offer suggestions or hints without revealing the telling detail.

She may allude to cultural knowledge or another text, choose a metaphor or simile, or use figurative language to leave the reader with adequate threads. The reader must weave those in with his own knowledge and vocabulary as he begins weaving meaning and closing the space between what has been presented by the writer and what is present within. Like the reader, the writer must also have a schema for the topic and a command of the language needed to convey her intentions. In addition, she must have an awareness of the audience and what those readers may (or may not) know.

The idea of a flip is simple: Heads you read, tails you write. On one side we think about what is expected of the reader. We focus on what he must do to make meaning for himself. On the other side we think about what the writer had to do to set up the reader. We often ask readers, "So let's return to that spot and think about what the writer did that helped you make sense of that." Our focus on the writer in these situations does not diminish the importance of what the reader brings to the text. In our view, this attention deepens the process of making meaning by helping the reader gain insight into how the process works. And, of course, there is the added benefit of equipping the student writer with an opportunity to peer through the process and see into the other side.

Try it for yourself. Think about a typical reading strategy. Let's think about visualizing. Begin by thinking about what visualizing expects of the reader. Make a list of those expectations. Now flip it and think about what the writer had to do to set up the situation for the reader. List those. Now think about lifting ideas and making instruction from them.

Visualizing expects the reader to:

The writer set this up by:

So let's dig in a bit and explore what we teach our readers and consider how we could take each teaching point and "flip it" for writing instruction.

Schema

Schema is a word that buzzes around in conversations about comprehension. Dictionaries say that a schema is a plan, a structured framework, or way of organizing. All that information in our minds isn't just floating around randomly; even if we aren't aware of it, that information is organized.

We humans do like getting organized. Just think about our closets. Closets are places where we store what we plan to use later. Most of us have some scheme for organizing our closets so we can find what we need. There are lots of ways to organize a closet. Some people choose to organize everything by color. Others organize by season, winter clothes packed away and spring/summerwear hanging and ready for use. Some may prefer to organize by function, having a section for leisure, one for formal wear, a space for work clothes, and another for working in the yard.

If you know him well, you'd not be surprised to know that Lester's closet is organized by color, moving from the darkest shade to the lightest. So what happens when he goes shopping and comes home with a new shirt that isn't just one color? What if he comes home with plaids or stripes or paisleys or some other print? Lester lays the shirt across the bed, steps back to see which color emerges as dominant, and places it in the just right spot among other shirts in that color section. The new shirt is *assimilated* into the existing scheme for organizing his closet.

However, if Lester were to bring home a shirt with a color or pattern that simply didn't fit into any of the existing categories in his closet, he'd have to make a new section for that shirt. In other words, he'd have to *accommodate* the existing scheme to add a section with new criteria.

It's fair to say that Lester has a schema for closets. That is, he has a system for organizing the coming and going of garments across time. That schema provides order and a sense of balance for him. It allows him to add new items when purchases are made. It allows for the storage and retrieval of garments easily as he packs or unpacks for travel when working with schools around the country. And if moving into a new home, his schema would enable him to set up the closets with ease.

A schema, then, is a system for organizing that makes storage and retrieval more efficient. Think for a moment about things we keep organized: a file cabinet, bookshelves, kitchen cabinets, or a silverware drawer. We have schema for each of these. When a young child is helping to do the dishes and opens the silverware drawer, there may be a tray with divided compartments for each item, making it easy for the child to place the spoons, forks, and knives back into their respective spots. However, when handed a serving spoon the child may pause, just like Lester bringing home a shirt that stretches his existing organizing plan for his closet. The child is likely to either add the larger serving spoon in with the smaller ones or ask, "Where does this big spoon go?"

Our schema helps us create order, make meaning, set up categories, link connections, and recognize patterns. As reader-writers we have a schema for how written language works, we

have a schema for text types and text structures, and we have a schema for language patterns. As readers and writers, that schema helps us anticipate, predict, infer, and imply. It helps us construct, create, and generate new texts. It is an essential aspect of becoming and being a literate person. A schema helps us sort and find the information we need to make meaning, whether we are engaging with existing texts or generating new ones.

A schema is essential to readers because it enables them to find a home for new information, to fit it into the fabric evolving as they interact with texts. It gives the reader a sense of the pattern, a sense of order that guides his approach to the text as well as his engagement with the text.

Writers need a schema as well. A schema serves as the blueprint for the text being created. It enables the writer to imagine what the evolving text will look like when completed; it provides a point of reference for constructing the text. A schema provides the writer with a sense of structure and appropriate word choice to communicate more clearly. It gives the writer a "blueprint" of sorts for the genre she has chosen, the style appropriate to her purposes, and the voice that may best serve her intentions.

Moving Through the Book

It is our hope that this book makes the connections between reading and writing both visible and accessible. We share our thinking about flipping reading insights into writing opportunities in each section so that you will have a model that will enable you to examine your reading instruction and find other opportunities to flip for your students.

This book is organized into three broad sections:

- Text Structure
- Weaving Meaning
- Story Elements

In each section we examine ideas first through the lens of reading. We explore what the reader does, then think about how the writer helped set up the conditions necessary for that to happen. We offer a sample lesson for tapping into the reader insights then take that information and flip it to examine how a student could bring that new insight into his writing. A writing lesson is also provided as an example of our thinking. We share writing samples from classrooms and teachers from kindergarten through fifth grade who have

tried this work. We know that you may not have the exact book we use in each lesson, so we end each chapter with a list of additional texts.

In the first section, Text Structure and Organization, we look into five basic text structures.

- Description
- Sequence
- Problem and Solution
- Compare and Contrast
- Cause and Effect

The second section, Weaving Meaning, is a close look at six commonly taught comprehension strategies.

- Inferring
- Summarizing
- Synthesizing
- Visualizing
- Determining Importance
- Making Connections

And in the final section, Story Elements, we focus on the common elements of story.

- Character
- Setting
- Plot (with attention to conflict and tension)
- Perspective and Point of View

SECTION 1

TEXT STRUCTURE AND ORGANIZATION

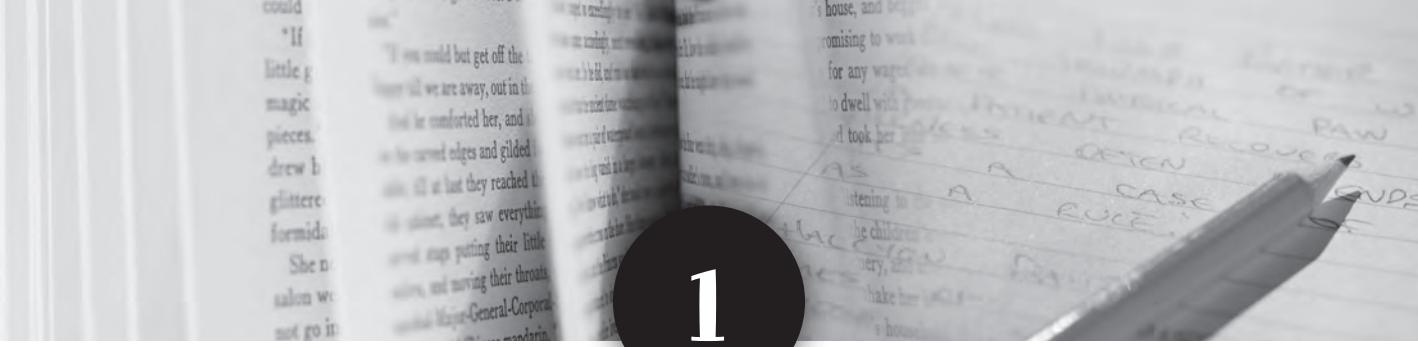
When we talk about text structure we are talking about the ways writers organize their thoughts, both within and across a text. It may be the overarching framework for a textbook, an essay, a how-to book, or a story. It may also be the framework for a particular scene in a novel or for a specific segment of a chapter in an information book. While there is usually some framework for the text as a whole, it is not uncommon for a single text to employ more than one text structure.

Writing needs organization. Organization helps a reader make meaning from what is written. When the reader is aware of the text structure being used, it helps him organize his thoughts as he proceeds through the text. Text structure, then, gives the reader a way of understanding how information holds together and how ideas relate to one another.

Texts may be organized in several ways. Some of the more common text structures include:

- Description—details and examples, sensory information (e.g., *All the Places to Love* by Patricia MacLachlan)
- Sequence—steps in a process, events in a story, information, timeline/chronology (e.g., *Cookie's Week* by Cindy Ward)
- Problem Solution—the problem is presented and the solution unfolds across the text (e.g., *Enemy Pie* by Derek Munson)

- Compare and Contrast—showing how things are alike, showing how things are different (e.g., *Who Would Win? Killer Whale vs. Great White Shark* by Jerry Pallotta)
- Cause and Effect—what happened and why it happened (e.g., *If You Give a Mouse a Cookie* by Laura Joffe Numeroff)



1

DESCRIPTION

Description describes; it pulls us closer for a better look, it lets us listen in on conversations and music and laughter and the sound of things. Description guides our hands to know the feel of things, the hot and cold of them, the soft and smooth, the rough and prickly feel. Description makes your mouth pucker when it is focused on a lemon and makes your heart race when it is in a desperate situation. Description can make you sit up and take notice, slow down and lean in to attend to the very small, to see what you may often fail to recognize. Description takes us along on the journey. Description helps us know more about the subject; it fills us in with details and offers examples and gives us explanations. In descriptive writing a writer may move from the general to the specific, first naming the general category (honeybees) followed by specific attributes (like all insects, the honeybee has three body parts and six legs). Then as the text unfolds the writer will use descriptive writing to reveal the attributes of the honeybee. Description can move the reader forward through the text.

LESSON FOCUS Introduce Description as a Text Structure

Readers, we are exploring different ways writers organize texts to help us make sense of what we read. Today we are going to explore description as a way to organize writing. When writers use description to organize their work for readers, they may tell us the subject and follow that with examples that describe the subject.

Let's return to a few of the books we have read about honeybees. You will remember this Weekly Reader book, *Bees*. Let's take a look at this page. [Turn to page 12.] The writer says, "Each bee has a job to do." So we know the writer is going to tell us about jobs the bees have. As we read on we find out, "Drones mate with the queen. The queen spends her life laying eggs. Worker bees raise the young. They gather food and guard the colony."

Notice how the writer told us the subject (bee jobs) and then tells us what those jobs are (1. drones mate with the queen, 2. the queen lays eggs, 3. workers raise the young, gather food, and guard the colony). Let's make a note of that.

The subject:

- Jobs for bees

Description:

- Drones mate with the queen.
- The queen lays eggs.
- Workers raise the young, gather food, and guard the colony.

I'm going to turn the page and read the first sentence. Listen and decide what the writer is going to describe next. "The bees live in a *hive*." What subject is the writer going to describe in the next few sentences? [Pause for their responses.]

Yes, the writer is going to describe what a hive is. I'll make a note of that for us.

Let's read on. "Inside the hive, worker bees build tiny wax rooms. The rooms are called *cells*. The honeybees store food in some cells. In other cells, they raise young bees."

Let's pause here and think about what we learned from the writer's description. Remember on this page the writer is telling us about a hive. [Pause to allow students to think and talk with a partner.] Readers, let me hear from a few of you. I'll jot down what we learned about a hive from the descriptions.

The subject:

- The hive

Description:

- Where bees live.
- Tiny wax rooms called cells.
- Honeybees store food in the cells.
- Honeybees raise their young in the cells.

Readers, continue to think about how writers use description to help us understand and make sense when we are reading. We will visit this again.

LESSON FOCUS Exploring Description as Readers

Readers, we have been digging into structure and looking for the ways writers organize their texts to help us make sense of what we read. Recently we revisited *Bees* and noticed how the writer used descriptive writing to introduce the subject and tell us more.

Today I have another book you will remember from our bee study. This one is *The Honey Makers* by Gail Gibbons. We decided this is an information book that tells us all about one kind of bee, the honeybee. Gail Gibbons gives us drawings and captions and labels to help us understand, but she also uses descriptive writing.

Remember when we explored *Bees* we decided that in descriptive writing the writer will tell us the big idea, or the subject, and then give us more information to help us understand. That extra information may be examples or an explanation that describes the subject.

Let's turn to this page where the bees are working in the hive. [Turn to the page where brood cells are described.] As I read this page aloud I'd like you to listen for the big idea, or subject, on this page and notice how Gail Gibbons tells us more with descriptive writing.

> *Most cells in the beehive are used for storing honey, but some are used for the queen to lay her eggs. There are called brood cells. In each brood cell, a bee will develop and grow. The largest brood cells are queen brood cells, also called royal cells. Drone brood cells are smaller. Even smaller are the worker brood cells*.

Readers, think about what we just read. Pause and think about the subject and the description that tells us more. [Pause briefly while they sit and think.] Now turn to your partner, and share your thoughts about this page. [Again, pause briefly. Typically 40 to 50 seconds is enough.]

Readers, let me hear from a few of you. What did you decide is her big idea, or subject, for this section? [Pause for comments and make notes.]

The subject:

- Cells in the hive
- Brood cells

Description:

- It's where baby bees grow.
- They are different sizes for the different kinds of bees.
- The biggest ones are for new queen bees.
- Honeybees raise their young in the brood cells.
- Worker bees have the smallest brood cells.

Readers, we are noticing how writers use descriptive writing to give us information that will tell us more about their subjects. Knowing how descriptive writing can be used as a structure to help us make sense will make us more efficient readers.

Let's continue to explore how writers use this structure to help us read for meaning. As you move back to your space, take a book from the "All About" tub and explore how writers use descriptive writing to help us understand. I'll ask a few of you to share your findings at the end of our workshop today.

Flip It from Reading to Writing

As readers we come to recognize that writers often use description to open an idea or to draw the reader in. While we read we notice that description is one way a text can progress from one idea to the next. As writers we bring those details (or know how to access them) as we generate text. We layer in description that will help our readers gain deeper insight into our topic. In addition, writers need to understand when and where those additional details are needed by readers for support and elaboration.

LESSON FOCUS Exploring Description as Writers

Writers, in our reading workshop we have been digging in to text structures and thinking about how writers organize their texts to help their readers make sense. Let's flip that idea over and think about how understanding text structure helps us as writers.

We learned how description is used as a structure to help us think about the text we are reading. We discovered the writer usually tells us the big idea, or subject, and then describes it with examples or explanations. Remember that we listed those when we explored the books about bees.

Now when we make a plan for our writing we can begin by thinking about the big ideas we need to include. I'm going to write about owls. Help me identify a few of the big ideas I will need to describe as I write. Take a moment now and turn to your partner and think of four big ideas I would need to include in my text. [Pause briefly as they collaborate to brainstorm the big ideas to include.]

Writers, I'd like to hear some of your thoughts. I'll jot them in my notebook as you share. [As you make notes, speak aloud what you are writing.]

- Owls are birds.
- Owl babies are hatched from eggs.
- Owls are nocturnal.
- Owls are predators.
- Owl pellets.

These big ideas can help me get organized. Let's review what I have written in my notebook. [Read each one from your notebook, and turn the notebook out to show students where you have written it.] I can write one paragraph on each big idea.

Now, let's remember what we noticed as readers. The writer tells us the big idea, or subject, and then uses description to give more information on each big idea. I think I will begin with the idea that owls are birds. I'm going to write that on the chart. [Turn to write this on the chart so they can see.]

The Subject:

- Owls are birds.

I will need to include examples or explanations or descriptions that will tell more about birds. Turn to your partner and think of three or four things I could add in this section. [Pause to let them talk.] Writers, let me hear some of your thoughts. I'll jot them in my notebook as I listen.

Description:

- Birds have feathers.

- Birds hatch from eggs.
- Some birds build nests for homes.
- Most birds can fly; owls can fly.
- Birds have beaks and use them to get food.

If I make a list like this for each of the big ideas you helped me think of, I will have a plan for my first draft. I'll get started on this today and show you my draft tomorrow.

Writers, I'll leave the chart to remind you how you can get organized for writing your "all about" book. Take a moment to list your topic at the top of a new page in your writer's notebook. [Pause a moment for them to write.] Now make a list of the big ideas you want to include in your book. If you get stuck you may want to think with your partner. [Pause briefly as they generate.] Let me hear from a few of you. [Speak into the work they have generated before sending them off to work.] Writers, when you are back in your spot, think about each big idea and jot down a few ideas you can add to explain or give examples in your description. Let's get started.

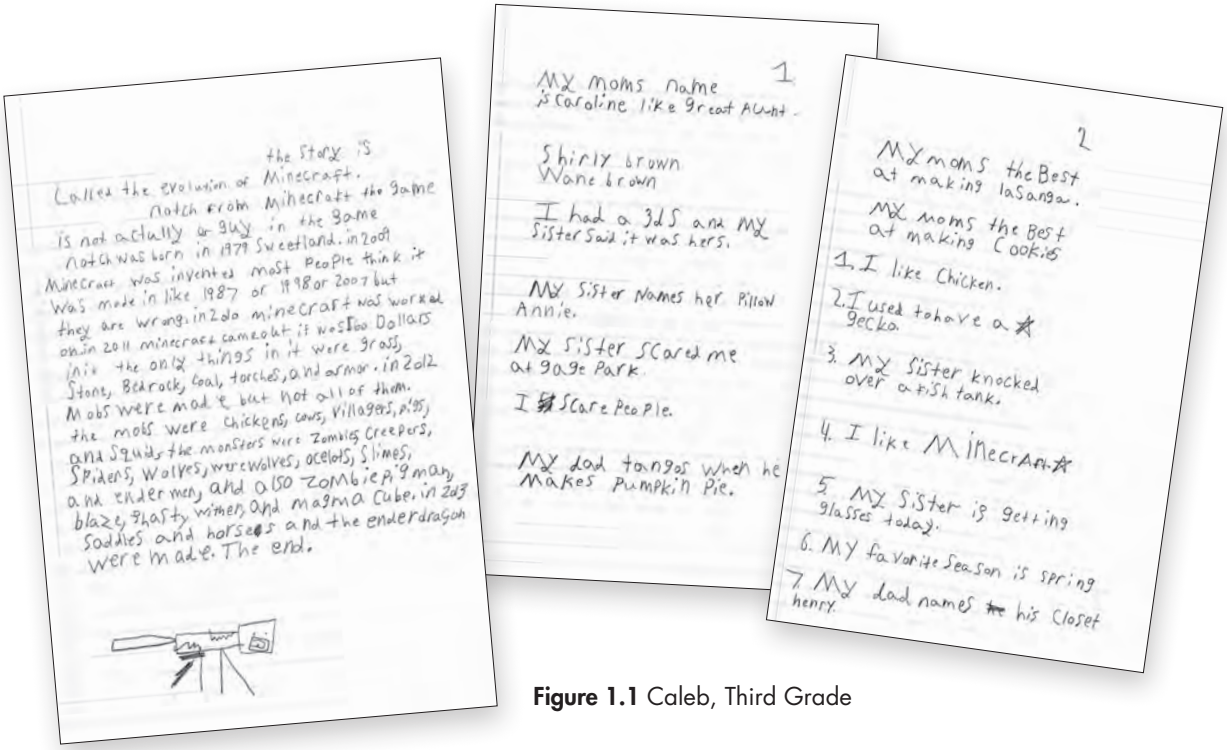
Writing Samples

These four samples show writers using description for different purposes beyond the development of an "all about" text. While Caleb's writing is similar to an "all about" format, it is more focused on a specific aspect of a game he enjoys (see Figure 1.1).

Abby uses description to bring the reader along on the search for the perfect hot pink bow (see Figure 1.2).

Trent uses description to zero in on the details needed to locate a lost jacket (see Figure 1.3).

Jinger uses description to elaborate and extend her personal narrative (see Figure 1.4).



the Story is Called the evolution of Minecraft. Notch from Minecraft the game is not actually a guy in the game Notch was born in 1979 Sweetland. in 2009 Minecraft was invented most People think it was made in like 1987 or 1998 or 2007 but they are wrong. in 2010 minecraft was worked on in 2011 minecraft came out it was 800 Dollars in it the only things in it were grass, Stone, Bedrock, coal, torches, and armor. in 2012 Mobs were made but not all of them. the mobs were chickens, cows, Villagers, pigs, and Squids the monsters were Zombies Creepers, Spiders, Wolves, werewolves, ocelots, Slimes, and endermen, and also zombie pigmans, blaze, ghasty, withers, and magma Cube. in 2013 Saddles and horses and the enderdragon were made. The end.

1

My moms name is caroline like great Aunt

Shirly brown Wane brown

I had a 3DS and My Sister said it was hers.

My Sister Names her Pillow Annie.

My Sister Scared me at Gage Park

I ~~H~~ Scare People.

My dad tongos when he makes Pumpkin Pie.

2

My moms the Best at making lasanga.

My moms the Best at making Cookies

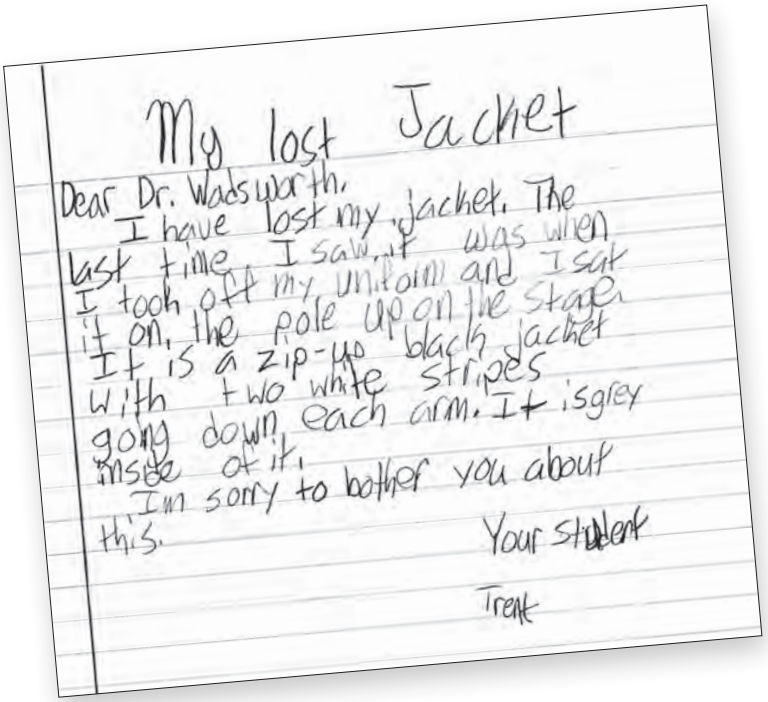
1. I like Chicken.
2. I used to have a gecko.
3. My sister knocked over a fish tank.
4. I like Minecraft.
5. My Sister is getting glasses today.
6. My favorite Season is spring
7. My dad names ~~the~~ his Closet henry.

Figure 1.1 Caleb, Third Grade

Abby V.

This year on grandparents day my grandma won a shirt. She told me I could have it if I wanted. After I got the shirt my grandma said I could exchange the shirt for some bows. So that weekend we went to the store to look for some. I knew I wanted a hot pink bow because I did not have one. At the store I found one that was hot pink but it had stripes. Then I found another one but it was to small. so I kept looking. After a while I found the perfect one. It was the perfect size just like the striped one and the perfect color like the one that was to small. So I decided to buy it. I could not wait to wear it

Figure 1.2 Abby, Sixth Grade



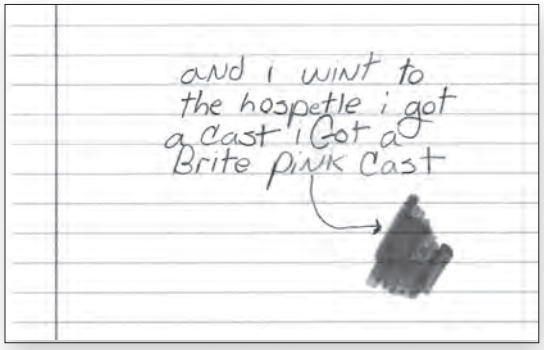
My lost Jacket

Dear Dr. Wadsworth,
I have lost my jacket. The last time I saw it was when I took off my uniform and I sat it on the pole up on the stage. It is a zip-up black jacket with two white stripes going down each arm. It is grey inside of it.
I'm sorry to bother you about this.

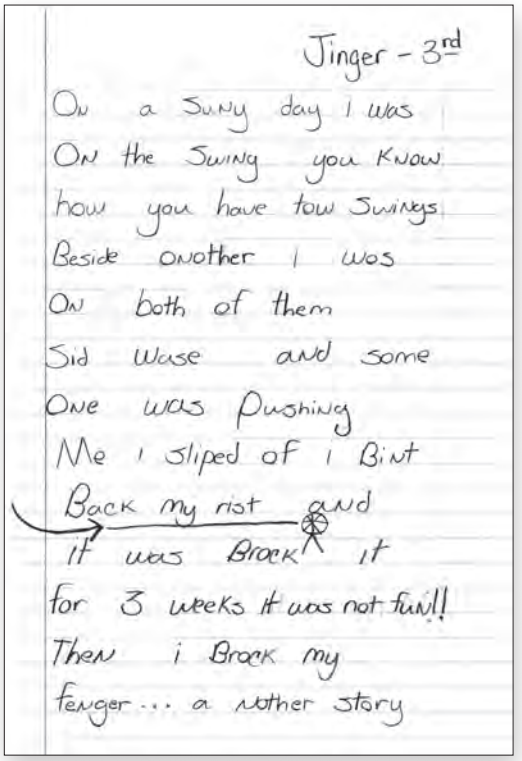
Your student

Trent

Figure 1.3 Trent, Fourth Grade



and i went to the hospetle i got a cast i Got a Brite pink cast



Jinger - 3rd

On a Suny day I was
On the Swing you Know
how you have tow Swings
Beside onother I was
On both of them
Sid Wase and some
One was Pushing
Me I sliped of I Bint
Back my rist and
it was Brock it
for 3 weeks it was not fun!!
Then i Brock my
fenger... a nother story

Figure 1.4 Jinger, Third Grade

Additional Texts: Description

Animals Nobody Loves by Seymour Simon: This nonfiction text uses rich description to present information about the subject. In each section, Simon describes, defines, and poses questions about each of the animals. Crisp photographs pair well with richly descriptive language.

Fireflies! by Julie Brinckloe: This short picture book focuses on a single summer evening spent catching fireflies and facing the dilemma of what to do with them. Each word is essential in this sparse text.

In November by Cynthia Rylant: The author uses many descriptive phrases, words, metaphors, and personification to help the reader understand November as she knows it (e.g., *In November, at winter's gate, the stars are brittle. The sun is a sometimes friend. And the world has tucked her children in, with a kiss on their heads, till spring.*).

Owl Moon by Jane Yolen: The author takes the reader owling on a snowy night to a place where trees stand still as giant statues. We walk with her over the crunchy snow-covered ground with only the bright moonlight to guide our steps. Yolen keeps the readers engaged with well-placed details on every page.

Twilight Comes Twice by Ralph Fletcher: The author uses rich description to paint a picture of very ordinary things that mark the arrival of dusk and dawn. He layers in additional detail to elaborate (e.g., *With invisible arms dawn erases the stars from the blackboard of night. Soon just the moon and a few stars remain.*).