

AT A GLANCE

Demonstrating Writing

AGENDA

Engage, Reflect, Assess

Discuss Professional Reading: “Immersion: Reading Aloud to Determine the Characteristics of a Genre” (included with resources in Session 6), and downloadable from www.regieroutman.com)

**View Video** (29 min.)**Demonstrating Writing**

- **Setting the Stage for Writing: Getting Ready to Write**
 - Setting the Purpose
 - Telling the Story
 - Narrowing the Topic
 - Comparing the Story with the Criteria
- **Demonstration Writing: Writing Aloud**
 - Revising While Writing
 - Composing the Ending
 - Comparing My Story to the Criteria
- **Setting Expectations**
 - Setting Final Expectations
- **Supporting the Not-So-Ready Writer**

Achieve a Deeper Understanding**Try It/Apply It in the Classroom**

Professional Reading for Next Session:
“Teach Students to Care About Revision”
(*Writing Essentials* excerpt, pp. 156–160, and
downloadable from www.regieroutman.com)

PLANNING

Before the Session

- Preview scenes 3–6 of “Demonstrating Writing: Writing Aloud” (DVD 1).
- Review “Connections with Writing Traits,” p. 8 and compare this chart with the video demonstration.

After the Session

- Read and prepare to discuss the professional reading for the next session.
- Remember to schedule your professional conversations between sessions. See the *Getting Started Guide*, p. 30.

RESOURCES

- Guidelines for Your Demonstration Writing, Session 4 8; PDN 4–4
- Connections with Writing Traits 8; PDN 4–6

PDN numbers refer to pages in the Professional Development Notebook.



SESSION 7

AGENDA

The time segments listed in the agenda are geared for a 90–120-minute session.

1. Engage, Reflect, Assess (10–15 min.)

- Ask: *What have you learned about your students?*
- Call on volunteers to share how the beginning of the immersion process is going. Encourage them to share what they and their students have discovered so far about their chosen genre, the charts and notes they've made, favorite texts, and so on.
- Have participants, in vertical teams, declare the audience and purpose for the writing their students will do as well as the chart of genre characteristics they have developed.
- Have pairs of teachers take turns telling how they reveal themselves as readers and writers to their students. What's satisfying about it? What's difficult?

2. Discuss Professional Reading (10–15 min.)

- Invite participants, in teams, to discuss “Immersion: Reading Aloud to Determine the Characteristics of a Genre” (included with resources in Session 6) and downloadable from the website. Prompt conversation by asking: *What have you learned about the immersion process?*



3. Set Goals (3 min.)

Share what participants may expect from the session:

- Understand how and why it is important to set the purpose and audience before writing.
- Observe a teacher storytelling a significant event in her life with lots of detail, expression, and conversation and use it as a scaffold for preparing to tell a similar story yourself in order to prompt student writing.
- Notice how demonstration writing can be used to establish criteria for writing a story.
- Observe a teacher telling and writing a story that is authentic and meaningful. *The purpose of the demonstration is for students to be able to write with ease, confidence, enjoyment, and complete understanding of what they are expected to do.*
- Become aware that writers focus first on composing—which includes revising as they write—and later on editing. (You can't focus on everything at once).
- Notice that the Six Traits of Writing are all addressed every time we do authentic writing for a valued purpose and audience. (See “Connections with Writing Traits.”)

4. Introduce the Video (2 min.)

- In your own words, set up the learning demonstrated in the video clip based on your preview, the information in the Deeper Understanding charts, and the needs of your staff.
- Invite teachers to turn to the session Notecatcher and preview the scene headings.

5. View Video and Take Notes (30 min.)

- Ask participants to jot down on the session Notecatcher anything that seems important:
 - What did you notice and wonder about?
 - What did you observe being taught?
 - What were the students able to do?

6. Respond to the Video (5–10 min.)

- Ask participants to share anything that seems important about what they just saw.
- Then, in grade-level teams, have them respond to the Discussion Questions.
- Point out how telling the story first is a valuable support for all writers. Ask participants to think about why the quality of the demonstration will impact what students will try and be able to do by themselves.
- Compare the video demonstration's teaching points to "Connections with Writing Traits."

7. Achieve a Deeper Understanding (15–20 min.)

- With the participants, examine the Deeper Understanding teaching points and use them—and the adjacent questions—to think more deeply about how demonstration writing conveys expectations to students.
- With participants, examine "Connection with Writing Traits." Let them know that the teaching points on the charts come mostly from the writing demonstrations they have just seen on the video but also from conferring with students on their drafts.
- In vertical teams, ask participants to think about and discuss the relationship between whole-part-whole learning and Six Traits. How can they work together? Is it efficient to teach the traits in isolation?
- Suggest to participants that, in between sessions, they may want to re-view the video and make a list of all the teaching points in the demonstration and see how they are connected to Six Traits. Let participants know that the traits are a fine evaluation tool but they are not intended to be a writing program.

8. Try It /Apply It in the Classroom (10–15 min.)

- Ask teachers to set the stage for their students' writing by selecting a meaningful story to tell from their own lives. Remind them to pick a story that is near and dear to their heart.
- Remind them to identify the audience and purpose for the writing.
- Invite teachers to prepare their students for writing by telling their genre-specific story with lots of detail, conversation, and expression.
- Before the next session ask teachers to prepare students for writing by demonstrating, in front of students, a genre-specific piece of writing and to bring that writing to the next session to share and celebrate with team members. (See “Guidelines for Your Demonstration Writing,” pp. 8–9, Session 4.)
- Ask teachers, immediately after their demonstration, to have their students follow the same process: select a topic; consider their audience and purpose; tell the story first; write the story, rereading and revising as part of the process; check the writing against established criteria for the genre; and so on. *This draft writing is best completed in one or two days so that students will want and have the energy to revise, edit, confer about, and publish the piece.*
- Ask teachers to reflect on what their students did and did not pick up from the teaching demonstration and what additional focus lessons are needed.
- Ask them to bring at least one student writing sample to share.

9. Wrap-Up

- Celebrate and highlight learning.
- Ask participants for feedback on the session. (See Session Evaluations in the *Getting Started Guide*, pp. 49–53.)
- Post the date, time, and place of the next session.
- Ask participants to read for next session (“Teach Students to Care About Revision” (*Writing Essentials* excerpt, pp. 156–160).
- Encourage vertical, grade-level, and/or partner teams to meet weekly in between whole group sessions to revisit the videos on the website and the Deeper Understanding charts and/or plan together and try out new learning. Suggest they can jot down their ideas and thinking on their Response Notes page for easy reference later.
- Remind participants to bring any charts, lessons, writing, or student work samples from *Try It/Apply It* to the next session.



CONNECTIONS WITH WRITING TRAITS

Trait	Teaching Points
Ideas/Content	<ul style="list-style-type: none"> ■ Write with your audience in mind. ■ Use literature as a resource. ■ Pick a meaningful topic so writing is purposeful and enjoyable. <ul style="list-style-type: none"> • Select a memory about something that happened in the past. • Narrow the focus. • Use list to help plan. ■ Get ideas from other writers: peers, published authors.
Organization	<ul style="list-style-type: none"> ■ Tell the story orally before writing it. ■ Include a beginning (lead) that hooks the reader. ■ Craft a satisfying ending that ties everything together. <ul style="list-style-type: none"> • Reflect on why the memory is important to the writer. ■ Paragraph <ul style="list-style-type: none"> • To group similar ideas/topics. • To give the eye a break. ■ Choose an original title that frames the writing for the reader. Include a descriptive setting.
Sentence Fluency	<ul style="list-style-type: none"> ■ Reread to be sure sentences flow, sound right, and have a pleasing rhythm. ■ Vary beginnings of sentences.
Voice	<ul style="list-style-type: none"> ■ Incorporate meaningful dialogue. ■ Write with unique style. ■ Write so it “sounds like you.” ■ “Show, don’t tell.”
Word Choice	<ul style="list-style-type: none"> ■ Use words that convey emotion. ■ Choose words carefully to express exactly what you want to say. ■ Add details to breathe life into the text—embellish meaning.
Revision	<ul style="list-style-type: none"> ■ Reread to decide what to write next. ■ Reread to make sure text makes sense to the reader. ■ Reread to make changes: <ul style="list-style-type: none"> • attend to word choice (cross out old, write new word above) • add missing words (use carets ^) • move sentences (use arrows) • add more detail (cut & tape strategy)
Conventions	<ul style="list-style-type: none"> ■ Writer has final responsibility of editing for the reader: <ul style="list-style-type: none"> • spelling • punctuation • capitalization • grammar • paragraphing • legibility

Note: The Teaching Points come from the demonstration writing on the videos.

DEEPER UNDERSTANDING




The globe icon indicates that the example is also available when you visit www.regieroutman.com.

Video SCENES



Setting the Stage for Writing: Getting Ready to Write

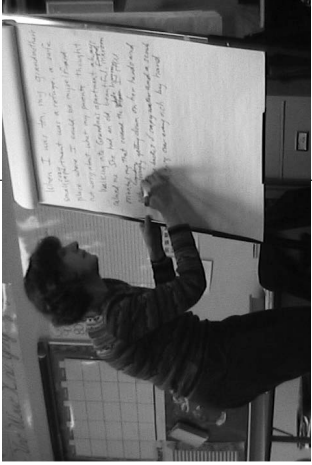
- Setting the Purpose
- Telling the Story
- Narrowing the Topic
- Comparing the Story with the Criteria (7:04 min.)

Setting, Notes, and Explicit Teaching Points	Ongoing Assessment	Questions/Reflections	Learning Outcomes
<p>The What, Why, and How of Teaching</p> <p>NOTES: TELLING THEN WRITING We begin with "I do it" (Phase 1 of the Optimal Learning Model). Telling the story first helps us decide what we want to write. I deliberately tell a story that is dear to my heart, and then I intentionally write with lots of detail and some conversation so students will attempt to do the same. The quality, detail, and poignancy of the story you tell will impact what your students are willing to do and risk in their own writing. Then, when it is time for students to write, students tell their stories to each other. I often use scaffolded conversations (see <i>Writing Essentials</i>, p. 77) with students to help them get started to write (<i>Writing Essentials</i>, pp. 220–221, discuss frontloading). This is an especially long demonstration (partly because of our three-day time limit from draft to publication), but there is a big payoff because we want to demonstrate everything we want our students to do. If we don't demonstrate it, then it's not likely to happen.</p> <p>TEACHING POINTS</p> <ul style="list-style-type: none"> • Establish purpose and audience. • Explain why it's beneficial to tell the story before writing it. • Tell the story and embellish it. • Speak expressively when you tell your story. • Let yourself be known to your students. • Figure out the deeper, personal meaning behind the story. Keep in mind what makes memoir a memoir is the writer's ability to go back and reflect on the meaning behind the story. • Perhaps, use a sticky note as a preplanning organizer for key points. <ul style="list-style-type: none"> • Use the telling of the story to help you plan what you will write. 	<p>Informing Our Instruction</p>  <p>Regie tells the students the story of the memoir she will write.</p>	<p>For Professional Conversations</p> <ul style="list-style-type: none"> • Why is important to tell the story before you write it? <ul style="list-style-type: none"> • What impact will it have on English language learner students and/or struggling writers? • What kinds of opportunities can you provide to your students so they can hear and say their writing aloud? • Try to practice telling your stories out loud to each other so you know what you're expecting students to do (can be any genre). • Why is it important for students to see the teacher choose her topic in front of them? See <i>Writing Essentials</i>, pp. 25–26. • What does it mean when we say as teacher, "I've done a lot of thinking about but not much written planning for my story"? • How has voice been part of this writing lesson even though the word <i>voice</i> has not been mentioned? (This is an example of "teach it first, label it later.") • How do we help kids choose worthwhile topics? See <i>Writing Essentials</i>, pp. 177–178. 	<p>What Students Know and Are Able to Do</p> <ul style="list-style-type: none"> • Identifies an intended audience. • Anticipates reader's questions and writes based on those questions.

Video SCENES

Setting the Stage for Writing: Getting Ready to Write
continued

DEEPER UNDERSTANDING: Demonstrating Writing

Setting, Notes, and Explicit Teaching Points The What, Why, and How of Teaching	Ongoing Assessment Informing Our Instruction	Questions/Reflections For Professional Conversations	Learning Outcomes What Students Know and Are Able to Do
<ul style="list-style-type: none"> Narrow the topic: Demonstrate zeroing in on the moment. Demonstrate how to choose which story to write when you have multiple ideas. (I could write different stories about my grandmother, but I chose the one about “banana toast.”) Review established criteria before writing; in this case we refer to the shared writing chart. Reinforce that conversation in writing can be “made up” (what might have been said) but convey true feelings. Give a lot of relevant detail: create a “picture” for the listener. 		<ul style="list-style-type: none"> How can you demonstrate conversation as integral to memoir? 	<ul style="list-style-type: none"> Narrows topic with controlling idea. Generates ideas prior to organizing them and adjusts prewriting strategies accordingly. Selects details relevant to the topic to extend and elaborate ideas.
<p>NOTES: Normally, such a long writing demonstration would be completed over two days, but we had only three days total from start to finish of the memoir writing. If you go on too long, kids won’t have enough time and energy to write. Also, ideally, you would want to first spend at least a week or more on immersion (see Session 6).</p> <p>In this lesson, it was intentional that the students’ writing not exceed two pages so they would have the time and energy to invest in crafting and revising their writing as well as editing it.</p> <p>When working with younger students, only demonstrate the amount of writing you expect most of them to be able to do. For example, if you expect your primary grade students to write about a half a page, only write that much in your demonstration. It is also a good idea to write on the same kind of paper you expect your students to use so students see how to use the lines and spaces to aid letter formation and legibility.</p> <p>Writing Aloud. Writing aloud allows your students to see you struggle with your ideas, your words, what comes next, etc. I don’t solicit their help because this is my time to demonstrate and show them how. I show students what it sounds like to take a “running start”—that is, you go back and reread in order to figure out what you want to say next. I also revise</p>	 <p>Regie “revises while writing” the memoir about her grandmother.</p>	<ul style="list-style-type: none"> Why is it important to write and think aloud in front of students versus doing the writing behind the scenes and then showing it to them? (See <i>Writing Essentials</i>, pp. 157–159.) 	
<p>(14:58 min.)</p>		<ul style="list-style-type: none"> Discuss revision: when, where, how? (See <i>Writing Essentials</i>, pp. 156–159, 321–322.) What is the purpose and value of rereading while writing? How will you teach students to make rereading and revising part of draft writing? 	



Demonstration Writing: Writing Aloud

- Revising While Writing
- Composing the Ending
- Comparing My Story to the Criteria

(14:58 min.)

DEEPER UNDERSTANDING: Demonstrating Writing

Video SCENES

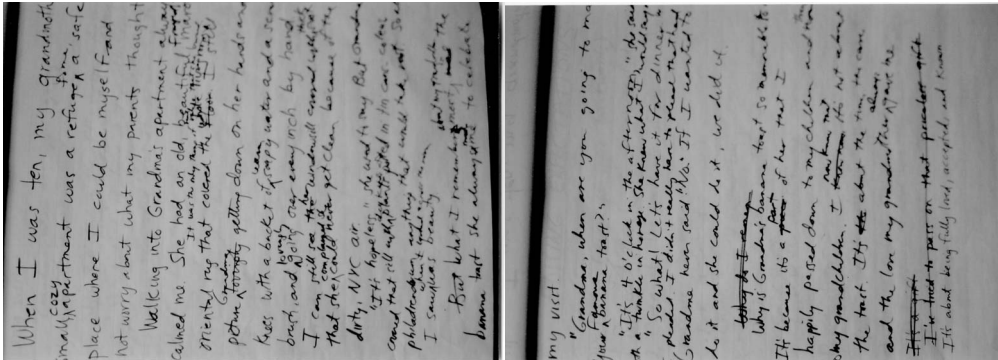
Demonstration Writing: Writing Aloud continued

Setting, Notes, and Explicit Teaching Points The What, Why, and How of Teaching	Ongoing Assessment Informing Our Instruction	Questions/Reflections For Professional Conversations	Learning Outcomes What Students Know and Are Able to Do
<p>as I write. When I reread, I may change a word, add words that I may have left out, cross out parts that don't sound good to me or make sense. In other words, revise as you go. Show students that revision is not something you do when you're finished only with your first draft. It's what writers do as they write and reread.</p> <p>Teach It First, Label It Later. Notice that I don't just add details, make the piece longer, or stick in adjectives just because they're on the standards. I do whatever is needed to make the writing clear, interesting, and organized for the reader. Later on, when students have internalized what we mean by details and so on, and because they have learned how to write effectively, I do name transitions, adjectives, and details because students now understand what these terms mean and how to apply them. This is what we mean by "teach it first, label it later," and also what we mean by whole-part-whole teaching.</p> <p>Thinking About the Setting. If kids can describe a setting in writing, they can apply this kind of descriptive writing to any kind of writing—narrative nonfiction, for example. Students do best if they first have to be able to write about a setting they know; then later on, they can make up a setting.</p> <p>Thinking About the Ending. Knowing that a distinguishing characteristic of memoir is a reflective ending, I demonstrated how to write and rewrite an ending that connects the memory to its deeper meaning in my life.</p>		<ul style="list-style-type: none"> • What are the advantages and disadvantages of labeling everything you demonstrate for students? • Will students get the idea from your just doing it? Think about the time issues involved. • "Teach it first; label it later." (See <i>Writing Essentials</i>, p. 195.) • What's the advantage for not defining what a setting is but first showing students through literature or your own writing? • What choices were made about how to end the piece? • How do we teach students to craft an ending? • What do you notice about the language used when talking to students? 	

DEEPER UNDERSTANDING: Demonstrating Writing

Video SCENES

Demonstration Writing: Aloud continued

Setting, Notes, and Explicit Teaching Points The What, Why, and How of Teaching	Ongoing Assessment Informing Our Instruction	Questions/Reflections For Professional Conversations	Learning Outcomes What Students Know and Are Able to Do
<p>TEACHING POINTS</p> <ul style="list-style-type: none"> • Set expectations for what students will do. • Add a title or not; don't worry about having one at the start. • Talk out loud and explain the thinking behind your writing decisions throughout the process. • We are not asking kids to help us decide what to write in this stage of the OLM (<i>I do it</i>). We are in charge. • Reread aloud and revise while writing. This helps you decide 1) what to say next, 2) how the piece sounds, 3) what's missing, 4) what parts to change. • Show revision by adding and crossing out (without labeling it). • Use conversation in writing to help move the story forward. • Add details to make the writing crisper and clearer for the reader. • Describe the setting. ("I can picture it.") • Show the importance of thinking about words in the piece (word choice). For example, the use of the word <i>refuge</i>. • Read out loud after completing draft—finalize piece. <ul style="list-style-type: none"> • Saying the story out loud helps you refine the writing. • Is the writing piece clear and interesting, or are additional changes needed? • Demonstrate how the ending can pull the piece together. (Writing an ending is hard work.) <ul style="list-style-type: none"> • Write a thoughtful ending, a reflection. • Reread and revise even after writing the ending. 	<ul style="list-style-type: none"> • Use your rereading as you write and after you write to self-assess. • "What I do as a reader is reread. I don't know if I like it..." • "When you read it out loud to yourself, you can see how it sounds" • "Could you get a picture of what I was saying?" 	<ul style="list-style-type: none"> • Why are kids attending to this long demonstration? • Why might it be important to note the time you start your demonstration writing?  <p>The image shows handwritten notes and a video transcript. The notes include: "When I was ten, my grandma's cozy apartment was a refuge, a safe place where I could be myself and not worry about what my parents thought. Walking into Grandma's apartment always calmed me. She had an old, beat-up sofa that I sat on every day. It was my safe place. Grandma always getting down on her hands and knees with a bucket of empty water and a mop, scrubbing the floor until it shined. I can still see the rainbow colors that she painted on the walls. Grandma, NYC air, I was hoping she would say 'But Grandma would not let me do that.' I remember the Philadelphia weather that would not let me. I remember the beauty of the city. I remember the brown but she always tried to distract me." The video transcript shows a writer reading aloud and reflecting on their writing process, including phrases like "Grandma, when are you going to move your grandma's apartment?" and "It's 4 o'clock in the afternoon. She says 'Thanks for being the town what?' So what? Let's have it for dinner. I should I didn't really have to plan that. Grandma never said 'No.' If I wanted to do it and she could do it, we did it."</p>	<ul style="list-style-type: none"> • Rereads work several times and has a different focus for each reading—adding details for elaboration; deleting sentences or phrases to achieve paragraph unity; reorganizing ideas for meaning.

Regie's demonstration writing.

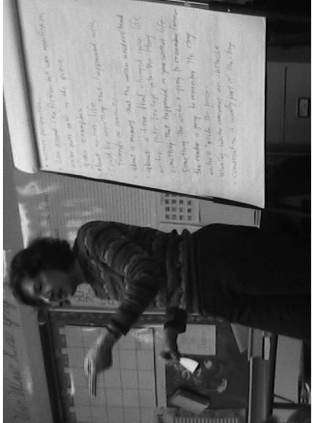
DEEPER UNDERSTANDING: Demonstrating Writing

Video SCENES



Setting Expectations

- Setting Final Expectations (“I did this, I want you to do this.”) (4:45 min.)

Setting, Notes, and Explicit Teaching Points The What, Why, and How of Teaching	Ongoing Assessment Informing Our Instruction	Questions/Reflections For Professional Conversations	Learning Outcomes What Students Know and Are Able to Do
<p>Drafting. After writing silently for 30 minutes, all the students come close to completing their first draft. All the “frontloading” (<i>Writing Essentials</i>, pp. 220–221) we have done makes this possible.</p> <p>TEACHING POINTS</p> <ul style="list-style-type: none"> • Ask students what they notice about what you do as a writer when you write aloud and think aloud in front of them. • Remind students of writing expectations: <ul style="list-style-type: none"> • Include setting. • Think about how your writing piece can impact your audience. • Try conversation. (“Get the feeling right.”) • Refer to class chart for what to include (criteria for writing). • Skip lines. • Write on only one side of the paper. (Reason is not stated on video, but it’s so cutting and pasting is an option—will be taught later.) • Draft no more than two pages (because this piece will be published this week—needs to be manageable). • Reread as you write—to make sure piece makes sense, improve word choice, add interest, help decide what to say next. • Cross out—so your first thinking is visible. (Don’t erase changes.) • Make sure students have a topic before you send them off to write. 	<p>Assess: <i>What did I do as a writer?</i> List students’ responses and use them as an assessment of 1) what they are noticing and learning, 2) what you need to demonstrate further, and 3) what you need to help them notice.</p> <ul style="list-style-type: none"> • “Why is skipping lines while you’re writing important?” • “What did you notice? Did I just write down the page?” • “What did I do while I was writing?” • “Why was I rereading?” • “How many times did you see me reread?” • “I was thinking: Did it sound right? Make sense? Is this what I want to say?” 	<ul style="list-style-type: none"> • What is the impact of writing for genuine purpose and audience vs. lots of writing to a prompt on student achievement on high-stakes tests? (See research in <i>Writing Essentials</i>, p. 266.) • Discuss the difference between inspiration and imitation in student writing.  <p>Regie asks for a student’s response to “Why was I rereading?”</p>	<ul style="list-style-type: none"> • Writes with clearly defined voice appropriate to audience. • Writes in appropriate and consistent voice in narrative writing. • Selects words for effect. • Revises at any stage of the process. • Edits as needed at any stage of the process.


Video SCENES



Supporting the Not-So-Ready Writer

(1:55 min.)

DEEPER UNDERSTANDING: Demonstrating Writing

Setting, Notes, and Explicit Teaching Points The What, Why, and How of Teaching	Ongoing Assessment Informing Our Instruction	Questions/Reflections For Professional Conversations	Learning Outcomes What Students Know and Are Able to Do
<p>NOTES Meeting with reluctant writers before they sit down to write on their own has some advantages. First, it saves lots of time and frustration if you ensure students have their writing topics and some idea of what they are going to say. Second, you only have so much time. Expect students to listen to one another to get ideas. Finally, short, small-group “getting started” conferences promote success and mean less reteaching and/or having students start again. “... sometimes we wasted too much time having long conferences with students who have chosen to write, disjointedly, about things not worth reading about” (<i>Writing Essentials</i>, p. 178).</p> <p>TEACHING POINTS</p> <ul style="list-style-type: none"> • Talk with students to help them find their topic, narrow it, and reflect on it. • Ask questions that get students to think about their topic and get ideas that they can take back to their seats. <ul style="list-style-type: none"> • What are you going to write about? • Why is that significant? • Where are you? • What are you feeling? • Put yourself back in one of those moments. • Take us there . . . into that time with you. • Remind students of criteria for writing. • Don't waste a minute! (Students have thirty minutes to draft.) 	 <p>Danny answers Regie's question: "Why is that significant?"</p>	<ul style="list-style-type: none"> • What did you notice about what worked (or didn't work) for getting reluctant writers going? • Why is it important to ensure that each student has a story in mind before sending everyone off to write? • Discuss strategies to help English language learners and struggling writers find a meaningful topic. (See <i>Writing Essentials</i>, pp. 183, 276–277.) • (Student writing samples are included in Session 8.) • What do you notice about the four student writing samples from this lesson? (Every student finished in the allotted time of 30 minutes. All 28 students were successful.) What contributed to that success? 	<ul style="list-style-type: none"> • Narrows topic with controlling idea. • Selects details relevant to the topic to extend and elaborate ideas. • Uses personal experience to support opinions and ideas. • Varies method of developing character in narratives. <p>Deb Fowler's students drafting their memoirs after Regie's demo writing.</p> 