



PRINCIPALS AS LITERACY LEADERS

Gail Ryan, June 22 and 26, 2017

Guess Who?

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Name: _____

What do you do to get ready to write?

What are your favorite writing materials?

What do you do to put off writing?

What inspires you to write?

What advice would you give to other young writers?

How do you (or others) learn to write?

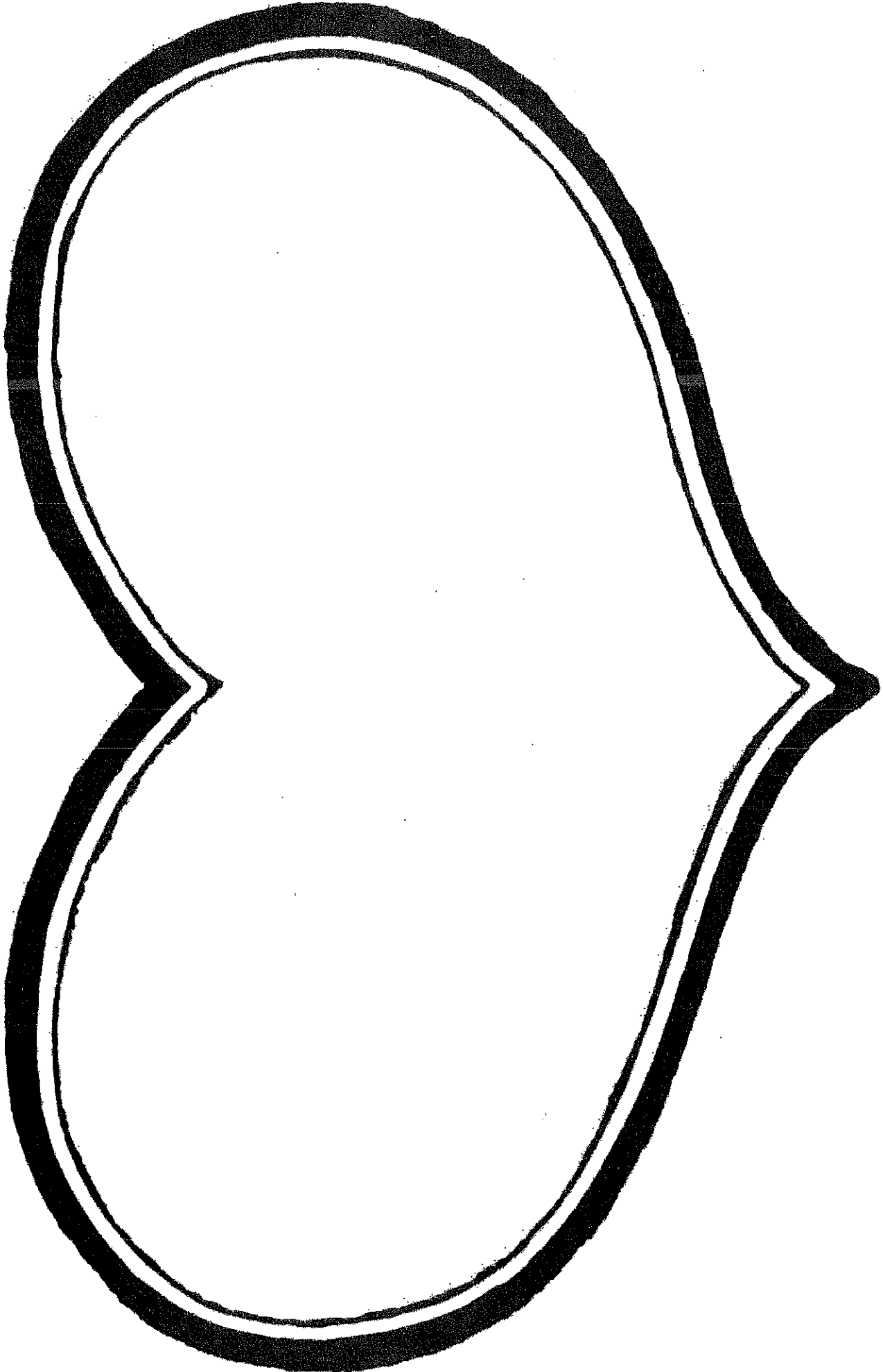
What are your most and least favorite genres to write? Why?

Where do you like to write? Where do you get your best writing done? Why?

What are your greatest strengths as a writer?

What would you like to get better at as a writer?

Heartmap



Souderton Area School District

What We Believe About the Teaching of Writing

We believe that children must write extensively to become successful, competent writers.

- Children should be reading and writing no less than 50% of the school day—every day, no exceptions, no excuses.
- Children must do actual, authentic writing, not just do grammar drills or discuss readings about writing.
- The more children write, the less daunting writing becomes and the more motivated they become to continue writing.

We believe that children must have extended time to write everyday for their own purposes and for varied audiences.

- Children must have choice in selecting topics of interest to them; motivation to write increases as children feel invested in their writing.
- Children must see the link between their writing and the real world, finding authentic reasons to write.
- Writing must be embedded across disciplines.

We believe that children learn to write in a social context where the safety of caring relationships within a sharing community provides the foundation for growth.

- Teachers should encourage, model, and support writing across the school day.
- All writers should have opportunity for social, collaborative activities to talk about their favorite ideas and pieces in progress.
- High expectations are essential for all students to realize their capacity to write.
- Children's work should be shared and celebrated, cultivating the notion that they are indeed real writers with something to say.

We believe that writing is a process that can be taught through thoughtful, focused instruction.

- Writing must be modeled and taught as a process; instruction should be explicit and focused.
- The writing process is not grounded in formulas, nor are skills accumulated once and for all, but are developed and refined throughout the writing life.
- Writing skills should always be taught in the context of real writing.
- Children should learn to write across a variety of genres, utilizing rubrics to understand and self-assess the quality of their writing.
- Individual entry points into the writer's life may be different.
- Teachers must be the *architects of instruction*, being professionally responsible for developing high levels of writing proficiency, and acting autonomously on their expertise.

- Teachers use teacher-student conferences to provide the feedback that is critical to students' understanding their own strengths and needs as writers.
- Teachers must be writers themselves to know and understand the complexities of the writing process and to be better equipped to teach writing to children.

We believe that the conventions of writing in finished texts are important to readers, and therefore to writers.

- Readers expect writing to match the conventions established for public texts.
- Teachers must teach students how to edit their writing that will go out to audiences.
- Writers must focus first on the content of their writing before correctness (editing and grammar) in order to achieve quality and coherence.

We believe that reading and writing are related.

- People who read get better at writing.
- Writing helps people become better readers, knowing how texts are structured because they have created them in their writing.
- Reading provides information and ideas to writers and creates a sense of what one's audience knows or expects.

We believe that writing has a complex relationship to talk and is strongly connected to reading.

- Writers often talk in order to rehearse the language and content of what they write.
- Student-teacher conferences or peer conferences allow the writer to explain his/her thinking and allow the student to be re-oriented through feedback.

We believe that writing is a tool for thinking.

- The act of writing generates ideas.
- Students need time to think before they write.
- Writers use various tools for thinking through writing: journals, writers' notebooks, sketchbooks, dialogue journals, double-entry, journals, and others.
- New kinds of thinking evolve as students revise and edit.
- Various forms of writing, personal narrative, journals, written reflections, observations, and writing-to-learn strategies are important tools for thinking.

We believe that struggling writers, those whose development seems stalled or lagging behind, require intentional interventions.

- School must design interventions that both prevent delays and accelerate learning for those students who fall behind.
- Targeted instruction for struggling writers is more critical than the particular intervention methodology used; teacher expertise is essential to success.
- Struggling writers need opportunities to actively engage in authentic writing experiences, have opportunities for success, engage in literate conversations, and receive useful, explicit strategy instruction.

We believe that assessment of writing is complex, requiring informed judgments by a highly competent teacher.

- Assessment occurs for different purposes: to determine what the student has learned or what he/she still needs to learn.
- Assessment should be both formal and informal and should provide formative and summative information about the students' learning.
- Establishing writing goals is a powerful means for students to self-assess their writing and work toward improvement.
- Teachers' competency as assessors of writing increases through examination of student work in collaboration with colleagues.
- Strong writing instruction *does* yield enhanced test performances because children learn to think when they write.

*Drafted by the Literacy Collaboration Team (Grades 3-6) and Gail L. Ryan 3/05
Final revision 5/05*

Necessities of Writing Instruction

1. Writing needs to be taught like any other basic skill, with explicit instruction and ample opportunities for practice.
2. Children deserve to write for real, to write the kinds of texts that they see in the world, and to write for an audience of readers.
3. Children need to be immersed in a listening and storytelling culture where their voices are valued and heard.
4. Writers need to put meaning onto the page. Children invest themselves in their writing when they choose topics that are important to them.
5. Children need to be taught phonemic awareness and phonics—the instruction that undergirds their language development.
6. Children deserve to be explicitly taught how to write.
7. Children deserve the opportunity and instruction to cycle through the writing process.
8. To write well, children need opportunities to read and to hear texts read, and to read as writers.
9. Children need clear goals and frequent feedback.

What Are the Foundations of Writing Instruction?

1. We need to teach every child to write. Almost every day, every K-5 child needs between fifty and sixty minutes for writing and writing instruction.
2. We need to teach children to write texts like other writers write—memoirs, stories, editorials, essays, poems—for an audience of readers, not just for the teacher.
3. Writers do not write with words and convention alone; writers write above all with meaning. Children will invest themselves more in their writing if they are allowed—indeed, if they are taught—to select their own topics and to write about subjects that are important to them.
4. Children deserve to be explicitly taught the skills and strategies of effective writing, and the qualities of good writing. This teaching will be dramatically more powerful if teachers are studying the teaching of writing and if they are responsive to what students are doing and trying to do as writers. Children also deserve a teacher who demonstrates a commitment to writing.
5. We need to provide children the opportunity and instruction necessary for them to cycle through the writing process regularly as they write, rehearse, draft, revise, edit, and publish their writing.
6. Writers read. Writers read texts of all sorts, and we read as insiders, aiming to learn specific strategies for writing well.

These tenets have led to the writing workshop structure for teaching writing.

1. Writing workshop structures
2. Environment and materials in a writing workshop
3. Conferring: Research, decide, compliment, teach

It is not only children's work that is transformed through professional development in the teaching of writing; teachers' work is also transformed. When a community of teachers embraces reform in the teaching of writing, teachers often become reinvigorated and renewed in the process. And individual teachers find that teaching writing taps new sources of energy within themselves.

From *A Guide to the Writing Workshop* by L. Calkins, 2006

List of Mentor Text *for Writer's Workshop*

Fiction K-2 Mini-Lessons with Mentor Text

Using Illustrations to Convey Information:	<i>A Medieval Feast</i> , by Alike <i>A Chair for My Mother</i> , by Vera B. Williams
The Repeating Line:	<i>The Doorbell Rang</i> , by Pat Hutchins
Beginning, Middle, and End(1):	<i>Fireflies!</i> , by Julie Brinckloe
New Ways to Write About an Old Topic:	<i>Fireflies!</i> , by Julie Brinckloe <i>Fireflies in the Night</i> , by Judy Hawes
Match Words with the Picture:	<i>Officer Buckle and Gloria</i> , by Peggy Rathmann <i>The Gardener</i> , by Sarah Stewart
Nudging Students to Move Beyond "List" and "Love" Stories:	<i>Where Are You Going, Little Mouse?</i> , by Robert Kraus <i>Who's Mouse Are You</i> , by Robert Kraus <i>The Important Book</i> , by Margaret Wise
Surprise Endings:	<i>Just Like Daddy</i> , by Frank Asch
Cause and Effect:	<i>Lilly's Purple Plastic Purse</i> , By Kevin Barbour <i>Old Henry</i> , by Joan W. Blos
How to Pace a Story:	<i>Little Nino's Pizzeria</i> , by Karen Barbour
Use Your Voice When You Write:	<i>My Five Senses</i> , by Alike
Using Details to Describe the Setting:	<i>My Little Island</i> , by Frank Lessac
Using "Talk Bubbles":	<i>The Popcorn Book</i> , by Tomie de Paola
Writing a Strong Lead:	<i>Sitti's Secret</i> , by Naomi Shihab Nye
Describing Setting:	<i>Tar Beach</i> , by Faith Ringgold <i>Up North at the Cabin</i> , Marsha Wilson Chall
Writing Through a Mask:	<i>Sierra</i> , by Diane Siebert

Non-Fiction K-2 Mini-Lessons with Mentor Text

Repeating a Key Line:

The Sun Is My Favorite Star, by Frank Asch

Speaking Directly to the Reader:

Bats! Strange and Wonderful, by Laurence Pringle

Making a Diagram:

Bugs, by Nancy Winslow Parker

My Map, by Sara Fanelli

Exploratory: Talking Before You Write:

Kids at Work: Lewis Hine and the Crusade Against Child Labor, by Russell Freedman

Century Farm: One Hundred Years on a Family Farm, by Cris Peterson

Adding Supporting Details:

Exploding Ants: Amazing Facts About How Animals Adapt, by Joanne Settel

Labeling a Picture:

Feathers for Lunch, by Lois Ehlert

The Honey Makers, by Gail Gibbons

Sea Turtles, by Gail Gibbons

Using Comparisons:

The Honey Makers, by Gail Gibbons

Sea Turtles, by Gail Gibbons

Writing an Alphabet Information Book:

The Freshwater Alphabet Book, by Jerry Pallotta

Exploratory: Observing the World:

If You Find a Rock, by Peggy Christian

A Teaching Book:

I Want to Be an Astronaut, by Bryon Barton

Writing Through a Mask:

Sierra, by Diana Siebert

Designing a Question/Answer Book:

Who Hoots?, by Katie Davis

Fiction 3-4 Mini-Lessons with Mentor Text

Using Strong Verbs:

John Henry, by Julius Lester
Brave Irene, by William Steig
Amos and Boris, by William Steig

Person vs. Nature:

Brave Irene, by William Steig

Surprise Endings:

Charlie Anderson, by Barbara Abercrombie
White Dynamite and Curly Kidd, by Bill Martin Jr., and
John Archambault

Experiment with Endings:

Fig Pudding, by Ralph Fletcher

Crafting a Title:

My Rotten Redheaded Older Brother, by Patricia Polacco
Sarah, Plain and Tall, by Patricia MacLachlan
Grandfather's Journey, by Allen Say

Using Sensory Details:

Working Cotton, by Sherley Anne Williams
Night in the Country, by Cynthia Rylant
Owl Moon, by Jane Yolen
Twilight Comes Twice, by Ralph Fletcher

Using a Parallel Story:

The Paperboy, by Dav Pilkey

The Circular Ending:

The Paperboy, by Dav Pilkey

Creating a Dramatic Scene:

Sarah, Plain and Tall, by Patricia MacLachlan
The Stories Julian Tells, by Ann Cameron

Sharpening the Focus:

Thunder Cake, by Patricia Polacco
Song and Dance Man, by Karen Ackerman

Writing with Voice:

Honey, I Love, by Eloise Greenfield
Stevie, by John Steptoe

Narrowing the Time Focus:

Twilight Comes Twice, by Ralph Fletcher

Crafting a Lead:

Wilma Unlimited, by Kathleen Krull

Time Focus:

Working Cotton, Sherley Anne Williams

The Give-Away Lead:

Louis the Fish, by Arthur Yorinks

Describe the Setting:

Working Cotton, Sherley Anne Williams

Non-Fiction 3-4 Mini-Lessons with Mentor Text

Using Supporting Details and Examples:	<i>Animal Dads</i> , by Sneed B Collard III
Putting the Reader into Your Writing:	<i>Are You a Snail?</i> , by Judy Allen
Describing Your Subject:	<i>Dakota Dugout</i> , by Ann Turner
Writing a Book Blurb:	<i>Fig Pudding</i> , by Ralph Fletcher <i>Mr. Putter and Tabby Pour the Tea</i> , by Cynthia Rylant <i>Day of the Dragon King</i> , by Mary Pope Osborne
Selecting Fascinating Facts:	<i>A Drop of Water: A Book of Science and Wonders</i> , by Walter Wick
Writing Subtitles That Teach: <i>the</i>	<i>It's Disgusting and We Ate It! True Food Facts from Around the World and Throughout History</i> , by James Solheim <i>Exploding Ants: Amazing Facts About How Animals Adapt</i> , by Joanne Settel
Using Repetition for Emphasis:	<i>Fish Face</i> , by Norbert Wu
Creating a Glossary: Knowlton	<i>Geography from A to Z: A Picture Glossary</i> , by Jack
Writing a Caption for a Photograph or Drawing:	<i>The Great Fire</i> , by Jim Murphy
Including Detailed Drawings:	<i>The Great Kapok Tree</i> , by Lynne Cherry
Attending to Setting:	<i>Into the Sea</i> , by Brenda Z. Guiberson
Jazzing Up Your Title:	<i>It's Disgusting and We Ate It! True Food Facts from Around the World and Throughout History</i> , by James Solheim
Putting Voice into Nonfiction Writing:	<i>Wolves</i> , by Seymour Simon
Using Strong Verbs:	<i>Workshop</i> , by Andrew Clements

Fiction 5-8 Mini-Lessons with Mentor Text

Selecting the Right Leads:

The Barn, by Avi
The Chocolate War, by Robert Cormier
Poppy, by Avi

Flashback/Time Transitions:

Yolanda's Genius, by Carol Fenner
Wringer, by Jerry Spinelli
Belle Prater's Boy, by Ruth White

Finding a Focus(1):

Bigmama's, by Donald Crews
Shortcut, by Donald Crews
Sarah, Plain and Tall, by Patricia MacLachlan

Using Surprising Imagery:

Parrot in the Oven: Mi Vida, by Victor Martinez
The Borning Room, by Paul Fleischman

The Recurring Line:

Chicken Sunday, by Patricia Polacco
Mrs. Katz and Tush, by Patricia Polacco

Describing a Character(1):

A Christmas Memory, by Truman Capote

Describing a Character(2):

Yolanda's Genius, by Carol Fenner

Length of Story for 5th Grade (page 76):

Faithful Elephants, by Yukio Tsuchiya

Name a Place or Character:

What Jamie Saw, by Carolyn Coman
Fig Pudding, by Ralph Fletcher

Internal Conflict:

Flying Solo, by Ralph Fletcher

Setting to Reveal Character:

Freak the Mighty, by Rodman Philbrick
What Jamie Saw, by Carolyn Camon

Experimenting with Symbolism:

My Great-Aunt Arizona, by Gloria Houston

Setting That Shapes the Action:

Phoenix Rising, by Karen Hesse
Out of the Dust, by Karen Hesse

Using Flashback:

Sarah, Plain and Tall, by Patricia MacLachlan

Adding Setting to a Scene:

A Sense of Where You Are, by John McPhee

Refining Your Title:

Wilma Unlimited, by Kathleen Krull
Smoky Night, by Eve Bunting

Writing Through a Mask:

Sierra, by Diane Siebert

The Circular Ending:

Tuck Everlasting, by Natalie Babbitt

Describing a Character Through Gesture:

The Watsons Go to Birmingham - 1963,
by Christopher Paul Curtis

Writing the No-Time Narrative:

When I Was Young in the Mountains, by Cynthia Rylant

Non-Fiction 5-8 Mini-Lessons with Mentor Text

Putting Tension in Your Title:

The Perfect Storm: A True Story of Men Against the Sea,
by Sebastian Junger
The Bone Detectives, by Donna M. Jackson

Describing Your Subject:

Everglades, by Jean Craighead George

Using Humor:

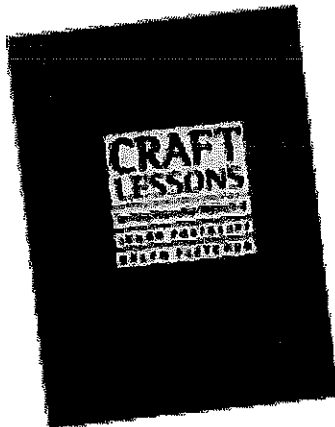
The Math Curse, by Jon Scieszka

Writing a Narrative Lead:

She's Wearing a Dead Bird on Her Head, by Kathryn Lasky

Integrating Personal Experience into an
Expository Text:

Yukon River, by Peter Lourie



Owl Moon

By Jane Yolen

It was late one winter night, long past my bedtime, when Pa and I went owling. There was no wind. The trees stood still as giant statues. And the moon was so bright the sky seemed to shine. Somewhere behind us a train whistle blew, long and low, like a sad, sad song. I could hear it through the woolen cap Pa had pulled down over my ears. A farm dog answered the trains, and then a second dog joined in. They sang out, trains and dogs, for a real long time. And when their voices faded away, it was as quiet as a dream.

We walked on toward the woods, Pa and I. Our feet crunched over the crisp snow and little gray footprints followed us. Pa made a long shadow, but mine was short and round. I had to run after him every now and then to keep up, and my short, round shadow bumped after me. But I never called out. If you go owling, you have to be quiet. That is what pa always says. I had been waiting to go owling with Pa for a long, long time.

We reached the line of pine trees, balck and pointy against the sky, and Pa held up his hand. I stopped right where I was and waited. He looked up, as if searching the stars, as if reading a map up there. The moon made his face into a silver mask. Then he called: "*Whoo-whoo-who-who-who-whooooooo*," the sound of a Great Horned Owl. "*Whoo-whoo-who-who-who-whooooooo*." Again he called out. And then again. After each call he was silent, and for a moment we both listened. But there was no answer. Pa shrugged and I shrugged. I was not disappointed. My borthers all said sometimes there's an owl, and sometimes there isn't.

We walked on. I could feel the cold, as if someone's icy hand was palm-down on my back. And my nose and the tops of my cheeks felt cold and hot at the same time. But I never said a word. If you go owling, you have to be quiet and make your own heat.

We went into the woods. The shadows were the blackest things I had ever seen. They stained the white snow. My mouth felt furry, for the scarf over it was wet and warm. I didn't ask what kinds of things hide behind black trees in the idle of the night. When you go owling, you have to be brave.

Then we came to a clearing in the dark woods. The moon was high above us. It seemed to fit exactly over the center of the clearing, and the snow below it was whiter than the milk in a cereal bowl. I sighed, and Pa held up his hand at the sound. I put my mittens over the scarf over my mouth and listened hard. And then Pa called "*Whoo-whoo-who-who-who-whooooooo*."
"*Whoo-whoo-who-who-who-whooooooo*."

I listened and looked so hard my ears hurt and my eyes got cloudy with the cold. Pa raised his face to call out again, but before he could open his mouth, an echo came threading its way through the trees. "*Whoo-whoo-who-who-who-whooooooo*." Pa almost smiled. Then he called back: "*Whoo-whoo-who-who-who-whooooooo*," just as if he and the owl were talking about

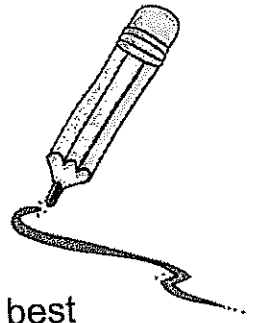
supper or about the woods or the moon or the cold. I took my mitten off the scarf off my mouth, and I almost smiled, too.

The owl's call came closer, from high up in the trees on the edge of the meadow. Nothing in the meadow moved. All of a sudden an owl shadow, part of the big tree shadow, lifted off and flew right over us. We watched silently with heat in our mouths, the heat of all those words we had not spoken. The shadow hooted again.

Pa turned on his big flashlight and caught the owl just as it was landing on a branch. For one minute, three minutes, maybe even a hundred minutes, we stared at one another. Then the owl pumped its great wings and lifted off the branch like a shadow without a sound. It flew back into the forest. "Time to go home," Pa said to me. I knew then I could talk, I could even laugh out loud. But I was a shadow as we walked home.

When you go owling, you don't need words or warm or anything but hope. That's what Pa says. The kind of hope that flies on silent wings under a shining Owl Moon.

Souderton Area School District beliefs about our young writers:



- We believe that young children learn to write (and read) best through gradual approximation to adult conversation (just like learning to talk!)
- We believe that young children learn best in a risk-free environment with high levels of challenge and support.
- We believe that children learn best through social interaction with a more knowledgeable peer or adult.
- We believe that children need frequent, ongoing opportunities to play with written language and investigate how written language works.
- We believe that through lots of teaching (demonstrations and modeling), children can grow in all the important ways anyone who writes everyday will grow.
- We believe that phonics-based writing is developmentally appropriate for young children and that they are empowered by success.

Because of these beliefs, the work you see here will look different than perfect, conventional writing.

- Realize that phonics-based spelling is *learning in progress*, and that over time children will, with instruction, learn conventional spellings.
- Realize that punctuation and capitalization will develop over time and that young writers are still experimenting with these conventions.
- Listen carefully to what young writers have to say because they write about what matters most to them.
- View these developing writers with fascination, seeing the natural, joyful, absolutely appropriate worlds of possibilities that are open to them.

What is a Writing Workshop?

The writing workshop is a lot like lunchtime. Anyone who has ever spent time in schools has a working knowledge of how lunchtime goes, and we can use this knowledge to help us imagine how a writing workshop works. Class schedules can vary widely from day to day in many schools. The only thing it seems you can count on is lunch. Lunch happens always, every day at 11:45. The ideal writing workshop would be as dependable as lunchtime is in schools.

*Katie Wood Ray in **The Writing Workshop***

Important Foundations for the Writing Workshop:

- The focus is on the *writer* in the writing workshop.
- The core of the workshop—the heart, the marrow—is kids putting words on paper.
- It's not enough that students *do* the writing process. It's more that they *use* the writing process to get things *done*. The writing process is a tool, rather than an end in itself.
- Children need to learn to *read like writers* so that they can answer the question, "What have I read that is like what I am trying to write?"
- The role of the teacher is to connect students' reading to their writing.
- Writers have to have a clear vision of the good writing they want to do, and that vision for how content will be developed into a finished piece of writing is borrowed from the larger world of writing. Visions of good writing that help people write well come from reading.
- See also the Souderton Area School District documents: *What We Believe About the Teaching of Writing* and *SASD Beliefs About Our Youngest Writers*.

Writing Workshop Essentials:

- **Choice**—students decide what they will be writing about—their content—for their many writing projects across the year. At the very heart of needing to write well is personal topic selection. Since writing is about having something to say, it is the writer's right to decide what this will be.
- **Time**—a regularly scheduled, healthy chunk of time (at least 35-45 minutes per day of actual writing time) when students work on pieces of writing and develop stamina for the process.
- **Teaching**—rigorous teaching is essential for students to learn about writing. Teaching can occur in a whole class minilesson, small-group teaching or individual conferring.
- **Talk**—a predictable time and space where students talk productively with others about their writing.
- **Expectation**—an expectation that students will regularly finish pieces of writing, filling a portfolio by year's end. Choosing not to write is not an option in the workshop. Everyone gets better at writing, so students must write, often and a lot.
- **Vision**—the expectation that students will write with vision and that for their finished pieces of writing they can answer the question, "What have I read that is like what I am trying to write?"

- **Celebrations/Public Rituals**—Writing workshops operate with the expectation that students will be working toward publication on various writing projects throughout the year, complete with deadlines and production requirements. Students understand that outcomes are expected and their work moves them forward to completed pieces.

How should time be used in the Writing Workshop?

- The routine of the workshop should be established at the start of the school year, and the three things—a minilesson, independent writing time, and sharing, should happen *every day*.
- A workshop begins with a whole-class gathering for teacher-led conversation, demonstration or inquiry. The **minilesson architecture** can be used for instruction.

○ Overview of the **Minilesson Architecture**

Connection: (1 minute)

- Begin by recalling previous teaching. For example, “Yesterday you learned...”
- “Last night I was reading over (or thinking over) your work...”
- Often you call the previous work in to your students’ minds by retelling one representative detail (“Remember how...”)
- At this point the teacher *could* name a problem students seem to be having to address with the students. For example, “But some of you are having trouble so...”
- Finally, make the teaching point clear. For example, “Today I’m going to teach you how writers (readers)...because...”

Teach: (4-5 minutes)

- Often you will tell a tiny story of when you or another writer/reader needed this strategy:
 - “Often when I’m trying to find an idea for writing, I...” or
 - “Sometimes when I’m reading, I...”
- Set children up to know what you’ll demonstrate, how they are to watch, what they’ll be asked to do later. “Let me show you how...I want you to pay attention to...”
- Demonstrate (Do so very, very briefly and in a way which highlights the one thing you want people to notice).
- Recap the demonstration, restating the teaching point named above. “Did you notice how I...?”

Active Engagement: (3-4 minutes)

- Set up the work the students will be doing, “So let’s try this.”
- At the start of the year, your active engagements will be minimal (“Think of what you might do....” “In your mind, try to list two things I have taught you.” Eventually these will usually involve turning to a long-term partner and doing some quick work together. To keep this brief you may need to set this up”
 - Partner 1, tell Partner 2....
 - Turn and tell your partner.
 - Stop and jot

- The teacher listens to and observes students as they work for 2 minutes.
- The teacher may repeat one thing he or she said or heard.
- Option: Teacher shares 1 or 2 examples of student work:
 - “Writers (readers), I want you to hear what Sarah was just thinking...”
 - “Readers, stop for a moment and listen to what James just said.”

Link: (1 minute)

- Put teaching in context. “So when you are writing/reading and you...remember that you can...”
 - Restate your teaching point.
- OR
- Assignment: “So today all of you are going to...then you will move onto your own writing/reading work, but whenever you are writing/reading you can...”

Share: (3-4 minutes)

- One option is to recap the work students did as follow up on the minilesson. “Today some of you were working on...I want to show you the way Tony...”
- Highlight a new or especially significant aspect of that work, “Did you notice how...?”
- Link to the future, “So, today and everyday, when you are reading/writing you can...” Or “So, tonight when you go home...”
- A second option is to set up partnership share in which students search for, share, assess and plan their work. “Would partner 1 show partner 2 a place in your book where you begin to form a theory about your character? Would you talk about whether that theory holds true in other sections of your text?”

- The **independent writing** time should comprise the majority of the workshop timeframe with emergent writers (K-1) writing 15-30 minutes and more fluent writers (grades 2-5) writing 35-45 minutes per day.
- The expectation for teachers is to be **conferring** with writers in individual conferences or small groups.
- **Sharing** should occur at the end of the workshop with the *teacher selecting students* who have demonstrated their use of the strategy/concept taught during the minilesson. Students may share strategies, problems, and insights from their day’s work as writers, in a whole group or smaller groups or in pairs. This talking and sharing about the process of writing helps cement a community of writers.
- **Writing Workshop time should not be compromised**—*Children write all day long in all the content areas, but that time is not workshop time and should not be substituted for the workshop. The workshop time is devoted only to writing and the teaching of writing.*

A Writing Workshop is Necessary Because...

- Writing to communicate ideas to others (composition) is different than writing to support a learning life.
- Writing to communicate ideas to others takes more time than is generally given when it is spread across the curriculum.
- When writing is done only across the curriculum, then the curriculum of writing itself is overshadowed or lost completely.
- Writing is something you do, not something you know. Students need time to *just write* so they can gain experience as writers.
- We can do our best teaching when we catch students in the act of writing (as we do in the workshop).
- We value that students learning to use writing to enrich their lives and not just to maintain their lives

Six Goals for Developing Writers:

- A sense of self as writers, as well as personal writing processes that work for them.
- Ways of reading the world like writers, collecting ideas with variety, volume, and thoughtfulness.
- A sense of thoughtful, deliberate purpose about their work as writers and a willingness to linger with those purposes.
- Their membership in a responsive, literate community.
- Ways of reading texts like writers, developing a sense of craft, genre, and form in writing.
- A sense of audience and an understanding of how to prepare conventional writing to go into the world.

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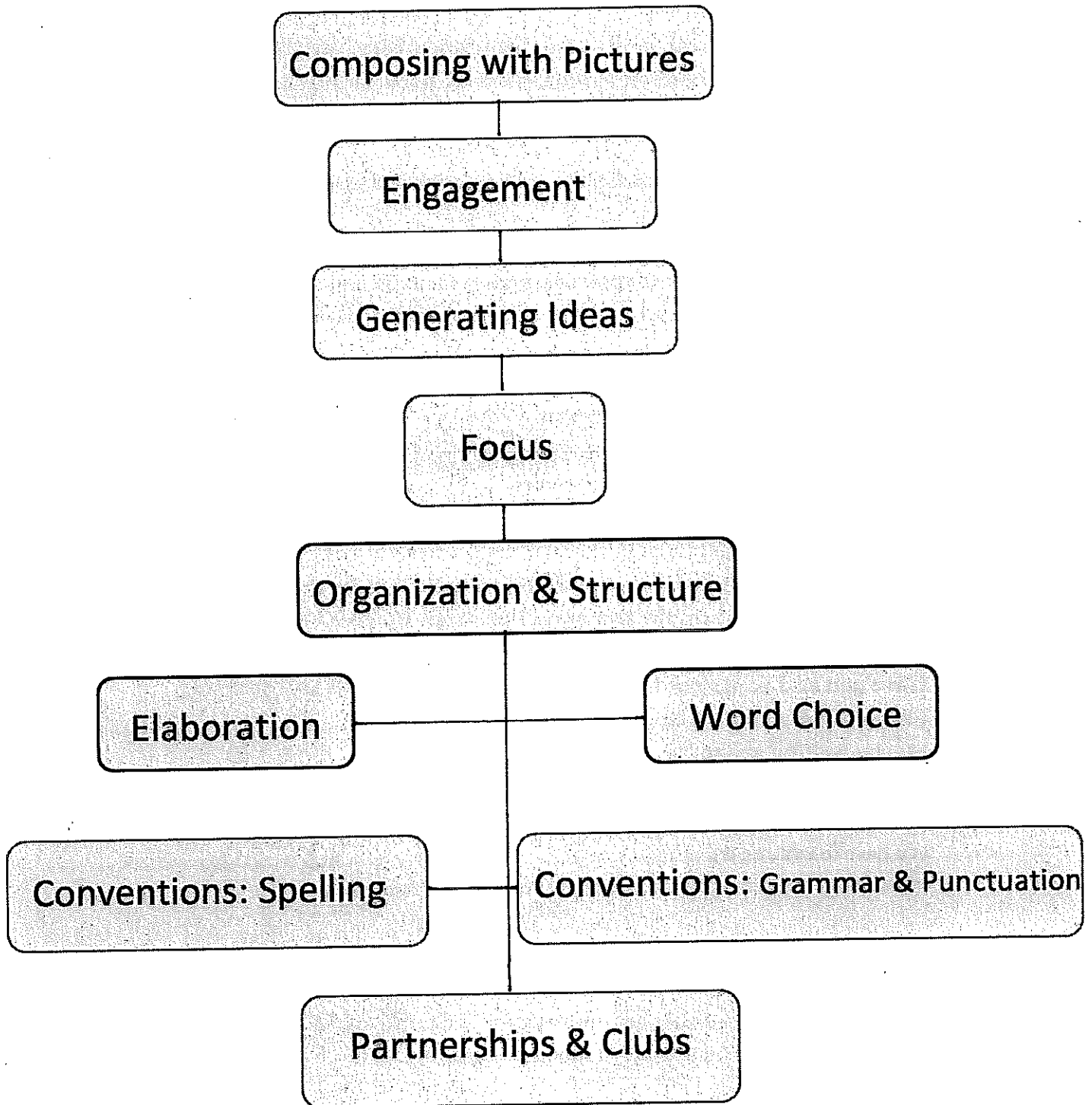
Writing advice from author Anne Lamott:

So, in honor of Anne Lamott, here's a tips list summarizing, very briefly, some of the points she makes in her terrific book on writing, **Bird by Bird: Some Instructions on Writing and Life**.

1. **Write regularly**, whether you feel like writing or not, and whether you think what you're writing is any good or not.
2. **Give yourself short assignments**. Keep it manageable so you don't get overwhelmed.
3. **Write sh**ty first drafts**. (I'm not being prissy about the word choice, just don't want to get hung up in spam filters.) Don't expect a piece of writing to flow perfectly out of your fingers on the first go. Of all the points she makes, many people seem to find this one the most helpful.
4. **Let the Polaroid develop**; in other words, observe, watch, listen, stay in the moment, until you understand what you want to write about.
5. **Know your characters**.
6. **Let the plot grow out of the characters**.
7. "If you find that you start a number of stories or pieces that you don't ever bother finishing...it may be that there is nothing at their center about which you care passionately. **You need to put yourself at their center, you and what you believe to be true or right.**"
8. **Figure out ways to jam the transmissions from Radio KFKD**, the interior station feeding doubts and criticism into your brain. Especially about jealousy of other writers.
9. **Have pen and paper ready at all times**. (She always carries an index card.)
10. **Call around. Ask for help**.
11. **Start a writing group**.
12. **Write in your own voice**.
13. **Being published brings a quiet joy, but it doesn't transform your life**, and eventually you have to write again.
14. **"Devotion and commitment will be their own reward."**

One line from **Bird by Bird** was helpful to me recently. I've been feeling a bit panicky about whether I'm going to be able to figure out the structure for my next book; I'm always anxious about a project until I get my structure nailed down. I took heart from her admonition: "Try to calm down, get quiet, breathe, and listen."

A Hierarchy of Possible Writing Goals



Age 13 Can Be Frustrating, But It Can Also Be Awesome

Melissa L. Fenton (Scary Mommy blog author)

The real meat of the teen years, ages 14 to 17, are not for the weary. You've probably heard the nightmare stories of once agreeable and joyful children morphing into mouthy and stubborn creatures of fury, testing your patience and having you begging to have the toddler years back. But before all the teen angst comes crashing into your home, wreaking havoc and crushing your parenting soul, **something magical happens** — *age 13*.

Age 13 hits that spot of a **fleeting childhood** greeting young adulthood. It gives you something for one year that is truly enchanting — a combination little kid and big kid all wrapped into one glorious kid who will still hug you back (most of the time).



This is 13.

13 is round pudgy little boy faces slightly squaring off around the jawline, and squishy cheeks rising high toward temples, producing a young lady's first cheekbones.

13 doesn't want you to be volunteering at their school anymore, but then firmly asks you why you weren't at their last field trip.

13 is the beginning of closed bedroom doors, closed bathroom doors, and "Mom, you can't just walk in here anymore" kind of conversations.

13 is suddenly caring about clothes, labels, and the right kind of sneakers.

13 begs to go to PG-13 movies, doesn't want to watch "those stupid Disney shows anymore," but sees the commercial for the new *Cars* movies and screams, "I can't wait!"

13 knows what he likes and what he doesn't like, has quit sports he knows he's just not very good at, and is starting to realize it's more fun doing things that make him happy versus making a friend happy.

By now, 13 has been bullied, and has been the bully-er, and knows he doesn't want to be either, and needs to stand up to one and stand up for the other.

13 wants to stay up as late as possible, but still falls asleep on the couch at 10 p.m.

13 still wants you to hide Easter eggs, go trick-or-treating, and fake believes in Santa Claus because he knows it's the right thing to do.

13 wakes up one day and says he needs deodorant, cologne spray, hair gel, and whitening toothpaste. And then can you take him out for ice cream?

13 doesn't want you to see his texts, follow him on Instagram, or see his search history. Sorry 13, but that's my job.

13 bursts into tears at the drop off a hat and cannot tell you exactly why they are crying. Five minutes later, they are fine. Five minutes after that, they are crying again. Repeat cycle. 13 needs a big supply of tissues.

13 skips breakfast, doesn't want fruit snacks in his lunch anymore, and eats three dinners.

13 can make dinner for the whole family. Can I get an AMEN?

13 no longer wants to grow up to be an NFL quarterback, but talks about doing something where he "can help people." Can I get another AMEN?

13 will bring you to your knees, make you leap for joy, then bring you right back to your knees again. They're fickle like that.

13 wants to hug you tight, just not in front of anyone else.

13 won't say two words to you for hours, but get him in the car alone and he won't stop talking.

13 is fearlessness with a conscious, rational happiness and childhood wonder mixed with a healthy dose of sarcasm.

13 is awesome. And thank goodness because 14, 15, 16, and 17? That shit will suck the last morsel of life out of you.

Sky Blue

By Brenda Krupp

The sky is blue, not just any blue, the blue that says the summer humidity is gone and fall is coming. Clear, crystal blue. Clear, cloudless, see-forever blue. Cerulean Blue. Let-me-just-stand-outside-and-gaze-at-this-amazing-sky blue.

But inside I go, seventh day of school, and I can't take a personal day just yet.

Third graders arrive, as jubilant as the sky. Hanging up back packs they laugh, and tease, and compare notes from last night's soccer game. Cory's blue, azure blue, eyes sparkle. It's his eighth birthday. His smile grows as he reads the morning message, "Happy Birthday Cory" on the white board.

"Yeah, Cory!" Christian shouts.

"Happy Birthday, Core," chimes in Josh.

"What's the birthday treat?" asks Trevor. He smiles.

"Happy Birthday," Ashley whispers.

Cory smiles and stands a little taller, chest out, showing off a gold chain necklace.

"WOW! Where'd you get that?" Christian says admiringly.

Cory's grin widens. "My brother," he says. The boys stand back in awe. Cory's big brother is on the high school basketball team. Cory's big brother is the center. Cory's big brother is the hero of Room 3-1.

The day begins. They settle in and begin writing in their writer's notebooks and I in mine. The classroom door opens unexpectedly. Sally walks in but stays by the door. She motions to me to come. I leave my notebook and walk over, thinking she is going to tell me some juicy bit of gossip about the school-love interest. She whispers, "A plane has flown into the Pentagon." I step back and look at her in puzzlement. Her face reflects my confusion. She shrugs her shoulders and leaves. I return to my writing but can't think or respond to the prompt. My mind wanders in and around this simple statement and I begin to think about what kind of accident this must have been. I turn on the radio that sits by my desk hoping to hear more, and listen.

Soon the guidance counselor and principal appear at the door with more information and then tell me to turn off the radio. Teach as if nothing has happened. Follow your daily routines.

And the sky is still blue. Beautiful blue. Clear, see-for -miles- blue. Empty and silent blue.

At lunch teachers huddle around the TV quickly rolled into the faculty room. It is too quiet. We watch, too stunned to say anything. Silent tears fall and are quickly wiped away as we return to our innocent children.

They come in from recess, playfully jostling and teasing.
"Did you see that touchdown! I am the man!" Christian boasts.

"Yeah, the little man," Cory says patting his best friend on the head.

"Oh, yeah," Christian reaches up to grab Cory's hand. "Hey Cory, where's your chain?"

"Right—" he touches his neck. Empty. He looks at the floor, reaches into his pockets, shakes out his shirt. Panic has set in. The boys around him begin to realize that the chain is missing.

"No sweat, man," Trevor says. "It's here somewhere." They begin retracing their steps toward the doors leading to the playground. No necklace.

They return to the classroom, arms around their fallen friend, his eyes beginning to fill. I see them coming. Have they heard? I swipe at my eyes and put on the happy teacher face.

"Cory lost his necklace Mrs. Krupp!" Christian shouts. Cory's "I-trust-you, you are my teacher"-blue eyes look at me, tears beginning to fall.

"Why don't you go out to the play ground and look for it?"

They like the idea and are gone. The rest of the class settles on the carpet for read aloud, *The BFG*. I struggle to read something so silly on this day. But the faces in front of me are still innocent. The sky is still clear blue. So I read.

The classroom door opens. The principal comes in and motions for me. I walk over. "No recess. Keep the kids inside." I look at him, my face registering surprise. Are we in danger? Here, in Souderton, PA? How do I tell this to them? "And just tell your class the barest of details." Then I remember, the boys are still outside, searching for the necklace. "I'll go get them," the principal says.

A few minutes later the boys return, empty handed. Cory puts his head down and sobs. It's lost. As the class disperses from the carpet and begins reading silently, I approach Cory. I touch him on the shoulder. He raises his head and looks at me, tears running down from those innocent clear blue eyes. And then he is in my arms and we are crying, silently, together over our loss.

Leave Your Laptops at the Door to My Classroom

Darren Rosenblum

ON CAMPUS JAN. 2, 2017

When I started teaching, I assumed my “fun” class, sexuality and the law, full of contemporary controversy, would prove gripping to the students. One day, I provoked them with a point against marriage equality, and the response was a slew of laptops staring back. The screens seemed to block our classroom connection. Then, observing a senior colleague’s contracts class, I spied one student shopping for half the class. Another was surfing Facebook. Both took notes when my colleague spoke, but resumed the rest of their lives instead of listening to classmates.

Laptops at best reduce education to the clackety-clack of transcribing lectures on shiny screens and, at worst, provide students with a constant escape from whatever is hard, challenging or uncomfortable about learning. And yet, education requires constant interaction in which professor and students are fully present for an exchange.

Students need two skills to succeed as lawyers and as professionals: listening and communicating. We must listen with care, which requires patience, focus, eye contact and managing moments of ennui productively — perhaps by double-checking one’s notes instead of a friend’s latest Instagram. Multitasking and the mediation of screens kill empathy.

Likewise, we must communicate — in writing or in speech — with clarity and precision. The student who speaks in class learns to convey his or her points effectively because everyone else is listening. Classmates will respond with their accord or dissent. Lawyers can acquire hallmark precision only through repeated exercises of concentration. It does happen on occasion that a client loses millions of dollars over a misplaced comma or period.

Once, a senior associate for whom I was working berated me for such a mistake and said, “Getting these things right is the easy part, and if you can’t get that right, what does it say about your ability to analyze the law properly?” I learned my lesson. To restore the focus-training function of the classroom, I stopped allowing laptops in class early in my teaching career. Since then research has confirmed the wisdom of my choice.

Focus is crucial, and we do best when monotasking: Even disruptions of a few seconds can derail one’s train of thought. Students process information better when they take notes — they don’t just transcribe, as they do with laptops, but they think and record those thoughts. One study found that laptops or tablets consistently undermine exam performance by 1.7 percent (a significant difference in the context of the study). Other studies reveal that writing by hand helps memory retention. Screens block us from connecting, whether at dinner or in a classroom. Kelly McGonigal, a psychologist and lecturer at Stanford University, says that just having a phone on a table during a meal “is sufficiently distracting to reduce empathy and rapport between two people.”

For all these reasons, starting with smaller classes, I banned laptops, and it improved the students’ engagement. With constant eye contact, I could see and feel when they understood me, and when they did not. Energized by the connection, we moved faster, further and deeper into the material. I broadened my rule to include one of my large upper-level courses. The pushback was real: A week before class, I posted the syllabus, which announced my policy. Two students wrote me to ask if I would reconsider, and dropped the class when I refused. But more important, after my class ends, many students continue to take notes by hand even when it’s not

required.

Putting aside medical exemptions, many students are just resistant. They are used to typing and prefer it to writing. They may feel they take better notes by keyboard. They may feel they know how to take notes by hand but do not want to have to do so. They can look up material, and there's no need to print assignments. Some may have terrible handwriting, or find it uncomfortable or even painful to write.

To them, I'll let the Rolling Stones answer: You can't always get what you want, but sometimes you get what you need. My students need to learn how to be lawyers and professionals. To succeed they must internalize an ethos of caution, care and respect. To instill these values and skills in my students, I have no choice but to limit laptop use in the classroom.

Correction: January 3, 2017

An earlier version of this article misstated how much laptops and tablets in the classroom hurt exam performance. Their presence lowered results by 1.7 percent, according to a study, not 18 percent.

Darren Rosenblum is a professor at the Elisabeth Haub School of Law at Pace University.

Writing Modes: How are they alike? How are they different?

Age 13 Can Be Frustrating, But It Can Also be Awesome	Sky Blue	Leave Your Laptop at the Door to My Classroom
Mode:	Mode:	Mode:

Compose in all three modes:

Think of a student you have known who has stayed with you over the years. Think about how you can compose a piece about this student in three different modes.

Narrative	Informational	Persuasive/Argument
Tells a story	Explains an idea or conveys information	Convinces someone; makes a case for the validity of an idea or opinion

STRATEGIC LITERACY PARTNERS DOMAIN GUIDE FOR ASSESSMENT AND INSTRUCTION

	FOCUS	CONTENT	ORGANIZATION	STYLE	CONVENTION
	The single controlling point made with awareness of task (mode)/intention about a specific topic	The presence of ideas developed through facts, examples, details, anecdotes, dialogue, quotes, statistics, opinions, reasons, explanations and/or visuals	The order developed and sustained within (local) and across (global) paragraphs using transitional devices including introduction and conclusion	The choice, use and arrangement of words, figurative language, and sentence structures that create tone and voice	The controlled use of grammar, mechanics, spelling, usage, and sentence formation
4	Sharp, distinct controlling point made about a single topic with evident awareness of task (mode)/intention	Substantial, specific and/or illustrative content that shows what it tells	Meaningful arrangement of content with evident and/or subtle transitions	Precise illustrative use of a variety of words and sentence structures to create consistent writer's voice and tone appropriate to audience	Evident control of grammar, mechanics, spelling, usage, and sentence formation that exceeds grade-level expectations
3	Apparent point made about a single topic with sufficient awareness of task(mode)/intention	Sufficiently developed content with adequate elaboration that tells but doesn't show	Functional arrangement of content with some evidence of transitions	Generic use of a variety of words and sentence structures to create on-grade-level writer's voice and tone appropriate to audience	Sufficient control of grammar, mechanics, spelling, usage, and sentence formation that meets grade-level expectations
2	No apparent point but evidence of a specific topic. May or may not be on task	Limited content with development of some but not all ideas	Confused or inconsistent arrangement of content with or without attempts at transition	Limited word choice and repetitive structures that inhibit voice, creating a monotone	Limited control of grammar, mechanics, spelling, usage, and sentence formation that does not meet expectations
1	Minimal evidence of a topic	Superficial and/or minimal content	Seemingly random arrangement of content	No evidence of writer's voice or tone	Minimal control of grammar, mechanics, spelling usage, and sentence formation

NON-SCORABLE		OFF-PROMPT
0	<ul style="list-style-type: none"> • Is illegible; i.e., includes so many indecipherable words that no sense can be made of the response • Is incoherent; i.e., words are legible but syntax is so garbled that response makes no sense • Is insufficient; i.e., does not include enough to assess domains adequately • Is a blank paper 	<ul style="list-style-type: none"> • Is readable but did not respond to prompt • For standardized test rehearsal purposes, off-prompt papers are not scored • For any other purpose, the decision to score/not score these papers rests with the teacher(s)

On Valentines in 1992 a major storm hit the small town of Pottsgrove. Most houses were destroyed and three people died. That was not a happy Valentines Day for anyone.

On February thirteenth, around three o'clock a.m. I woke up to hear loud, winds, tremendous bangs and what sounded like breaking glass. When I looked out my window all I saw was trees and trash flying everywhere. I ran into my parents room to wake them up, but they were not in their room. So I went down the stairs and looked around the room, I was in total shock. Every window was broken in our living room and the curtains had fallen off onto the floor soaking wet. I could now hear my mom crying in the kitchen. I went in and then my dad told me, my brother Jeff, was at a party when the storm had started. My first reaction was he is dead. As soon as I had that thought the kitchen window broke. From all the glass and rain we were forced into our basement. The whole time I was thinking of Jeff, crying. I knew something had happened to him.

Around five fifteen in the morning the crying winds and rain died down a little. By that time I could not keep my eyes open. My heart was racing but my sight grew dim. I had fallen asleep.

When I woke up that morning everything was quiet. I did not know what time it was because the clocks were out and my dad was not in the room with his watch on. I walked up stairs and got the news that my brother and two of his friends

had died while driving home from a party.
I did not know what to do. I could not even
cry. All I did was stand there with my eyes
and mouth wide open. Now, I hate Valentine's
Day.

About three weeks ago on Jan. 21, 1995 I was sitting in my living room watching Saturday morning cartoons. During Garfield a channel 10 News report came on the television. The reporter said that a big snowstorm was coming up our way from the south. She also added that the storm should hit our town around ten o'clock tonight.

I got up and ran into the kitchen to tell my mom what I had just heard. At first she didn't believe me then I told her to go into the living room and turn on the Weather Channel. Sure enough as I had said there was a storm coming our way. She told me we had to go to the grocery store.

At Superfresh I saw just about everyone who lived in my town. Everyone must have heard about the storm.

Later that night about six the storm began. I could hear the wind pounding the side of our house. I could only see two feet in front of me when I looked out the window because of the snow. All of a sudden everything went dark. I tried to look out the window to see what had happened but all I could see was the thick snow. I decided to go to sleep since the electricity was out.

On Sunday morning I woke up and there was around 3 ft of snow and ice. The electricity was still out so I decided to listen to my walk-man. I turned on the news station and they said that the roads aren't going to be plowed for a couple of days because of the ice. I was glad that we had gone grocery shopping yesterday.

The following day school was closed and all

of the working places were also closed. The roads were still not cleared. The electricity was back on. I turned on the television and it showed pictures of the towns and cities around us from helicopters.

Two days later on Wednesday the snow and ice had begun to melt. School was still closed but offices were open. The roads were almost completely cleared. Later that day I decided to invite my neighbor over. We had a snowball fight, I hit him in the head with an iceball and he went home weeping.

The next day we had school and everything was back to normal.

If I could help my teachers plan lessons and activities I think that would be neat. I could give them many suggestions.

One suggestion I would give to my math teacher would be that she needs to have her students do more group activities. I would suggest that because students need to learn how to cooperate and do things together. I would also suggest ~~to~~ doing more projects. We have only done one project throughout the whole year so far. I would suggest that because if we just do work all the time the students would feel smothered with the work. If we do projects then the students will lighten up a bit.

A suggestion I would give to my science teacher is to do different things. After each lesson we'll do the same things continuously. She should have us do different activities, rather than having us ~~to~~ ~~the~~ doing the same things over and over again.

I think that my homeroom teacher should have us do more things orally. Instead of just doing worksheets she should try to plan a lesson for the class to do orally. The reason I would suggest that is because I think students would learn more that way. Also, ~~stud~~ students could learn from one another's mistakes.

I cannot think of any suggestions to give to my social studies and reading teachers. I think they do their

lessons very well.

Those are my suggestions to my teachers. I think that if some of them would do those things students would learn more and better things than they are now.

PLEASE DO NOT WRITE IN THIS AREA

PROMPT NUMBER ↓

0506078



I think a good way to improve learning would be to have the teachers pick groups, then give the students a certain number of questions they have to answer. This is a great way to teach, you would be debating over the answers to the questions, at the same time you would be learning about the subject. Everybody would then have to come to some kind of agreement for the answer.

I also think a lot of hands on work is a good way to teach and learn, I know you can't do that in every class though. I can understand what I'm doing better if I can smell, touch, feel, or watch. Or, if you give examples of every day life compared to something your learning. Personally I think its a lot easier with hands on work. Not all classes can be that way though, you can't just fly off to France just because your taking French.

Another thing would be that you should be fair and honest to a student. If a student doesn't trust a teacher then they won't be willing to work. Don't tell a student that they have a B+ when they really have a C. Don't tell a classroom full of kids that you want to be their friend. No teacher can promise that to 180 kids. She/He would never have time to themselves. Don't say anything you can't promise.

Basically, that is all the suggestions I could give you. Be honest, more hands on work, and more group work. Not every teacher can provide this but it is a way to start. Truly be honest, isn't that why a teacher goes to college, to learn how to teach students properly. I don't think a parent or a student has the right to tell a teacher how to teach, that's the teachers job.

3

~~February 14, 1995~~

February 14, 1995

state opinion

support opinion

use words effectively

correct errors

Title - Save The Park!

Should the recycling plant be built in a park? No! Why would anyone want to build a plant where a park and recreation area is? If they would they would be killing wild life such as grass, trees, and flowers. If they put it somewhere else in town that gives out pollution it would be better than in a park. We do need a recycling plant but not in a park. Save the Park!

By: ~~Andrew~~
~~Wood~~

SERIALS

It was a disaster. It was a natural disaster, to be exact. The tornado that swept through my county was devastating. The storm hit last night around 7:08 pm. That's when my clock stopped. Last night was a night to remember.

The storm showed its first signs at about five o'clock yesterday afternoon. I was just finishing softball practice. The sky grew dark. Heavy winds began blowing in from the northwest. At first, I figured it was yet another late-summer storm. We had had many that began this same way. I gave it little thought and finished loading softball equipment in my coach's truck.

Just after I arrived home, the electricity went out. I was very put out because this meant the ice cream in the freezer was going to melt. I decided that if it was going to melt, I may as well eat it before it had the chance. It was positively scrumptious!

I was almost done polishing off the last of the butter pecan, when I heard a low rumble. I decided the noise was too steady to be thunder as I listened to it gradually intensify.

I walked through my kitchen and looked out my back window. I was startled to see my neighbor's tree uprooted in the midst of swirling debris. The cloud-like mass continued to travel down my road picking up road signs, shrubs, trees, and any other defenseless object that stood in its path. I had never seen anything so savage in my entire life! This was even worse than my younger brother on the warpath (pretty scary, huh?)!

My family and I were finally able to go outside and see what we could do for our neighbors around 10:15 pm. The damage was incredible. My neighbors, the Pattons, live in a beautiful stone house across

the road that was surrounded by trees. Notice how I use the word "was." The tornado had proceeded to uproot all but four trees on their property. Their lawn was a mass of trees and other debris.

All at once, the fire engines and news vans arrived. The firemen quickly surveyed the damage and tried to temporarily repair severed phone lines so they would hold out until the phone company arrived. Channels six, eight, and ten all covered the storm and conducted on-the-spot interviews with my family and my neighbors.

Eventually, everyone calmed down and retreated into their houses. My entire family slept in our living room because the only lights we could see by were those of the fire trucks in front of my house.

This morning I awoke to a phone call. It was very bad news. My best friend's trailer had been swept away by the tornado. We had found pieces of it in our front yard. Everyone did everything they could to comfort Mindy, my friend, and her family. They are now planning to build a bigger, nicer house for themselves.

A big job lies ahead of us. Our entire neighborhood has been torn apart. We all need to work together to rebuild it. Hopefully, everything will work out for the best.

When I Was Young in the Mountains

By Cynthia Rylant

When I was young in the mountains, Grandfather came home in the evening covered with the black dust of a coal mine. Only his lips were clean, and he used them to kiss the top of my head.

When I was young in the mountains, Grandmother spread the table with hot corn bread, pinto beans, and fried okra. Later, in the middle of the night, she walked through the grass with me to the johnny-house and held my hand in the dark. I promised never to eat more than one serving of okra again.

When I was young in the mountains, we walked across the cow pasture and through the woods, carrying our towels. The swimming hole was dark and muddy, and we sometimes saw snakes, but we jumped in anyway. On our way home, we stopped at Mr. Crawford's for a mound of white butter. Mr. Crawford and Mrs. Crawford looked alike and always smelled of sweet milk.

When I was young in the mountains, we pumped pails of water from the well at the bottom of the hill, and heated the water to fill round tin tubs for our baths. Afterward we stood in front of the old black stove, shivering and giggling, while Grandmother heated cocoa on top.

When I was young in the mountains, we went to church in the schoolhouse on Sundays, and sometimes walked with the congregation through the cow pasture to the dark swimming hole, for baptisms. My cousin Peter was laid back into the water, and his white shirt stuck to him, and my grandmother cried.

When I was young in the mountains, we listened to frogs sing at dusk and awoke to cowbells outside our windows. Sometimes a black snake came in the yard, and my Grandmother would threaten it with a hoe. If it did not leave, she used the hoe to kill it. Four of us once draped a very long snake, dead of course, across our necks for a photograph.

When I was young in the mountains, we sat on the porch swing in the evenings, and Grandfather sharpened my pencils with his pocketknife. Grandmother sometimes shelled beans and sometimes braided my hair. The dogs lay around us, and the stars sparkled in the sky. A bobwhite whistled in the forest. *Bob-bob-bobwhite!*

When I was young in the mountains, I never wanted to go to the ocean, and I never wanted to go to the desert. I never wanted to go anywhere else in the world, for I was in the mountains. And that was always enough.

Use of Hyphenated Adjectives
from the books of
Linda Oatman High

From *The Girl on the High-Diving Horse*:

As we walk, I can't help but gawk at boxing kangaroos, card-playing cats, and a dog on a surfboard.

"Our hotel home," says Papa, stopping at a castle-shaped place rising pink and high as a sunrise into blue New Jersey sky.

"That's the girl on the high-diving horse," he explains.
"She's crazy-brave."

I kiss the big horse on his velvet-soft nose.

In the purple-early morning of our last day of summer,...

From *Beekeepers*:

I close my eyes, seeing the clear honey in the combs, capped with snow-white wax.

Grinning, Grandpa grabs his swarm-gathering tool...

From *Barn Savers*:

I stack and stack, and the sun sinks low in the sky like a sleepy, red-faced farmer.

Author's Craft: Examining the Use of Hyphenated Words

Langston's Train Ride by Robert Burleigh

Examine the use of hyphens. Burleigh speaks of *long-ago train rides*, *sun-tinged Mississippi*, *dust-flecked window*, and *tar-paper shacks* and *broken-down sheds*. In addition to the use of hyphens to create unusual adjectives, he uses hyphens to create verbs and nouns. *I skit-skate a little half-dance on the sidewalk.*

All About Frogs by Jim Arnosky

Note the use of hyphen to create an unusual adjective in *plant-climbing lifestyle*.

Baseballs, Snakes, and Summer Squash by Donald Graves

Look for the use of hyphen to create sound words or exact adjectives in *run-down*, *long-haired*, *clickety-click*, *doe-eyed*, *'no-thank-you'* and *orange-bellied*.

Talkin' About Bessie: The Story of Aviator Elizabeth Coleman by Nikki Grimes

Note the interesting use of hyphens in the school teacher's description of the school that Bessie attended: *Bessie would attend the hot-in-summer, cold-in-winter, one-room Colored schoolhouse where I taught in Waxahachie.*

Twilight Comes Twice by Ralph Fletcher

Wonderful adjectives are created with hyphens. Some examples are *deep-rooted*, *last-minute*, and *dew-spangled*.

Up North at the Cabin by Marsha Wilson Chall

Use this book to discuss how hyphens are used to create adjectives such as *air-bubble balloons* and *peanut-butter-and-worm sandwiches*.

Animal Acrostics by David Hummon

Hummon uses the hyphen to create exact adjectives as in *polka-dotted*, *ear-ringing*, *never-ending*, *fairy-tale*, *topsy-turvy*, and *open-mouthed*.

Welcome to the River of Grass by Jane Yolen

Some use of hyphens are *white-tailed deer*, *spear-sharp beak*, *tuft-eared bobcat* and *dark-sighted* to describe an owl.

My Brothers' Flying Machine by Jane Yolen

Yolen uses hyphens to describe *twelve-horsepower engine*, *two-hundred-mile strip of sand*, *baby-buggy press*, and *blue-and-white-striped apron*.

Granddaddy's Gift by Margaree King Mitchell

Note the use of hyphens in *black-eyed peas* and the powerful feeling created by *used-to-be friends*.

The Divide by Michael Bedard

Hyphens are used in *copper-colored grass*, *rose-patterned paper*, *sunflower-bordered road*, *weather-beaten boards*, and *fresh-plowed soil*. Note the name of a flower, *snow-on-the-mountain*.

Stargirl by Jerry Spinelli

"She stared at us. She stared at one face, then another and another. The kind of bold, *I'm-looking-at-you* stare you almost never get from people, especially strangers."

From the Writer's Notebook of Matthew Bloome

Matt was trying to imitate the craft of Jerry Spinelli when he wrote: Her voice had a chirpy, *until-I-get-what-I-want-you'll-never-be-happy-again* quality.

Hyphenated Adjectives

show-your-love day

raise-the-hair-on-your-arms night

cover-your-ears-but-not-your-eyes night

wake-up-your-parents-as-soon-as-possible morning

unexpected-snow-stay-at-home day

don't-you-dare-do-it look

I-can't-believe-she's-making-me-eat-this look

I-can't-believe-I'm-going-to-do-this look

am-I-crazy look

ask-me-one-more-time-and-you're-going-to-get-it look

please-don't-send-me-to-summer-camp look

blue-as-the-prairie-sky eyes

thin-as-a-noodle neck

gold-as-straw hair

black-as-midnight eyes

white-as-Grandpa's-whiskers snowflakes

orange-as-a-pumpkin fur

pale-as-summer-wheat hair

bronze-as-the-canyon-rocks-at-sunset skin

What Principals Should See During a Writing Workshop Observation

Evidence of the following:

- **Choice:** Are students able to decide what they will be writing about—their content—for their work during the observation?
- **Time:** Is writing workshop a regularly scheduled, healthy chunk of time (at least 35-45 minutes per day of actual writing time) every day?
- **Teaching:** Is the instruction rigorous and focused on one teaching point, teaching the writer, not simply the writing?
- **Talk:** Is there opportunity for students to talk productively with others about their writing?
- **Expectation:** Is there an expectation that all students will engage in writing and accomplish the work for the day?
- **Celebrations/Public Rituals:** Do students in this classroom experienced a writing celebration with one or more of their completed pieces?

- **Use of the Curriculum:** Is this lesson linked to one of the writing units of study, embedded in ongoing, connected instruction toward a finished product?
- **Use of the Minilesson Architecture:** Did the instruction follow the minilesson architecture, using time efficiently so that students have a large block of time for independent writing and teacher conferring?
- **Teacher Conferring:** Did the teacher support students during the writing block with feedback that helped students as writers rather than the specifics of the piece of writing? Did the teacher ask deep, thoughtful questions that pushed the writer to think about strategies he/she used during writing? Was the conference about more than conventions and grammar?
- **Student Stamina:** Were the students able to sustain writing, showing evidence that the observed lesson is typical of other writing workshops?
- **Mentor Texts:** Did the teacher use a mentor text with students, showing them what good writing looks like so that they know how to begin writing like the mentor?
- **Writing Process:** Is there evidence that students have used the writing process, learning how to not only draft, but revise, edit and complete a piece of writing?
- **Curricular Calendar:** Does this teacher have a sense of the year long writing calendar she/he intends to teach? Where does this lesson fit?
- **Classroom Environment:** Is the room arranged in a way that supports writing? Is there an area for class instruction that does not require students to stay at their desks? Is there an area for peer conferences or teacher conferences? How do writers access materials for their writing? Where do writers keep their ongoing or finished work? How do they organize their materials? Are children accessing word walls, dictionaries and thesauruses as they write?
- **Classroom Management:** How does the teacher manage the workshop? During the minilesson? As children are sent to write? During conferring? During sharing?

- **Writer's Notebooks:** Ask to see the writer's notebooks for students in grades 3, 4 and 5. Is there evidence of ongoing use? Can students explain how their notebooks help them as writers?
- **Student Independence:** Is there evidence that writers are becoming more independent as they progress? Are they able to rely on each other when the teacher is conferring?
- **Sharing:** Does the teacher ask students to share who have demonstrated an understanding of the minilesson focus? Sharing should provide evidence of what was just taught.
- **Record Keeping:** How is the teacher keeping information about students as writers? Is there adequate information on each student? How does the teacher help the student set writing goals?

8 Awesome Principal Blogs to Start Reading Today

Blogging can help principals inspire not just schools, but communities. On these eight awesome principal blogs, school leaders share their passions, knowledge and plans for transforming schools.

1. Reading by Example, Matt Renwick

We love Matt's blog because he does everything he can to show how he makes changes that work. He showcases his teachers in his blog posts and clearly loves children and reading. <https://readingbyexample.com>

2. Leading Motivated Learners, Dr. Tony Sinanis

Tony's blog is awesome because he is so honest. From his post about feeling isolated as a principal to the one about how he grew up to be the reader he is today, you'll learn what it takes to be a school leader. <http://leadingmotivatedlearners.blogspot.com>

3. Monday Morning Musings, Liz Garden

We know you'll be a regular follower of Liz's blog because she has a way of bringing you right into the school and showing you how she keeps her passion for education alive through Twitter and her writing. <http://floromondaymorningmusings.blogspot.com>

4. PrincipalJ, Jessica Johnson

Jessica's blog is all about empowering kids and teachers. It's inspiring to follow along as Jessica shares how she coaches teachers by being their biggest supporter and helps them make connections. <http://www.principalj.net>

5. Learning Leadership, Dennis Schug

Dennis has an awesome blog that shows how varied his skills and passions are. He writes about everything from coaching to his One Little Word. <http://dennisschug.blogspot.com>

6. Berg's Eye View, Seth Berg

Check out Seth's blog just for his post called "'Yet' & the Language of Opportunity," which explains the importance of growth mindset. His writing will have you subscribing to ensure you don't miss a post.

<https://bergseyeview.edublogs.org>

7. Ninja Reflections on Education, Todd Nesloney

Todd may be one of the first people who will show you how technology is not a thing but a conduit. His posts about creating relationships with students are absolutely shareable.

<http://www.toddnesloney.com/class-blog>

8. Steele Thoughts, Danny Steele

Danny's blog is where you'll find all the amazing quotes about leadership that you'll want to retweet.

<http://www.steelethoughts.com/2017/02/what-flavor-is-your-kool-aid.html>

Posted by Kimberley Moran on May 17, 2017

Kimberley Moran is an Editor with WeAreTeachers. You can follow her on Twitter at @parentmantras. Email her at kmoran@weareteachers.com.

Gail Ryan's Educational Twitter Suggestions

Literacy Experts				
Jennifer Serravallo	Barry Lane	Ralph Fletcher	Ann Marie Corgill	Linda Hoyt
Amanda Hartman	Georgie Heard	The 2 Sisters	Gravity Goldberg	Ryan Candelari
Katherine Bomer	Renee Houser	Pam Allyn	Linda Rief	Shana Schwartz
Randy Bomer	Shana Franzin	Penny Kittle	Sara Ahmed	Zoe Ryder White
Katherine Bomer	Cathy Mere	Chris Tovani	Laurie Pessah	Frank Serafini
Kristine Miraz	Teri Lesesne	Christopher Lehman	Harvey Daniels	Dr. Mary Howard
Corey Gillette	Ruth Ayers	Sharon Taberski	Jenn Hayhurst	Valerie Gerschwind
Lester Laminack	Stephen Krashen	Kelly Gallagher	Nell Duke	Katie Clements
Stephanie Parsons	Stephanie Harvey	Kathy Collins	Kari Yates	Audra Robb
Cheryl Tyer	Rose Capelli	Donalyn Miller	Christine Hertz	Stacey Shubitz
Ellin Keene	Lynn Dorfman	Frankie Sibberson	Tricia Ebarvia	Kristin Ziemke
Marjorie Martinelli	Jeff Anderson	Kylene Beers	Brenda Krupp	Sarah Picard Taylor
Carl Anderson	Kate Roberts	Brenda Power	Reba Wadsworth	Dorothy Barnhouse
Fran McVeigh	Colleen Cruz	Katie Wood Ray	Lucy Gray	Kim Yarris
Vicki Vinton	Vicky Boyd	Katie DiCesare	Timothy Shanahan	Carol Burris
Jan Miller Burkins	Bob Probst	Cornelius Minor	Maggie B. Roberts	Lauren Kolbeck
Burkins & Yaris	Troy Hicks	Christy Curran	Stephen Sawchuk	
Principals/Leadership Experts				
Educational Experts				
Linda Darling-Hammond	Technology & Innovation		Literacy Organizations	
Angela Duckworth	Tony Wagner	Literacy Matters	Mentoring Minds	Dr. Tony Sinanis
Ruby Payne	Angela Maiers	School Leaders Now	Writing Project	Danny Steele
Douglas Reeves	Dr. Joe Mazza	Success Quotes	Heinemann Publishing	Jessica Johnson
Jay McTighe	Mr. Colby Sharp	ASCD	TCRWP	Eric Sheninger
Ernest Morrell	Joy Kirr	Growing Educators	Choice Literacy	Eric Vanden Herval
Andy Hargreaves	George Couros	Heinemann PD	Stenhouse Publishers	Ben Gilpin
Michael Fullan	A. J. Juliani	ReadWriteThink	NCTE	Dr. Brett Jacobson
Sir Ken Robinson	Creativity Post	ILA	Mindfulness4Children	Sean McComb
Diane Ravitch	KQED Learning	NBPTS	Dr. Tony Sinanis	Todd Whitaker
Deborah Meier	Educator Innovator	The Educator Collab	Education Week	
Deborah Kenny	Pernille Ripp	Mind Shift	Wonderopolis	
Mark Naison	Code.org	Peace & Justice Studies	Eutopia	
Meenoo Rami	Lucy Gray	Rethinking Schools	NYTimesBooks	
	Dr. Alec Couros	Valerie Strauss	Teachers for Teachers	

Blogs and Resources About the Teaching of Writing

<http://twowritingteachers.wordpress.com/> (Stacey Shubitz)

<http://www.katemessner.com/teachers-write/> (Kate Messner)

<http://tomakeaprairie.wordpress.com/> (Vicki Vinton)

<http://thirdandrosedale.blogspot.com/> (three teachers who write for the PA Writing/Literacy Project)

<http://kateandmaggie.com/> (Kate Roberts and Mattie Beatie Roberts, two Teachers College staff developers)

<http://www.nwp.org/cs/public/print/resource/3104> (link to the National Writing Project list of blogs/resources)

<http://readingandwritingproject.org/resources> (link to the Columbia University Teachers College Reading and Writing Project resources)

SHARPENING YOUR PEOPLE SKILLS

TEMPERAMENT SURVEY

DIRECTIONS:

1. Circle one word in each row that you feel describes you best. This is a forced-choice inventory.
2. When completed, circle the letter in each row on page 2 that corresponds to the letter of the word you circled on the inventory.
3. Total the number of circled letters in each column on page 2. Record the total at the bottom of each column.

#	A	B	C	D
1	Restrained	Forceful	Careful	Expressive
2	Pioneering	Correct	Emotional	Satisfied
3	Willing	Animated	Bold	Precise
4	Stubborn	Bashful	Indecisive	Unpredictable
5	Respectful	Outgoing	Patient	Determined
6	Persuasive	Self-reliant	Cooperative	Gentle
7	Cautious	Even-tempered	Decisive	Life-of-the-party
8	Popular	Assertive	Perfectionist	Generous
9	Unpredictable	Bashful	Indecisive	Argumentative
10	Agreeable	Optimistic	Persistent	Accommodating
11	Positive	Humble	Neighborly	Talkative
12	Friendly	Obliging	Playful	Strong-willed
13	Charming	Adventurous	Disciplined	Consistent
14	Soft-spoken	Dry-humor	Aggressive	Attractive
15	Enthusiastic	Analytical	Sympathetic	Determined
16	Bossy	Inconsistent	Slow	Critical
17	Sensitive	Force-of-character	Spirited	Laid-back
18	Influential	Kind	Independent	Orderly
19	Idealistic	Popular	Cheerful	Out-spoken
20	Impatient	Mood	Aimless	Show-off
21	Competitive	Spontaneous	Loyal	Thoughtful
22	Self-sacrificing	Considerate	Convincing	Courageous
23	Fearful	Changeable	Pessimistic	Tactless
24	Tolerant	Conventional	Stimulating	Resourceful

DIRT (Doer, Influencer, Relater, Thinker) Temperament Survey available online:
<https://www.iidc.indiana.edu/cedir/dirt/index.php>

Warm Up

Pick one sentence and fill in the blank(s) for the group:

I need _____ to make my life complete. ...because

If I had _____ I would be the happiest person in the world.

I can explain my life as an animal and that animal is a _____

I like to imagine I'm the cartoon character _____ because

A gift I can give others is _____

A gift I would like to receive from others is _____

If I had all the money in the world, I would _____

I will eat anything put in front of me except _____

School for me was(is) _____

If I had to give up a prized possession, it would be _____

Warm Up

Pick one sentence and fill in the blank(s) for the group:

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If I had _____ I would be the happiest person in the world.

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I will eat anything put in front of me except _____

School for me was(is) _____

If I had to give up a prized possession, it would be _____

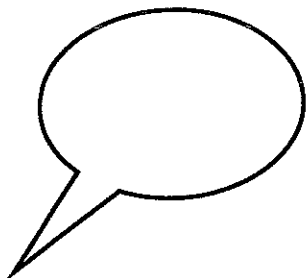
Reflecting on Learning



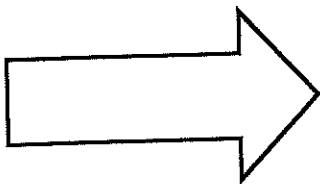
I **FEEL**



Things I might **THINK** about differently

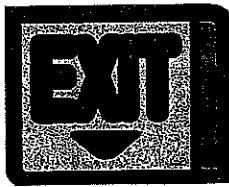


Things I might **SAY** differently



Things I might **DO** differently

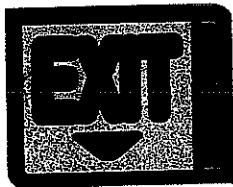
Name _____



EXIT SLIP

I ARRIVED TODAY THINKING...

I'M LEAVING TODAY THINKING...



EXIT SLIP

I ARRIVED TODAY THINKING...

I'M LEAVING TODAY THINKING...

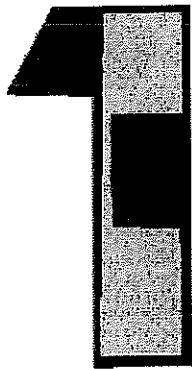
Reflecting on Learning



Things I want to remember



Ideas I will try



Question that remains

Comments:

Name (optional) _____

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To Be of Use

Marge Piercy

The people I love the best
jump into work head first
without dallying in the shallows
and swim off with sure strokes almost out of sight.
They seem to become natives of that element,
the black sleek heads of seals
bouncing like half-submerged balls.

I love people who harness themselves, an ox to a heavy cart,
who pull like water buffalo, with massive patience,
who strain in the mud and the muck to move things forward,
who do what has to be done, again and again.
I want to be with people who submerge
in the task, who go into the fields to harvest
and work in a row and pass the bags along,
who are not parlor generals and field deserters
but move in a common rhythm
when the food must come in or the fire be put out.

The work of the world is common as mud.
Botched, it smears the hands, crumbles to dust.
But the thing worth doing well done
has a shape that satisfies, clean and evident.
Greek amphoras for wine or oil,
Hopi vases that held corn, are put in museums
but you know they were made to be used.
The pitcher cries for water to carry
and a person for work that is real.



There are no good schools without good principals.

Leadership Matters: Mentoring New Principals

Providing ongoing support for new elementary principals

Consultant Gail Ryan

will mentor new principals on a monthly basis (3-6 hours) for a minimum of 10 months. Topics will include:

- Launching a school year
- Shaping a vision of academic success
- Creating a school climate that fosters safety, cooperation, positive interactions and educational success
- Cultivating leadership
- Improving instruction so that *everyone* learns
- Managing people, data and processes

★ Gail is an exceptional instructional leader; she has served as a mentor for many principals. ~Frank Gallagher, Superintendent of the Souderton Area School District ★

Gail's qualifications

- Public school educator for 35 years
- Classroom teacher (16 years)
- Staff Development Coach (2 years)
- Elementary Principal (11 years)
- Director of Elementary Education (7 years)
- Completed ASCD's Principal Mentor Certification Program (2012)
- Graduate of Learning Forward's (formerly National Staff Development Council) Academy Class of 2008



- Professional Standards for Educational Leaders (2015); formerly ISLLC Standards
- The Wallace Foundation *The School Principal as Leader* (2013)
- *The Principal Influence* (ASCD, 2016)
- National Principal Mentor Training and Certification Program Learning Guide (ASCD, 2012)
- *Leading Learning Communities* (ASCD, 2008)



Contact Information: Gail Ryan (215.694.0421) or gailryan@yahoo.com



