

HIGH SCHOOL READING AND WRITING WORKSHOP: GROWING TEENS AS READERS, WRITERS, AND THINKERS

Rate yourself on the following learning targets using a 1 – 5 scale (1 = brand new information and 5 = a regular part of my instruction)

Learning targets: I can...	At the start:	At the end:
➤ Apply the critical elements of a workshop to my classroom: time, choice, response, vision, tools, community		
➤ Design a mini-lesson that includes teacher modeling		
➤ Use mentor text so that students learn craft, genre, and conventions		
➤ Implement robust structures for response/feedback and assessment, including conferring		
➤ Clarify the difference between mode and genre		
➤ Plan a reading workshop lesson that incorporates the six critical elements of a workshop		

AGENDA

Day 1

- Welcome: Overview, introductions, learning targets
- Notebook work: Rambling autobiography
- Reflection: Your hopes and dreams for your students
- Challenges
- Workshop: 100 Word Memoir
- Overview: critical elements of the workshop
- Focus on writing workshop
- Exit slip

Day 2

- Notebook work
- Focus on reading workshop
- Get and Give Grid
- Assessment: Conferring and Grading
- KWLR

URLs to bookmark before the workshop:

https://padlet.com/steviq/R_WorkshopM_HS and
<https://sites.google.com/view/basics-writingworkshop>

The Challenges

Reflect on the information in the slides on the challenges teachers of middle and high school face, and then read the following. At your table discuss: If a goal of school is to make sure that students are college, career, and life-ready, what are the implications for the high school instruction?

In the July 2011 issue of *English Journal*, Arthur N. Applebee and Judith A. Langer provide alarming evidence regarding the state of writing instruction in American middle schools and high schools. Their research reveals a paucity of long-form writing. They claim that the “typical” student is “expected to produce approximately 1.6 pages a week of extended prose for English, and another 2.1 pages for the other three subjects [science, social studies, math] combined” (15). They go on to state, “The numbers are particularly low for assignments of three or more pages” (15). These statistics are especially striking when we consider that Applebee and Langer’s study defines extended writing as “a paragraph or more” (15). The majority of writing they observed did not involve students in setting questions, investigating an issue, gathering evidence on their own, forming an original argument, or developing an extended treatment of a topic. Instead, Applebee and Langer claim that

the actual writing that goes on in typical classrooms across the United States remains dominated by tasks in which the teacher does all the composing, and students are left only to fill in missing information, whether copying directly from a teacher’s presentation, completing worksheets and chapter summaries, replicating highly formulaic essay structures keyed to the high-stakes test they will be taking, or writing the particular information the teacher is seeking (26)

To be sure, many teachers engage their students in meaningful, sustained work that students value. To produce such work, students need to have a level of control, or at least input, into the direction, form, and purpose of the task. Students need to be given time, one of our most precious commodities in the classroom, to immerse themselves in the messy work of solving problems and producing writing that goes beyond a formula. (From *English Journal*, Dec. 2018)

We wonder, for instance, whether particular genres that are regularly classified as “academic” – the formal-register essay in particular – are the only avenues open to students for exploring ideas and being public with their academic inquiries. The emphasis on accountability...has resulted in an increased prominence of standardized written forms in the public school sphere – a prominence that does not lend itself to effective college writing. Formulaic writing—exemplified by the Step Up to Writing program ..., the Jane Schaffer system..., and that old stand by, the five paragraph essay...-- ends up becoming the defacto genre for academic expression in too many educational settings....The fundamental problem is that these “genres” never invite the writer to consider that someone, besides the teacher, might take an interest in the writer’s ideas. (from *What is College-Level Writing?* p 100-101)

From 180 Days

<i>In my first year of college, I will be expected to complete....</i>	
<u>5000</u> pages of reading	<u>90-100</u> Polished essay pages
<u>16</u> Argument/Position papers	<u>8</u> Presentations
<u>8</u> examinations	<u>875</u> text-based discussions
<u>20</u> Lab reports	<u>21</u> Problem sets
<u>4</u> Research papers	<u>30</u> Mathematical Modeling
Sources: reDesign 2014	
Note: this is a summary of a small-scale, informal study of college freshmen courses.	

From Academically Adrift, a large scale study

Many college students take courses that require 40 pages of reading a week and 20 pages of writing each semester.

Other studies suggest that the amount of reading that students do weekly range from 100- 350 pages a week.

Another study: Among the seniors completing the survey, 94 percent of all respondents and 90 percent of respondents taking "college credit/prep/honors" courses reported spending six hours or fewer per week on "assigned reading."



What's a headline that captures your discussion?

100 Word Memoirs

SMOKE SIGNALS

by Dan Rolince, Golden, Colorado

On a cool night lit only by the orange glow of fire, we rushed to my grandfather's home as his decades-old barn burned to the ground. The firemen let us stand nearby as they pumped water from the creek a quarter mile away. We watched the barn go up in flames, which stirred memories of jumping off foot-wide wooden beams into the hay below. The real sadness came as my elderly grandfather, who did not get out of bed, quietly asked if his cows were safe. He hadn't had dairy cows in a dozen years.

TIMELESS

By Michelle Brueger, Bennettsville, South Carolina

I've always been a daddy's girl. On road trips, we competed over who sported the most hawks first. Our favorite competition was, upon seeing each other, who could say the words "I love you best" first. If I got him first, Dad would reply, "I'll get you—just wait."

My dad died the night before my 50th birthday. The next day, Mom brought me a gift, saying, "This is from your dad. He bought it for you five years ago." Inside was a beautiful gold pocket watch. Engraved on the inside were the words I love you best—Gotcha

<https://www.rd.com/true-stories/inspiring/100-word-stories/>

THE GOOD SISTER

Murial was the wild one – sneaking out of the house at night, smoking and drinking, even riding in cars... with boys.

Still she was their favorite. Mother made excuses for her, and Father paid to keep her out of trouble and her troubles out of the newspaper.

I tried to be the good sister who played by the rules and never misbehaved.

Father would say, "It's a good thing you're smart, it's going to be hard to find a husband with your plain face."

Mother would simply tell me to stand up straight.

I had bigger plans for my life.

<https://thinspiralnotebook.com/2018/05/03/the-good-sister/>

THE MARGIN

In 1987, when Jenny Ficker and I were in sixth grade, our goals were to have a double wedding at which we married the McMasterson twins, to trick my sister into drinking a glass of pee and to sneak in the middle of the night to Boland

Square and put a bra on the Grecian-woman statue on top of the fountain. Weirdly enough, I did marry Andy McMasterson, but I lost touch with Jenny years ago; whenever I drive by the Boland Square statue, the bronze bosom still hangs there for everyone to see.

<https://archive.nytimes.com/www.nytimes.com/interactive/2012/07/15/magazine/the-one-page-magazine.html>

THE FEMUR

By Curtis Sittenfeld

On my 21st birthday, my father revealed two facts about himself: that he was colorblind and that before I was born, he'd served four years for armed robbery. I suspect the colorblind disclosure was a test of my maturity, and if I'm right, I must have barely passed. After he told me, I became petulant and said, "I just think it's really weird you hid that for my whole life."

THE DIARIES

By Paula Harmon

The other week I found my old diaries. They covered my teens and very early twenties. My sixteen-year-old daughter read them in fascination. Here was her apparently sensible and mostly calm mother displayed in unconfident angst. Friends fell out. Bullies bullied and unreasonable teachers demanded. I told the diary how much I loved a boy who didn't notice me; how I wrote him love letters on behalf of my friend, who knew how much I loved him but fancied him too. 'You and your friends were just like us!' she said.

Only thankfully, I thought, without social media.

THE BOXES

By Lynne Mompote

Recently my sister gave me two boxes she set aside for me when my family cleaned out my parents' house. Mom died several years ago. Dad was moving to a continuing care community. My sister chose items she thought would be meaningful to me. She chose well. I found an old photo of me with my best friend, keeper of my secrets, my handsome cousin John. John was 18. I was 16. Dressed in his army uniform it was the day before he shipped out to Viet Nam. We smiled bravely for the camera. He came back home a stranger.

THE BRASS BED

Mavis took one end and I the other and together we carefully maneuvered the old brass bed through the bedroom door and the open verandah doors. We lifted it over the balustrade into the hands of family waiting below. Carrying it over the lavender, under the low *Albizia* branches, then past the roses, they gently put it down in the middle of the freshly mown lawn. Chantelle carried out the cotton sheets, the embroidered pillows, and finally the multi-coloured blanket her great-grandmother had knitted for me. Tonight, on her 90th birthday, my mother wants to sleep out under the stars.

MY MASTERPIECE

by Angela Bradley-Autrey, Deer Park, Washington

I was four, playing outside in the humid Kentucky air. I saw my grandfather's truck and thought, Granddad shouldn't have to drive such an ugly truck. Then I spied a gallon of paint. Idea! I got a brush and painted white polka dots all over the truck. I was on the roof finishing the job when he walked up, looking as if he were in a trance.

"Angela, that's the prettiest truck I've ever seen!" Sometimes I think adults don't stop to see things through a child's eyes. He could have crushed me. Instead, he lifted my little soul.

THE GOOD DOCTOR

by Danica Helfin, Tifton, Georgia

Toto was a white dog with a small red tongue, and his stuffing was red as well. When his seams began to come apart beneath his knitted collar, it looked to my six-year-old eyes as though he were bleeding. That night, my father left for his shift in the emergency room with Toto wrapped in a blanket. The next day, Dad showed me the X-rays and Polaroid photographs of the surgery. Beneath the bandage on Toto's neck was a clean row of stitches. I still have the injury report! I love you, Dad.

RACHAEL'S 100 WORD MEMOIR

I sit on the edge of a moment, on a rock ledge that drops hundreds of feet below into an evergreen ravine. I'm halfway up the summit of Mt. Adams, my last peak in the Presidential range. My father stops me for a photo. I climb cautiously to a ledge that overlooks a glacier-carved canyon with cascades of emerald forest blanketing its walls. The summer heat casts a haze over the mountains in the background, yet visibility still reaches for miles and miles and miles. This moment is bliss. Each peak summited I call my own: these mountains are mine. --From *180 Days*

Reflections on the 100-Word Memoir:
What makes a 100-Word Memoir a 100-word memoir? Based on what you read, what are the essential characteristics of this sub-genre? What must be in place or else it's not a 100-Word Memoir?
Thinking of craft: Which memoir most strikes your fancy? Reread it through the lens of the writer. Notice and name what the writer did to make it work for you.

THINKING THROUGH ONE LESSON: APPLYING THE CRITICAL ELEMENTS

TIME	What is your <i>learning target</i> (goal)? What should students know/be able to do by the end of class?	
	<i>Opening</i> : How will you start class?	
	<i>Mini-lesson</i> : What is the one teaching point?	
	<i>Work time</i> : What will students be doing during work time?	
	<i>Share/reflect</i> : How will students share or reflect on their work?	
CHOICE	Where does choice live in this lesson?	
VISION	What will you model?	
	What will you use for mentor text? (For ideas go to https://sites.google.com/view/basics-writingworkshop)	
RESPONSE	Who might you confer with?	
	Why?	
COMMUNITY	What is one thing you'll do to promote and reinforce the sense of community so that students know your classroom is a safe place to take risks?	
TOOLS	How will you use the writer's notebook? Other tools? Will you make an anchor chart?	

Learning from Mentor Text: Reading Like a Writer

“My students became pack rats of other writers. Not only were they collecting their own words and ideas in their notebooks, but other writers’ as well. Their writing folders were truly becoming writers’ filing cabinets. They contained the drafts and assessment sheets they always carried, but now they also carried the work of Eve Bunting, Thomas Locker, and Charlotte Zoltow.” – Colleen Cruz

Focus	Questions We Ask of Mentor Texts
Genre (Specific types of writing, e.g. op-eds, essays, feature articles)	<ul style="list-style-type: none"> ✚ What’s common in the entire text set? ✚ What patterns do we notice in the text set? ✚ What <i>must</i> be in the writing if the writing is a sample of this genre? <i>What might</i> be in the writing? ✚ What topics are explored in this text set?
Author’s purpose and audience	<ul style="list-style-type: none"> ✚ How does the author make his/her purpose clear? ✚ How does the author support his/her purpose? ✚ How does the author use voice to support purpose and audience? ✚ How does the author establish the audience?
Content, Organization, and Style	<ul style="list-style-type: none"> ✚ How is the text organized and structured? How does it start? End? ✚ What are the parts of this text? What ideas/topics are explored? How are the shifts from one idea to the next marked? ✚ How does the writing make this writing compelling for the reader? ✚ What stylistic patterns do you notice? ✚ How does the author organize paragraphs? ✚ What craft moves do you notice? ✚ Where does the writing sing? What does the author do to create that impact? ✚ Where did the writing surprise you? What does the author do to create that impact? ✚ How does this author convey a particular tone or voice?
Grammar, Usage, and Formatting	<ul style="list-style-type: none"> ✚ Are there striking grammatical structures that you might imitate? ✚ What punctuation did the author use to establish voice? ✚ How is the writing formatted? ✚ What text features do you notice (e.g., headings, captions, graphs, charts) ✚ What can we learn about ___ (e.g. semi-colons, paragraph formatting, italics)
<p>The chart is adapted from <i>Writing with Mentors</i>, Allison Marchetti and Rebekah O’Dell, page 44.</p>	

HOW TO 'SEE' STUDENTS' THINKING AS THEY READ INDEPENDENTLY

DOROTHY BARNHOUSE, co-author of *WHAT READERS REALLY DO*

"To pay attention is our endless and proper work." Maxine Greene

"It's not that I'm so smart, it's just that I stay with problems longer." Albert Einstein

- ❁ Don't start the conference by saying, "What's your book about?" (You'll get a lot of information about the book, but not much about the student's thinking inside the book.)
- ❁ Your stance in the conference is to be curious. You want to learn as much as possible about the student as a problem solver.
 - Start the conference by having the student read from where they are:
 - You want fresh thinking, not rehearsed or rehashed thinking.
 - You want to follow along with the student, thinking about your own comprehension:
 - What do you know and how do you know it?
 - What problems does this text pose for you?
 - What were you thinking as you finished reading this text? What in the text led you to those thoughts?
 - What questions do we need to talk about?
 - What words or phrases seemed to stick out as you read?
 - What's going on here?
 - Why do you think the character did (or said) that?
 - Why do you think this part is here?
 - Check on what students **know**:
 - How did you get that idea?
 - What made you think that?
 - Where did you get that information?
- ❁ A small section of text can reveal a lot. A few paragraphs, maybe a page is plenty.
- ❁ You want to hear students read out loud but your job is not to correct them as they do so. Keep in mind that your job is to notice how students solve problems they come across the texts, not to solve the problems for them.
- ❁ Be careful about appearing to interrogate or evaluate. For instance, instead of saying "You're right" ask "How do you know?"
- ❁ Situate the text as a problem to be solved, so ask why questions and encourage students to do the same. (Examples: Why did the author start the chapter this way? Why is the author using these metaphors? Why did the author decide to have the character act this way?)
- ❁ Encourage students to look closely at places where they seem confused.

- Acknowledge: "This text is tricky" or "This text doesn't come right out and say."
- Ask the student how they think they can figure out the tricky part.
- ✿ Listen carefully so you can notice and name the processes you see them using.
- ✿ Try to notice and name one thing about how the text worked and one thing that the student did as a thinker because of that. Helping students 'see' thinking is teaching enough.
- ✿ Recognize the payoff that results when students problem solve for themselves. Intellectual work is satisfying.
- ✿ If you can't think of anything to 'teach' right then and there, tell the student you appreciate their time and you'll get back to them. Sometimes you need time to gather your thoughts.

Connecting conferring to future mini-lessons

"To notice patterns of struggle in your own class, during your conferences as you explore a particular reading issue with a kids, try to think about what expert readers do and after trying a strategy with this particular student, consider whether this one moment is typical of lots of students. If so, use the story of this conference as an example for the whole class in an upcoming mini-lesson."

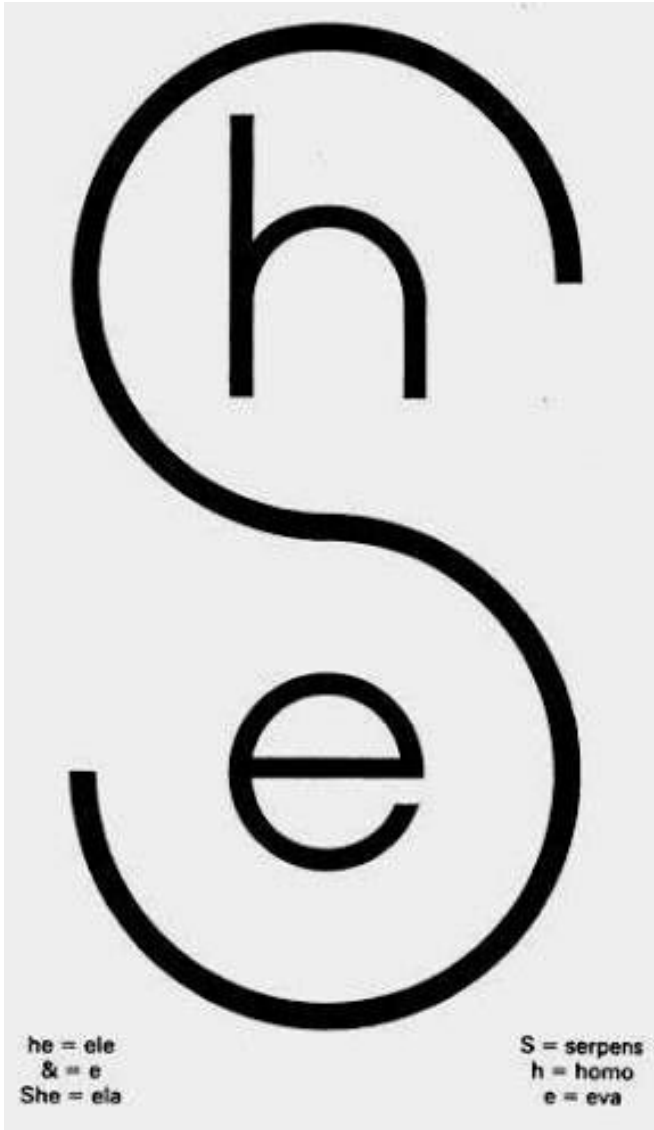
--Donna Santman, pg 64

<i>In conferring, you notice....</i>	<i>So a possible teaching point/mini-lesson:</i>
Students ignore confusing or boring parts.	Teach them how to interrupt their reading to retell/summarize their reading.
Students are forgetting characters and their names and other details about characters.	How to use their reading notebooks to track the characters
Students are abandoning books as a rule	How to let a story unfold and trust that the confusion at the start of a book will become clear
Students gloss over challenging parts of text.	Reading is problem-solving

Inviting Student Thinking:

- What were you thinking as you finished reading this text? What in the text led you to those thoughts?
- What questions do we need to talk about?
- What bothers you at the end of the story? Or what made you laugh, made you wonder, made you sigh with relief as you finished?
- What words or phrases seemed to stick out as you read?

FOR MORE ON CONFERRING, GO TO <https://sites.google.com/view/basics-writingworkshop/conferring> and <https://padlet.com/steviq/conferring>



Stone Gullets

BY MAY SWENSON

Stone gullets among Inrush Feed Backsuck and
 The borders swallow Outburst Huge engorgements Swallow
 In gulps the sea Tide crams jagged Smacks snorts chuckups Follow
 In urgent thirst Jaws the hollow Insurge Hollow
 Gushing evacuations follow Jetty it must Outpush Greed

GIVE AND GET GRID

TOPIC	AN IDEA TO SHARE	AN IDEA TO TRY