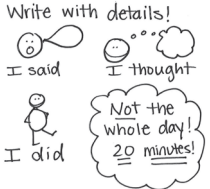

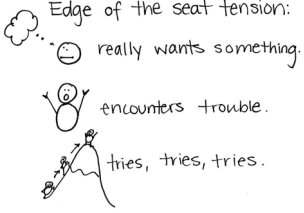
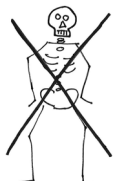
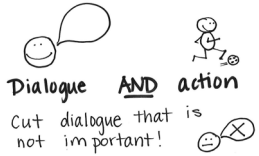


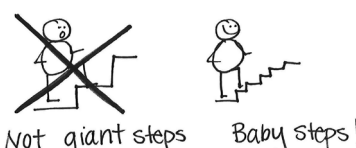


# Narrative Writing








If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p><b>Structure and Cohesion</b></p> <p><b>The story lacks focus.</b></p> <p>This writer has written a version of a “bed to bed” story, beginning with the start of a day or large event (“I woke up and had breakfast.”) and progressing to the end (“I came home. It was a great day.”). The event unfolds in a bit-by-bit fashion, with each part of the story receiving equal weight.</p>	<p>You are learning to write more and more, stretching your stories across tons of pages. That’s great. But here’s the new challenge. Writers need to be able to write a lot and still write a <i>focused</i> story. What I mean by this is that writers can write a whole story that only lasts 20 minutes, and it can still be tons of pages long.</p> <p>To write a really fleshed out, well developed Small Moment story, it is important to move more slowly through the sequence of the event, and capture the details on the page.</p>	<p>Not the whole trip, the whole day: 20 minutes!!</p> <p>Write with details</p> <p>I said, I thought, I did.</p> 
<p><b>The story is confusing or seems to be missing important information.</b></p> <p>This writer has written a story that leaves you lost, unable to picture the moment or understand the full sequence of events. She may have left out information regarding where she was or why something was happening, or may have switched suddenly to a new part of the story without alerting the reader.</p>	<p>I really want to understand this story, but it gets confusing for me. Will you remember that writers need to become readers and to reread their own writing, asking, “Does this make sense? Have I left anything out that my reader might need to know?” Sometimes it is helpful to ask a partner to read your story, as well, and to tell you when the story is making sense (thumbs up) and when it is confusing (thumbs down).</p>	<p>I reread my writing to make it more clear.</p> <p>I ask myself, “Does this make sense? Have I left anything out that my reader might need to know?”</p> <p>If I need to, I add more information or a part that is missing into the story.</p> 

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p><b>The story has no tension.</b></p> <p>This writer’s story is flat, without any sense of conflict or tension. The story is more of a chronicle than a story. If there is a problem, there is no build up around possible solutions. Instead, the dog is simply lost and then found.</p>	<p>You told what happened in your story, in order, so I get it. But to make this into the kind of story that readers can’t put down, the kind that readers read by flashlight in bed, you have to add what writers call edge-of-the-seat tension. Instead of just saying I did this, I did this, I did this, you need to have the narrator want something really badly and then run into difficulties, or trouble ... so readers are thinking, “Will it work? Won’t it?” You got to get readers all wound up! Right now, reread and find the part of the story where you could show what the main character really wants.</p>	<p>Edge-of-the-seat tension:</p> <ol style="list-style-type: none"> <li>1. someone who really wants something.</li> <li>2. someone encounters trouble.</li> <li>3. someone tries, tries, tries.</li> </ol> 
<p><b>The writer is new to the writing workshop or this particular genre of writing.</b></p> <p>This writer struggles because narrative is a new genre for her. She may display certain skill sets (e.g., the ability to use beautifully descriptive language or literary devices) but lacks the vision of what she is being asked to produce. Her story is probably long and unfocused and is usually dominated by summary, not storytelling.</p>	<p>Someone famously once said, “You can’t hit a target if you don’t know what that target is.” This is especially true for writers. They can’t write well if they don’t have a vision, a mental picture, of what they hope to produce. Today, I want to teach you that one way writers learn about the kinds of writing they hope to produce is by studying mentor texts. They read a mentor text once, enjoying it as a story. Then, they read it again, this time asking, “How does this kind of story seem to go?” They label what they notice and then try it in their own writing.</p>	<p>Writers use mentor texts to help them imagine what they hope to write. They:</p> <ul style="list-style-type: none"> <li>• Read the text and enjoy it as a good story.</li> <li>• Reread the text and ask, “How does this kind of story seem to go?”</li> <li>• Note what they notice.</li> <li>• Try to do some of what they noticed in their own writing.</li> </ul>
<b>Elaboration</b>		
<p><b>The writer has created a story that is sparse, with little elaboration.</b></p> <p>This writer has written a story that is short, with one or more parts that need elaboration. He has conveyed the main outline of an event (this happened, then this happened, then this happened), but there is no sense that he has expanded on any one particular part.</p>	<p>You have gotten skilled at telling what happens, in order, but you write with just the bare bones sequence. Like, if you went out for supper yesterday and I asked you, “How was your dinner at the restaurant?” And you answered, “I went to the restaurant. I ate food. It was good,” that’s not the best story, right? It is just the bare bones with no flesh on them—like a skeleton. Can you try to flesh your story out?</p>	<p>Not: I ate food. I came home.</p> <p>But: Details, details, details.</p> <p>or: Not</p> 



If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p><b>The writer seems to throw in a lot of random details.</b></p> <p>This writer adds details that probably aren't anything that the narrator would have noticed. ("I took the green dollar bill and put it in my right back pocket.")</p>	<p>This is going to sound like funny advice—but here it is. Writers write with <i>honest</i> details. By honest, I don't just mean that writers put in the true details: "I ate 26 strands of spaghetti." That could be true, but I don't think anyone, eating a nice bowl of spaghetti, would honestly notice how many strands they ate. But this might be an honest detail: "I ate a big bowl of spaghetti. My mom kept glancing over at me like she was mad. I think maybe I was making those slurping noises that she says are so rude. I tried to slurp really quietly."</p> <p>Whatever you are writing about, try to remember what you truly did notice, what you honestly paid attention to, and add those details.</p>	<p>A Goal:</p> <p>HONEST details:</p> <p>Not 26 strands of spaghetti ... but tried to slurp quietly.</p>
<p><b>The story is swamped with dialogue.</b></p> <p>This writer is attempting to story-tell, not summarize, but is relying too heavily on dialogue to accomplish this mission. The story is full of endless dialogue ("Let's play at the park," I said. "Okay," Jill said. "Maybe we should play on the swings," I said. "I agree," Jill said. "Great!" I said.). This writer needs to learn that dialogue is an important part of storytelling but cannot be the only device a writer uses to move a story forward.</p>	<p>Sometimes, writers make their characters talk—and talk and talk and talk. Today, I want to teach you that writers use dialogue, but they use it sparingly. They make sure their writing has a balance of action and dialogue by alternating between the two and by cutting dialogue that does not give the reader important information about the character or the story.</p>	<p>Writers make sure that their writing has a balance of dialogue and action:</p> <ul style="list-style-type: none"> <li>• They often alternate between action and dialogue as they write.</li> <li>• They cut dialogue that does not give the reader important information about the character or story.</li> </ul> 
<p><b>The writer does what you teach, that day.</b></p> <p>This writer doesn't seem to draw on a full repertoire of strategies. As a result, the writer's texts tend to display one aspect of good writing, and not others.</p>	<p>Can you imagine if I taught you to ride a bike, and on day one, I taught you to pedal, and on day two, I taught you to hang on, and day three, to balance, and day four, to stop ... and you only did what I taught you that day? So day one, you only pedaled all day. And day four, you only stopped all day. How do you think that would go?</p> <p>You are right—it would be kind of awful, right, because to ride a bike, you have to do all those things. Well, I'm telling you this because I feel like when I teach you stuff about good stories, you do what I taught you on that day, but you don't remember to do stuff from other days. Like if one day I taught you to make your characters talk, and the next day I taught you that it helps to bring out the setting in your story, on the second day, I'm hoping you will do BOTH—make your characters talk and also bring out the setting.</p> <p>One thing that would really help you, I think, is for you to reread our class charts more often, and think, "Did I remember to do that in this piece?"</p>	<p>The anchor chart, turned into an individual checklist.</p>

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p><b>Language</b></p> <p><b>The writer summarizes rather than story-tells.</b></p> <p>There is probably a sense that this writer is disconnected from the series of events—listing what happened first, then next, then next. He writes predominately by overviewing what happened (“On the way to school I was almost attacked by a dog but I got there okay.”). The writer rarely uses dialogue, descriptive details, or other forms of narrative craft to convey the story to his reader.</p>	<p>Writers don’t take huge steps through their experience, writing like this “I had an argument. Then I went to bed.” Instead, writers take tiny steps, writing more like this, “‘It was your turn!’ I yelled and then I turned and walked out of the room really fast. I slammed the door and went to my bedroom. I was so furious that I just sat on my bed for a long time.”</p> <p>It helps to show what happened rather than just telling the main gist of it.</p>	<p>Not giant steps, but baby steps. Show, not tell.</p> 
<p><b>The writer struggles with spelling.</b></p> <p>This writer’s piece is riddled with spelling mistakes. This does not necessarily mean the writing is not strong (in fact, the story may be very strong), but the spelling mistakes compromise the reader’s ability to understand it. The writer’s struggle with spelling may stem from various places—difficulty understanding and applying spelling patterns, a limited stock of high-frequency words, lack of investment, the acquisition of English as a new language—and diagnosing the underlying problem will be an important precursor to teaching into it.</p>	<p>One of the things I’m noticing about your writing is how beautiful it sounds when you read it aloud. I looked more closely, curious about how I had missed all the beauty you’ve captured on this page, and realized that all your spelling mistakes make it difficult for me (and probably other readers, too) to understand. Today, I want to teach you a few techniques writers use to help them spell. Writers use the classroom word wall, they stretch words out and write down the sounds they hear, and they use words they <i>do</i> know how to spell to help them with those they <i>don’t</i> know how to spell.</p>	<p>Writers work hard at their spelling. They:</p> <ul style="list-style-type: none"> <li>• Use the <b>word wall</b></li> <li>• <b>S-T-R-E-T-C-H</b> words out and write down the sounds they hear</li> <li>• Use words they <b>know</b> (<i>found</i>), to help them spell words they <b>don’t know</b> (<i>compound, round</i>)</li> </ul>
<p><b>The writer does not use end punctuation when she writes.</b></p> <p>This writer tends to write without using end punctuation. She may pause after a sentence and forget to write the mark, or she may connect her sentences with a conjunction such as <i>and</i>. This writer tends not to reread her sentences, pages, or piece to see if what she wrote makes sense and to see if she has used end punctuation.</p>	<p>You are forgetting that writers use punctuation at the end of sentences—like street signs—to tell readers when to stop and take a breath as they are reading. The punctuation signals that the idea is done and a new one is coming.</p> <p>One thing that you can do to remind yourself to write with punctuation is that once you get to the end of a part of your writing, you should reread your writing. As you reread, listen to when your voice takes a break and think, “What should I use here? A question mark, an exclamation point, or a period?”</p>	<p>Did I remember to use punctuation?</p> <p>. Period</p> <p>! Exclamation Point</p> <p>? Question Mark</p>

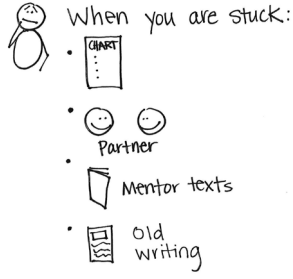

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p><b>The writer struggles with end punctuation.</b></p> <p>This story amounts to what appears to be one long, endless sentence. The writer may have distinct sentences (“We ran down the road James was chasing us we thought we needed to run faster to escape him”) that are simply not punctuated. Alternatively, he may have strung his sentences together using an endless number of <i>ands</i>, <i>thens</i>, and <i>buts</i> in an attempt at cohesion. (“We ran down the road and James was chasing us and we thought that we needed to run faster to escape him but then we could hear his footsteps and his breathing and we were scared.”)</p>	<p>I read your piece today, and it sounded a bit like this. “We ran down the road and James was chasing us and we thought that we needed to run faster to escape him but then we could hear his footsteps and his breathing and we were scared.” Phew, I was out of breath! Today, I want to teach you that writers use end punctuation to give their readers a little break, to let them take a breath, before moving onto the next thing that happened in the story. One way to figure out where to put end punctuation is to reread your piece aloud, notice where you find yourself stopping to take a small breath, and put a period, exclamation point, or question mark there.</p>	<p>Writers reread their pieces aloud, notice where readers should stop and take a small breath because one thought has ended, and use end punctuation to help mark those places.</p>
<p><b>The writer has capital letters scattered throughout sentences, not just at the beginnings of them.</b></p> <p>This writer tends to have capital letters in the middle of words and in the middle of sentences. She may not know all of her lowercase letters, or she may know them but be more comfortable using uppercase letters. In general, though, this writer tends not to care whether she switches between lower and uppercase letters.</p>	<p>You know, one time I went to a restaurant for a nice dinner. I got there, and I realized I had forgotten my shoes!!!! I had to walk into the restaurant without any shoes on.</p> <p>I’m telling you this because when you write, you aren’t forgetting your shoes ... but you do something sort of like that. Do you know what you do? You actually use capital letters in the middles of your sentences for no reason at all! When people saw me walk into that restaurant with just my socks on, they probably thought, “Huh?” and I bet they are thinking the same thing when they see capital letters in the middles of words in your writing.</p> <p>I think you are old enough to decide that writing capitals for no reason is the old way, and now you are doing the new way.</p> <p>From now on, remember that writers use capital letters at the beginnings of sentences, for names of people, and for the word <i>I</i>.</p> <p>After you write a page, you will probably want to reread it to check your capitals. You can be like a detective and search your whole writing to find “capitals that are mess ups.”</p> <p>If it helps, keep an alphabet chart next to you that has both uppercase and lowercase letters. This can help you remember how to make the lowercase letters if you forget.</p>	<p>An alphabet chart with lower and uppercase letters</p>

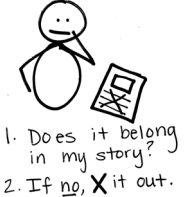
If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<b>The Process of Generating Ideas</b>		
<p><b>The writer struggles with thinking about an idea for a story.</b></p> <p>This writer often sits for long periods of time contemplating what to write. He tends not to have many pieces. This may be because he does not use a strategy to help himself, or it may be that he does not think the things in his life are worth writing about, or he may have distractions that prevent him from self-initiating.</p>	<p>One thing that you can do as a writer is make a list of possible ideas for stories. You can use our chart, ways to come up with ideas for stories, to help you think of all the many things you have in your life to write about! Then you can pick one and write it. When you are done, you come back to the list and pick another!</p>	<p>Story Ideas</p> <ol style="list-style-type: none"> <li>1. _____</li> <li>2. _____</li> <li>3. _____</li> <li>4. _____</li> <li>5. _____</li> </ol>
<p><b>The writer returns to the same story repeatedly.</b></p> <p>This writer has many pieces about the same event. For example, the writer may have three stories, all about biking in the park.</p>	<p>It is nice to write a couple of stories about the same thing—like Cynthia Rylant has a couple of stories about Henry and Mudge, right? And you have a couple of stories about the park. So you are sort of like Cynthia Rylant.</p> <p>But one thing about Cynthia Rylant is she doesn't have Mudge get lost in this story AND in this one AND in this one. He gets lost in one story, he is in a dog show in another story, and he gets in trouble in another story.</p> <p>After this, if one story tells about you bike riding in the park, what could the next story tell about? What else do you do in the park?</p> <p>Great. So, you and Cynthia Rylant are going to be a lot alike, because each of your books will tell about something different.</p>	<p>Stories in the Park</p> <ol style="list-style-type: none"> <li>1. bike riding</li> <li>2. finding a baby bird</li> <li>3. ??</li> </ol> <p> stories in the park:</p> <ol style="list-style-type: none"> <li>1. </li> <li>2. </li> <li>3.</li> </ol> <p>To Come Up with a Story Idea, Think of:</p> <ul style="list-style-type: none"> <li>• Things I like to do</li> <li>• Places I go</li> <li>• People I enjoy spending time with</li> </ul> <p> Story Ideas</p> <ul style="list-style-type: none"> <li>• Things </li> <li>• Places </li> <li>• People </li> </ul>

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<b>The Process of Drafting</b>		
<p><b>The writer has trouble maintaining stamina and volume.</b></p> <p>This writer has a hard time putting words down on the page. It may be that he writes for a long period of time producing very little or that he refuses to write for longer than a few minutes. The writer often has avoidance behaviors (e.g., trips to the bathroom during writing workshop, a pencil tip that breaks repeatedly). He gets very little writing done during the workshop, despite urging from you.</p>	<p>Today, I want to teach you a little trick that often works for me when I'm having trouble staying focused. When writing is hard for me, I set small, manageable goals for myself. I make sure these goals are something I <i>know</i> I can do, like writing for ten minutes straight. Then, when I reach my goal, I give myself a little gift, like a short walk or a few minutes to sketch a picture. Then, I get back to writing again.</p>	<p>Writers set goals for themselves and work hard to achieve them. When they do, they reward themselves for their hard work.</p>
<p><b>The writer starts many new pieces but just gives up on them halfway through.</b></p> <p>When you tour the writer's folder you see many pieces that are unfinished. This may be because the writer abandons the piece to start a new one or it may be because the writer does not get a chance to finish the piece on day one, and on day two the writer does not look back in her folder to decide what to work on. Rather, she starts a new piece each day.</p>	<p>Each day in the workshop you have a decision to make: to work on a piece on the green-dot side, pieces that are not finished yet, or start a new piece.</p> <p>When I look at your folder, I see you have many pieces that are on the green-dot side that are not finished! That's so sad ... all those unfinished stories. How awful. Don't you think those stories deserve to be finished?</p> <p>After this, why don't you look through the green-dot side of your folder and see if there is a story that isn't finished. That story is probably calling to you, saying "Finish me!"</p> <p>So—hear the stories call, okay, and reread it. Then think, "What happens next? What else was happening in this story? How does it end?"</p> <p>When you have written the ending, you can reread and revise it like always. Then you can put it on the red-dot side.</p>	<p>A "Reread me first!" sign on the green dot side of the folder.</p> <p>Ask :</p> <p>What happens next?</p> <p>How does this story end?</p>

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<p><b>The writer tends to write short pieces with few words or sentences.</b></p> <p>This writer may have several pieces in her folder, but she has few words or sentences written in each story. It seems as though the writer may not spend a great deal of time on a piece. She may write a couple of pieces in one sitting. This writer tends not to reread her pieces or try to push herself to say and write more on the page.</p>	<p>What I am noticing about your stories is that they tend to look like this (I make a quick page with a sparse drawing and a single squiggle for a line of print). But I think you, as a writer, are ready to make stories more like this (and I make a quick page with a much more full drawing, and 5 lines of squiggles, representing print).</p> <p>What do you need to go from this (I point to the first drawing) to this (I point to the second drawing)?</p> <p>Right now, will you try a new story and make it more like this? (the second way)</p> <p>Show me how you get ready to write.</p> <p>Okay, will you do that again, but this time when you touch and tell the story on each page, will you touch the top of the writing and say what you will write first and then touch the middle of the writing and say what you will write next and then touch the bottom of the writing—on that page—and say what you will write last. Like this:</p> <p>I put the worm on the hook. (I touched the top of the page.) Now, instead of jumping to the next page—where I catch a fish, I'll say more. I got worm gook on my fingers. (I touch the middle of the page.) It was disgusting, the worm kept wiggling. (I touch the bottom of the page.)</p> <p>Now I can go to the next page.</p>	<p>A Post-it with "Write long and strong." or "More, more, more!" written on it.</p> <p>(As you leave the Post-it, remind the student to use the classroom chart to help her remember ways to add more to her writing.)</p> 
<p><b>The writer's folder lacks volume of pieces.</b></p> <p>This writer tends to have very few pieces in his folder, maybe one or two. He tends to go back to the same piece each day and add more. Usually, the additions are sparse, maybe a word or two. Perhaps the writer is spending more time adding to the drawing.</p>	<p>Last night at home, I was looking for your work ... and I looked (I imitated looking and finding little) and I looked (I looked under the folder, around it) and I looked!! And I hardly found any work.</p> <p>What do you think has gotten in the way of you getting a lot of work done?</p> <p>Child: I get stuck a lot.</p> <p>Well, after this, when you get stuck, you are going to have to get help so you get unstuck—and fast! Because you need to get a LOT of writing done.</p> <p>Let's make a plan. Today, I am pretty sure you can fill these pages of your book, so I am going to write "Monday" on these pages.</p> <p>Tomorrow, what do you think you can get done if you don't let yourself get stuck? So let's label those pages "Tuesday."</p> <p>Now ... you have a lot to do. So will you remember, touch the pages and say aloud what you are going to write, then come back and write it. And if you get stuck, ask for help. Come get me. Because you HAVE to meet these deadlines.</p>	<p>Have I added all that I can?</p> <ol style="list-style-type: none"> <li>1. Reread and ask yourself, "Did I add all I can add?"</li> <li>2. Check with a tool: an exemplar, book, or chart.</li> <li>3. Add more if you can.</li> <li>4. When you have tried all you can, start a new piece.</li> </ol>  <p>The notes "Monday" and "Tuesday" suffice as a deadline.</p>



If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p><b>The writer struggles to work independently.</b></p> <p>This student is often at your side, asking questions or needing advice. She struggles to write on her own and only seems to generate ideas when you are sitting beside her. When she does write, she needs constant “checks” and accolades. She is task-oriented. That is, she will complete one thing you have taught her to do and then sit and wait to be told what to do next. She does not rely on charts or other materials to keep her going.</p>	<p>As a writer, it is important that you take control of your own writing life. You can’t be content to sit back and relax. Instead, you have to ask yourself, “What in this room might help me get back on track as a writer?” Then, you use those resources to get started again. You can look at charts in the room, ask your partner for help, read mentor texts for inspiration, or even look back over old writing for new ideas.</p> <p>or</p> <p>One thing I’m noticing about you as a writer is that you write with me in mind. What I mean by this is that when I teach something, you try it. When I suggest something, you try it. But I am not the only writing teacher in this room. Believe it or not, <i>you</i> can be your own writing teacher, too. Today, I want to teach you how to look at your own work against a checklist, assess for what is going well and what you might do better, and then set goals for how you might revise your current piece and for what you might try out in your future work, too.</p>	<p>When you are stuck, you can:</p> <ul style="list-style-type: none"> <li>• Consult charts</li> <li>• Ask your partner for help</li> <li>• Read mentor texts for inspiration</li> <li>• Look back over old writing for new ideas</li> </ul> 
<b>The Process of Revision</b>		
<p><b>The writer rarely adds to the writing without prompting and support.</b></p> <p>When asked, “How do you know that you are done?” the writer tends to say she is done because she is on the last page. She tends not to reread her writing to consider adding more or revising. When prompted or reminded to reread and think about what she can add, the writer is willing to think and add more to her writing.</p>	<p>One thing writers do, when they finish their last page, is they reread the whole book and think, “What else can I say? What else happened in this story?” They turn back to page 1 and use their pictures to help them imagine more and use the movie in their mind to capture more details on the page.</p>	<p>Revise:</p> <p>Make a movie in your mind.</p> 

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<p><b>The writer usually adds to his writing rather than takes things away.</b></p> <p>This writer tends to elaborate on each page of his writing, usually adding in more details about what he did and said and how he felt. He rarely takes out parts or information that do not belong, relate, or make sense to the story.</p>	<p>When writers revise, they don't only add more to help show what is happening and how they feel. They <i>also</i> take things out that don't belong or make sense in their story.</p> <p>One thing you can do as a writer is to revise and take things out that don't belong. One way to do this is to reread and ask yourself, "Does this belong in my story? Does it make sense?"</p>	<p>Revise:</p> <ol style="list-style-type: none"> <li>1. Does it belong in my story?</li> <li>2. If no, X it out.</li> </ol>  <p>Revise:</p> <ul style="list-style-type: none"> <li>• + add information</li> <li>• – take out information</li> </ul>
<p><b>The writer tends to revise by elaborating, rather than narrowing and finding the focus of the piece.</b></p> <p>This writer tends to revise only by elaborating on the story. She does not think about revising the structure or focus of her piece. She is not the type of writer who tears off pages to find the important part of her story to say more about it. She tends to add more to each part, regardless of the focus.</p>	<p>Writers revise by adding more. They also revise by thinking about showing the important part of their story. They think, "What do I really want to show and tell my reader?" And they revise accordingly.</p> <p>One thing that you can do before you try to add on to your pieces is ask yourself, "What is the most important part of my story?" One thing writers do is take off the pages that aren't about that part and add more pages to tell about that important part. They try to add their details about the important part of the story.</p>	<p><b>The writer tends to revise by elaborating, rather than narrowing and finding the focus of the piece.</b></p> <p>This writer tends to revise only by elaborating on the story. She does not think about revising the structure or focus of her piece. She is not the type of writer who tears off pages to find the important part of her story to say more about it. She tends to add more to each part, regardless of the focus.</p>
<p><b>The writer does not seem to be driven by personal goals so much as by your instructions.</b></p> <p>If you ask, "What are you working on?" this writer acts surprised. "My writing," she says, and indeed, you are pretty sure that is what she is doing. She is trying to crank out the required amount of text. She doesn't have more specific goals about how to do things better that are influencing her.</p>	<p>Can I ask you something? Who is the boss of your writing? I'm asking that because you need to be the boss of your writing, and to be the best boss you can be, you need to give yourself little assignments. You need to take yourself by the hand and say, "From now on, you should be working on this," and then after a bit, "Now you should be working on this."</p>	<p>My Writing Goals Are:</p> <p>_____</p> <p>_____</p> <p>_____</p>

If ...	After acknowledging what the child is doing well, you might say ...	Leave the writer with ...
<b>The Process of Editing</b>		
<p><b>The writer does not use what she knows to edit her piece.</b></p> <p>When this writer is rereading her work, she edits very few things. When you prompt the writer or remind her to edit and fix up her writing, she is able to do so.</p>	<p>One thing that writers do when they have revised their stories as best they can is that they reread their pieces and edit their mistakes. They fix their spelling and their punctuation the best they can.</p> <p>One way to do this is to reread your story carefully, from start to finish, a couple of times. You might first reread it to make sure that there aren't any missing words and fix up any easy errors that stand out, like end punctuation you missed or spelling that you wrote too quickly.</p>	<p>Reread and Edit</p> <ul style="list-style-type: none"> <li>• Find missing words</li> <li>• Fix spelling</li> <li>• Check punctuation</li> </ul>
<p><b>The writer does not use what he knows about editing while writing.</b></p> <p>This writer is not applying what he knows about spelling, grammar, and punctuation while writing. You may notice that you have taught a particular spelling pattern, he mastered it in isolation, but he is not using that knowledge during writing workshop. He may also spell word wall words wrong or misspell words that are similar (e.g., spelling <i>getting</i> correctly but misspelling <i>setting</i>). This writer needs to be reminded that editing is not something left for the last stages of writing. Instead, writers use all they know <i>as they write</i>.</p>	<p>You are the boss of your own writing, and part of being the boss is making sure that you are doing, and using, everything you know while you write. Often when people think of editing, they think of it as something they do just before publishing. This is true, but it is also true that writers edit as they write. Today, I want to teach you that writers use an editing checklist to remind them of what they've learned about spelling, punctuation, and grammar. They take a bit of time each day to make sure they are using all they know as they write.</p>	<p>Editing Checklist</p> <ul style="list-style-type: none"> <li>• Read, asking, "Will this make sense to a stranger?"</li> <li>• Check the punctuation.</li> <li>• Do your words look like they are spelled correctly?</li> </ul>
<p><b>The writer does not know what in her piece needs editing.</b></p> <p>The writer, while editing, may skip over many words and miss many opportunities to fix punctuation. She is unable to find many of the errors she has made. She is not always sure what she is looking for and therefore may be overwhelmed.</p>	<p>Sometimes when you are editing, there may be times when you feel like you can't find any errors! That's when you really have to challenge yourself.</p> <p>One thing that you might do as a writer is to choose a couple of words to think more about—ones that you aren't sure if they are spelled correctly. You can choose them and think, "Are there other ways to spell this word? How else could it look? Is there another way to make some of these sounds?"</p> <p>You might try the word a few different ways to see if you can find a better spelling.</p>	<p>Try Your Spelling a Few Times:</p> <ol style="list-style-type: none"> <li>1. _____</li> <li>2. _____</li> <li>3. _____</li> </ol>