Chapter 1

Writing Strategically

AN INTRODUCTION TO GENRE-BASED STRATEGY INSTRUCTION

RESEARCHER: You have sustainable results that were present in the first and second years, and now you are going for the third year of our collaboration. But the growth from the first year was tremendous. And that growth was sustained in the second year and improved. Which means that it was not a one-time miracle, but the students keep on improving.

PRINCIPAL: And I would say to that, the biggest [result], what made me the most excited about that was that the kids had a structure of how to write. How to also talk. Even when we looked at first graders, I had a first grader who really had difficulties communicating. He wasn't writing as much, but once he learned the different structures of how to set up a beginning, middle, and end, now his language skills are tremendous—we can understand what he is saying. He can form thoughts in a way that we can understand. I mean we can understand his thoughts, and that is really powerful for us to see and for him to be able to do.

Let's talk about the power of writing! What the principal in the excerpt above shared is his experience with the instructional approach you will be reading about and the units of instruction that are part of this book. Mr. Michaels is the principal at one of the schools that collaborated with us during our design work and initially applied the approach in grades 3–5 and then in grades K–2. He was one of the persuasive, pragmatic voices and forces that made us work on the development of the lessons for grades K–2. In this brief excerpt, he shares his experience as a principal of the power of writing and of effective and systematic instruction as it transformed a young student's ability not only to write but also to speak and communicate with others.

Writing is far more than the encoding of words to construct a sentence that is grammatically accurate. Writing is a multifaceted literacy task that requires the coordination of many cognitive and metacognitive skills as well as a close awareness of an intended audience and the purposes of the discourse. In this chapter, we first discuss the nature of genre-based strategy instruction, policy expectations with respect to writing, and writing research recommendations, and conclude with a discussion of the theories that are the

foundation of genre-based strategy instruction that you will be applying in your classrooms. We spend considerable effort to make sure that these principles and components of genre-based strategy instruction are clear. We do so because we do not just want you to teach the information in this book, but to know why teaching using this information supports your students as writers and you as teachers of literacy.

GENRE-BASED STRATEGY INSTRUCTION: AN INTRODUCTION

We begin the book with an explanation of the term *strategies* and a definition of genre-based strategy instruction with self-regulation. The term *strategy* is commonly used in educational settings. A strategy is a conscious plan that a learner will develop and follow to complete a new task that may be challenging. In essence, everything that we learn to do for the first time is a strategy because it requires a series of conscious steps and decisions. For example, when we first learn how to prepare a new dish, we may faithfully follow the steps for the preparation of materials and their measurement. Similarly, younger students who learn how to tie their shoelaces may carefully and thoughtfully follow a process and accompany the movements with a set of statements to remind them of each step (e.g., I need to make a bunny ear, and then one more). In writing, a strategy refers to the conscious thought and effort made by a writer to complete a writing task, which initially may be challenging.

Strategy instruction in writing is an instructional approach that is based on systematic instruction of cognitive processes (Graham, 2006; Graham, McKeown, Kiuhara, & Harris, 2012; Harris, Graham, MacArthur, & Santangelo, 2018; MacArthur, 2011; MacArthur & Graham, 2016). Drawing from knowledge about expert writers and the processes they follow in writing, strategy instruction teaches the practices that good learners use. Therefore, strategy instruction teaches students how to plan, draft, evaluate to revise, and edit. Overall, instructionally, strategy instruction answers questions about: (1) what strategies to teach to students, (2) how to teach these strategies, and (3) how to support students' independent use of these strategies. The answer to *What to teach* is obtained from research with expert writers. Thus, it is important to teach strategies for planning, drafting, evaluating and revising, and editing. *How to teach these strategies* is drawn from research on effective pedagogical approaches; thus, it is important that all strategies are modeled live and that opportunities are given for the class to collaboratively engage in the process. Furthermore, through a gradual release of responsibility from the teacher to the student, and among students, each individual is eventually able to independently use those strategies. *How to support independence* draws from research on self-regulation (Graham, MacArthur, Schwartz, & Voth, 1992; Harris et al., 2018). *Self-regulation* refers to the ability to manage behaviors, emotions, and the use of strategies in ways that support writers' confidence and empower them. Therefore, students will listen to the teacher during a think-aloud modeling, in which both the use of the strategies and how to overcome challenges are modeled. Overall, students are supported in the application of cognitive and metacognitive strategies and in the development of an "inner voice" that asks critical questions about goal setting, progress monitoring, self-evaluation, and self-reinforcement.

Genre addresses a specific writing purpose and adheres to specific expectations within a given discourse and context. For instance, a story is expected to have specific organizational elements (e.g., characters, a problem), specific linguistic features (e.g., dialogue), and specific grammatical components (e.g., adjectives). The audience expects all these to coordinate flawlessly within a given genre for the content to satisfy the specific writing purpose, which, in this example, would be to entertain. Genre-based strategy instruction refers to instruction in which students are taught how to complete planning, drafting, evaluating to revise, and editing for different genres in a systematic manner. Therefore, the processes of thinking to plan and of evaluating to revise a story will be different from the processes used to complete an opinion paper. Similarly, for each genre, the elements for planning and revision will be the same, since the goal for students is to think about these genre elements in developing and organizing their ideas and in structuring their papers, and then to check their papers to find out whether the elements were used correctly. Then students can make appropriate revisions with both these elements and the specific stylistic and syntactic expectations for the genre in mind. Genre is socially influenced, and students need to learn how to write in different genres in order to communicate with their intended audience and readers.

In the next section, we discuss policy expectations for both reading and writing. We then discuss research recommendations and conclude with a thorough discussion of the principles of genre-based strategy instruction. As you read the next sections, think about how genre and how a strategic approach to teaching writing within genres support these policy requirements and address research recommendations.

WRITING, POLICIES, AND EXPECTATIONS

Students in the primary grades have to reach several developmental milestones to be able to enter the world of reading and writing. Soon after entering school, they need to understand the system of language, develop the alphabetic principle, learn the letters that represent each sound, learn how to hold a pencil to record the sounds, and at the same time manage to hold in their mind an initial idea that can be expressed in words. For a kindergartener the act of writing is a tedious one that takes time. It also takes cognitive effort to translate an idea into words and sounds and then connect each phoneme (sound) with a grapheme (letter), sequence them mentally while remembering what stroke makes the letter that represents each sound, keep the words apart with spaces, remember to correctly use punctuation, and correctly spell high-frequency words that have been already taught. This process drains students' working memory and can be challenging, yet rewarding. Initially, kindergarten students may represent their ideas through drawing. They will also dictate their thoughts to an adult to record them and later, through invented spelling, they will record ideas from dictation and gradually expand their writing repertoire. Developing the alphabetic principle requires a strong reading program that will establish early on a knowledge of foundational skills and can have a significant effect on written production (Graham et al., 2017, 2018). Nevertheless, we argue that as students develop spelling skills and letter–sound correspondence, they should also

observe and collaboratively participate in the writing process across different genres and subject areas. They should engage in providing verbal responses that reflect genre requirements and in walking through the writing process with their teacher's guidance. We do not find that engagement in the writing process and in genre discussions in reading and writing should wait until foundational skills are in place. Language can be the vehicle for written production, and this journey should begin as early as kindergarten.

Similarly, when students enter the first and second grades, they will have developed the ability to phrase their ideas into words and encode them, but they will still be developing their spelling skills. Students should still engage in learning how to write for different purposes and genres. Furthermore, they should observe their teacher and practice with him or her and with their peers both collaboratively and independently the application of the writing process.

Even though many agree that writing is a necessary literacy outcome that can support critical thinking, it is also acknowledged that writing as a subject has been neglected in schools. Writing was called the neglected *R*, as less attention was given to it compared to reading and mathematics. Policies that addressed literacy did not include writing in their foci (e.g., Individuals with Disabilities Education Act [IDEA], 2004), and even though the National Assessment of Educational Progress (NAEP; National Center for Education Statistics, 2012) contained expectations about writing instruction and reported the state of students' writing performance across grades 4, 8, and 12 (grade 4 was not tested after 2003), writing was not emphasized until the Common Core State Standards Initiative (National Governors Association Center for Best Practices & Council of Chief State School Officers [NGA & CCSSO], 2010) emerged.

The Common Core standards have outlined the expectations for writing across the K–2 continuum. Figure 1.1 provides CCSS writing guidelines for grades K–2.

With the teacher's help in drawing, dictation, and writing, kindergarten students will produce opinion, informative, and narrative papers. The same goals are expected for students in the first and second grades, but drawing and dictation are not needed, as students should have already developed the alphabetic principle. Students' opinions can be about a book they read, and the genres can be a book review or a writing topic that asks them to share their opinions and reasons. This topic in our work will be drawn from a book used in a read-aloud or from a stand-alone writing prompt. Informative papers address facts about the topic and a statement of closure. Narratives refer to personal or fictional events that are ordered sequentially and end with a sense of closure.

Across all grades, students are expected to apply the writing process to develop and organize their ideas, depending on the writing purpose and genre, and to reread their work to revise and edit it. For beginning writers, the process of revision is through the support of a knowledgeable other who will initially be the teacher and gradually peers before the student engages in self-evaluation for revision and self-editing.

Finally, students are expected to engage in projects that require research and the retrieval of relevant information from other sources. This research process also requires note-taking strategies and can take time.

Even though this book addresses K–2 writing standards, we would like to fast-forward to third-grade reading expectations. The CCSS Reading Standards set the

Text Types and Purposes
• Write opinions. • Write informative/explanatory texts. • Write narratives.
Production and Distribution of Writing
• With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed. • With guidance and support from adults, explore (and use in grade 1 on) a variety of digital tools to produce and publish writing, including collaboration with peers.
Research to Build and Present Knowledge
• Participate in shared research and writing projects. • With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

FIGURE 1.1. Common Core State Standards writing guidelines for grades K–2.

expectation that students in grades 3–5 will be able to differentiate different types of texts. This ability to recognize text characteristics and use them to support comprehension requires a deep knowledge and understanding of genre. Furthermore, the standards expect students to be able to summarize and recount information when writing a narrative. For students to be able to do this, they need to have a good understanding of the structure of a paper, so they can pay attention and seek out the structural elements and the main details that refer to those elements. Otherwise, they may focus on smaller details. The standards also require students to be able to identify in a reading the point of view of a character and differentiate it from their own or even examine (informally) the biases that someone has when they share their point of view in narrating an event. All these expectations require a foundational knowledge of genre; thus, instruction on genre and its components should begin in kindergarten.

Even though there is a developing controversy on the standards and their expectations, we do not see any difference between the writing purposes that the NAEP has asked to be developed in schools and the ones that the standards outlined. According to the NAEP, the purpose of writing is to persuade, explain/inform, and narrate/convey experiences. Thus, we find that the standards further confirm the expectations that the NAEP had set for writing purposes. Research on writing and on expert and novice writers indicates the different ways they go about the writing process, with experts spending considerable time planning and revising their work. The standards guidelines for students are similar in that they are expected to effectively learn how to plan for different audiences and purposes, acknowledging that planning to write an opinion paper differs from planning to write a story.

Overall, independent of policy expectations, good writing is writing in which learners thoughtfully and effectively respond to readers and to the discourse. Good writing instruction supports students' abilities to express themselves in coherent ways that address a requested genre, helps them learn how to navigate the process without getting overwhelmed, and helps them learn how to set goals for continuous improvement. In the

next section, we explain the research on writing, and we also address the expectations for foundational skills for grades K–2.

RESEARCH RECOMMENDATIONS AND DEVELOPMENT

Initially, in our work, kindergarten teachers expressed concerns that expecting students to write and to respond to genres either orally or in writing was not acceptable or developmentally appropriate. Teachers who worked in areas of high poverty were especially concerned about their students' learning of correct grammar and spelling. We found, though, that students, when provided with the opportunity for instruction, were able to produce both oral and written responses to various genres. From narratives to opinion writing and from procedural writing to reports, kindergarteners and first and second graders were able to write to persuade, inform, and entertain or to convey experience.

Young students are not naive about the writing system when they enter school. On the contrary, in most cases they have observed writing in their environments and have developed some ideas and preconceived notions about it (Tolchinsky, 2003). For instance, young learners who are unaware of the alphabetic principle tend to think that the size of words relates to the size of the object they portray. Therefore, the word *bear* should have many more letters than the word *caterpillar* because bears are larger than caterpillars (Tolchinsky, 2003). From interviews with young children, we also found that they associate the size of words to the attributes of the object. Thus, the word *caterpillar* is smaller than the word *bear* because caterpillars move slowly, and the word *kangaroo* will be a longer word because kangaroos jump high. Overall, children have misconceptions that will be clarified as they learn the alphabetic principle and the conventions of the English language. Teachers should listen to students' remarks or even ask about any misconceptions so they have a better understanding of their students' readiness as they introduce them to phonological-awareness tasks that will introduce them to word awareness, syllable awareness, onset-rime awareness, phonemic awareness, and eventually the alphabetic principle.

The learning of spelling conventions and transcription skills is only one aspect of writing. Definitely, students need to decode and encode words. They need to write sentences and punctuate them correctly. However, an emphasis on only these skills does not prepare students for later academic success. An understanding of genre and of discourse is another important aspect of writing that should not be neglected (Tolchinsky, Liberman, & Alonso-Cortes Fradejas, 2015).

Research on writing demonstrates that students read their work and modify it differently, depending on the genre they work on (Sandbank, 2001). Furthermore, we know that as students advance through the grades they need to read, understand, retrieve information from, and write in response to different genres (NGA & CCSSO, 2010). It is important that this instruction begin early. In the process, grammar can be addressed and supported in conjunction with genre (see Chapter 7).

Genre refers to the types of writing used to communicate ideas. Genre refers both to text structure as well as to syntax and linguistic requirements (McCutchen, 1986). Text

structure will address the organization of a text. Therefore, a story will have a Beginning, Middle, and End (BME), with a Beginning that includes *characters*, a *setting* (time and place), and a *problem*; a Middle, with *events and actions* to resolve the problem; and an End, with a *solution* and usually characters' emotions. Moreover, genre addresses syntactic complexity and sentence structure. For instance, a mystery, which is a subgenre of a story, may have simple (choppy) sentences to provide suspense. Finally, genre incorporates the linguistic needs for a specific type of writing (Ravid & Tolchinsky, 2002). Thus, a story requires adjectives to describe the characters, dialogue to illustrate their personalities, and details to situate the reader in a setting and to allow the reader to experience the story through the eyes of its characters.

A writing-practice guide from the What Works Clearinghouse website (Graham, Bollinger, et al., 2012) provides research recommendations for elementary students' writing instruction. A more recent review by Graham, Harris, and Chambers (2016) also cites these recommendations. In addition, a practice guide by Foorman and colleagues (2016) addresses research practices that support the foundational skills for reading for understanding that also are relevant to writing. In the following sections, we explain each of these research recommendations and how they can be implemented when working on writing instruction and on reading and writing connections.

Writing Research Recommendations

Rigorous writing research has identified evidence-based approaches to writing instruction (Graham, Bollinger, et al., 2012; Graham et al., 2016). In the What Works Clearinghouse practice guide, Graham, Bollinger, and colleagues (2012) provide four recommendations for writing instruction that are based on a range of research evidence: (1) provide time for students to write daily (minimal evidence); (2) teach students how to use the writing process for a variety of purposes (strong evidence); (3) teach students how to become fluent with handwriting, spelling, sentence construction, typing, and word processing (moderate evidence); and (4) create an engaged community of writers (minimal evidence).

First, the authors propose an hour of writing instruction and practice daily, including writing during content-area learning. Writing across subject areas can support students' content learning and knowledge of academic writing. Also, writing about information they read can improve their reading comprehension (Graham et al., 2016).

Second, instruction should address how to use the writing process for multiple purposes. Instruction should help students understand different writing purposes and their relationships to genres and discourse, expand students' understanding about their audience, and expose them to features of good writing. It should also include explicit explanations and modeling of strategies for planning, revision, and editing, with a gradual release of responsibility to students. Strategy instruction that addresses self-regulation supports learners in managing the writing tasks and the demands of good writing (Graham et al., 2016). Instruction on what writing involves and what good writing looks like and how it can be achieved affects students' self-efficacy and motivation to write.

Third, the practice guide addresses the importance of fluent transcription skills. Evidence supports the value of instruction in spelling, handwriting, word processing,

and sentence construction (Graham et al., 2016). Finally, engagement is crucial in writing instruction. Students should be encouraged to collaborate through the stages of the writing process, give and receive feedback on their writing, write on topics of choice, and publish their work for audiences other than the classroom peers and teacher.

Foundational Skills

Similarly, Foorman and colleagues (2016) suggest that it is important to (1) teach students academic language skills, including the use of inferential and narrative language and vocabulary knowledge (minimal evidence); (2) develop awareness of the segments of sound in speech and how sounds link to letters (strong evidence); (3) teach students to decode words, analyze word parts, and write and recognize words (strong evidence); and (4) ensure that each student reads connected text every day to support reading accuracy, fluency, and comprehension (moderate evidence).

First, the authors suggest that students engage in conversations that address academic vocabulary and genre information based on readings they complete. Students can engage in learning grammatical structures along with genre elements and text structure during such conversations as they support comprehension of what is read. Students should engage in learning and applying academic vocabulary orally and through structured activities.

Second, instruction should support students' phonological awareness skills and understanding of the alphabetic principle to help them make connections between phonemes and graphemes.

Third, instruction should support students in word analysis so they develop word-attack skills. Thus, students should learn word patterns, engage in word analysis, and read words in isolation and in texts, while they also learn words with irregular patterns to avoid spending time on decoding when it does not apply (e.g., the word *of* sounded out as /o/ /f/, but read as /o/ /v/).

Finally, students should read texts daily in order to apply their knowledge of graphophonic skills, develop reading fluency, and enhance comprehension. In the process of reading, students should be taught how to monitor their understanding and how to read fluently while decoding.

Connections between Recommendations

It may seem like a paradox that in this book on writing instruction, we also include reading recommendations in our rationale for K–2 instruction. We are not claiming to have a reading and writing program. What we do argue for, though, is instruction about genres that connects reading and writing and supports students' understanding about genre requirements, writing purposes, syntactic structure, and academic language.

Therefore, we ask that you discuss the purpose of a reading and examine whether it was intended to Persuade, Inform, Entertain, or Convey Experience (PIECE; see Chapter 2). Then proceed to identify the genre or genres used within the reading. We further explain the format of the instruction in Chapter 2, as these are practices we recommend

addressing across the curriculum when reading takes place and when students write across the disciplines.

Furthermore, we suggest that when you record your ideas for planning and drafting, you use segments to spell (O'Connor, 2014) and you make visible to students how to apply the alphabetic principle and patterns.

Finally, we suggest that you comment on the linguistic features of the books you have read, and use the same elements of the genre from writing to analyze and summarize texts for reading. For instance, we suggest that when you complete the reading of a story and you read the adjectives to describe the place, you stop and point out when and for what purpose the author used those adjectives. When you read dialogue or a character's inner thoughts, you comment on the element you encounter and where the author chose to use dialogue and what the effect was on the reader. That way, students can draw information about the features of writing from all their reading experiences and not only during writing instruction. It is impossible to address in writing all the different genres that serve each writing purpose; however, during read-alouds and shared readings, students can encounter far more genres. A systematic and cohesive discussion about text during both reading and writing instruction can help students better understand genres, writing purposes, linguistic features relevant for each genre, and syntactic choices.

For this discussion to happen, expressive language from the teacher and among students will have to be present in the classroom. Students will then engage in an analysis of texts with their teacher and comment on and discuss the elements of the genres they read and the authors' organizational structures. They will discover the presence of different genres within texts and speculate about the author's decision to include them (e.g., a personal narrative about the challenges and rewards of being a firefighter, while reading about the services of firefighters). Furthermore, students will engage in the use of vocabulary that is characteristic of a genre and be supported in the use of academic vocabulary that affects the quality of their writing (Nagy & Townsend, 2012; Olinghouse & Wilson, 2013). The goal is for students to critically think about text and the choices that authors make to clearly communicate with readers, in preparation for when they will make similar choices in writing for their intended readers.

In the following section, we explain the theories that influence the instructional approach presented in this book. You will notice that we do not focus only on strategies or on meaningful interactions. We find that for writing instruction to be successful in K–2 classrooms, it needs to incorporate rich language experiences and be systematic.

INSTRUCTIONAL APPROACH AND INFLUENCES ON GENRE-BASED STRATEGY INSTRUCTION

The instructional approach we present in this book connects with the approach we advocated for grades 3–5 (Philippakos, MacArthur, & Coker, 2015). Overall, genre-based strategy instruction with self-regulation teaches students how to apply the writing process for different types of writing and how to manage the demands of the task—for example, by setting goals for improvement and reflecting on progress. Our instructional approach is

based on the principles of cognitive strategy instruction, self-regulation, genre, reading and writing connections, evaluation and revision, gradual release of responsibility, and dialogic pedagogy.

Cognitive Strategy Instruction and Self-Regulation

Cognitive strategy instruction refers to the systematic instruction of planning, drafting, evaluating to revise, and editing, but it also addresses metacognitive tasks. It teaches students specific skills for completing all steps of the writing process as well as ways to set goals, manage their time and effort, and overall successfully complete challenging writing tasks. Cognitive strategy instruction is a highly effective and evidence-based approach (Graham, McKeown, et al., 2012). It is even more effective when it is combined with self-regulation strategies that support students in managing their time and tasks without feeling overwhelmed. Strategy instruction addresses (1) the cognitive processes that writers need to complete in order to effectively compose (e.g., planning, revising); (2) the methods that support effective instruction in those processes (think-aloud modeling, collaborative practice, guided practice), including the gradual release of responsibility (Pearson & Gallagher, 1983); and (3) the ways to promote the independent use of those processes.

A highly effective approach that addresses both the principles of cognitive strategy instruction and self-regulation is Self-Regulated Strategy Development (SRSD; Graham, Bollinger, et al., 2012; Harris & Graham, 2009). For writing, SRSD integrates writing strategies for planning and revising with self-regulation strategies, such as goal setting, self-monitoring, and self-evaluation. It also organizes the instructional process into six stages: (1) Develop background knowledge, (2) Discuss it, (3) Model it, (4) Memorize it, (5) Support it, and (6) Establish independent practice. Meta-analytic reviews of writing instruction research have found very large effects for SRSD instruction (Graham et al., 2016).

Our work draws from the components of SRSD to address self-regulation. We consistently discuss goal setting, strategies to complete goals, progress monitoring of goal completion, and reflection on transfering new skills and strategies to new tasks. The teacher in this process continuously models how to set goals, monitor progress, and identify future tasks. Goal setting in kindergarten and at the beginning of first grade are initially addressed in a whole-classroom format; however, later they become individualized, and students work with teachers and independently to identify their own learning and study goals.

Genres

Genre are the types of writing that address various purposes and have specific organizational structures that suit the purposes of the varied types of discourse (Englert, Raphael, Anderson, Anthony, & Stevens, 1991; Martin, 2009). For instance, a procedural paper that explains a process will need to have steps and sometimes explanations, and a report paper will need to have main ideas and supporting evidence.

In this work, genre elements are used to guide planning, evaluation, and summarization for comprehension in a systematic way. First, based on the use of text structure to support reading comprehension (Williams, 2003), this book and our earlier book for grades 3–5 (Philippakos et al., 2015) use genre elements to identify the most important information in a text for note-taking and summarization purposes (Graham & Hebert, 2010). Second, drawing from the work of Englert and colleagues (1991) on the Cognitive Strategy Instruction in Writing program, this work uses genre elements to guide planning and then evaluation for revision. Englert and colleagues applied text structures that supported students' completion of writing assignments and navigation across the writing process. Specifically, students analyzed their topic, selected the text structure that best supported their work (e.g., procedural), identified and used a graphic organizer for that structure, and later applied evaluation criteria appropriate to that text structure. In addition, the SRSD model includes strategies for planning and revising based on text structure or genre (Graham & Harris, 2005; Graham, McKeown, et al., 2012).

Specifically, in the *Developing Strategic Writers through Genre Instruction* approach, when the genre is introduced to students through a read-aloud or when students read on their own, they perform a rhetorical task analysis to identify the *form* of the reading (e.g., article), the *topic/title*, the *audience*, the *author* (point of view and bias), and the *purpose* (FTAAP; see Chapter 2). In order to determine the purpose, students may need to read a bit. Once they know the purpose, the genre and text structure are determined and recorded. During the reading, students take notes on each of the elements, and this information is used to monitor and confirm understanding and provide a summary.

When students write, they perform a similar rhetorical task analysis to identify the *form* of their response (e.g., essay), the *topic*, the *audience* (immediate and intended), the *author's* point of view, and the *purpose* for writing (FTAAP; see Chapter 2). Once students determine the writing purpose, they identify the genre and the text structure for that purpose. The graphic organizer they use to plan includes the genre elements. The same elements are then used at the evaluate-to-revise stage as evaluation criteria.

Overall, students are told that all types of writing have a BME, but that the content in these sections depends on the purpose and the specific genre. The resources used make clear the genre-based connections between reading, planning, and evaluation. For example, the elements of procedural writing that are used to introduce the genre and take notes during the read-aloud are also used to organize ideas at the planning stage and as evaluation criteria in a rubric at the revision stage (Beginning: topic, purpose/importance, materials/skills; Middle: steps and explanations, evaluation; End: restate purpose/importance, message to reader). Ultimately, as students engage in systematic instruction of genre in both reading and writing, and as they progress from the K–2 grades to the 3–5 grades, they will be better able to take notes that identify the elements within the BME sections of a text. Furthermore, they will be able to devise their own graphic organizers to respond to an assignment's requirements by transferring their knowledge from reading genres to writing genres and by thoughtfully using their knowledge about writing strategies.

Genre, as we explained earlier, also refers to syntax and linguistic features. Therefore, in this work we not only discuss text structure but also the unique features that

characterize a specific type of writing and differentiate it from others (e.g., the use of a false clue in a mystery versus the use of a moral in a fable; Sanders & Schilperoord, 2006). The Common Core standards require students to write for different purposes and genres. Specifically, they set the expectation that students will develop and organize their work to satisfy a specific purpose and genre.

Considering that it is impossible to teach writing in all the different genres within one academic year, we suggest that teachers also address genres during reading instruction, analyzing reading texts using the genre elements and supporting students' summarization and understanding of unique aspects of the genre (Philippakos, Munsell, & Robinson, 2018). We also suggest that teachers explicitly explain the purpose of a reading and its genre and elements, and we further propose that this process of analysis be followed in both reading and in writing (Philippakos, 2018; see Chapter 2).

Reading–Writing Connections

Writing and reading share common cognitive, pragmatic, and rhetorical sources (Fitzgerald & Shanahan, 2000; Shanahan, 2016; Tierney & Shanahan, 1991). Writers are authors and also readers of authors. In this work, we attempt to make this point clear to students, so they can learn both as readers and as authors when they engage in the writing process. Specifically, we always begin the introduction to the units with reading tasks and involve students in analyzing texts and note taking for summarizing. The analysis refers to the form (picture book, novel, etc.), topic/title, audience, author, and purpose. The author's purpose is identified first, followed by the genre and elements of the genre the author used to satisfy that purpose. We use the elements of the genre to take notes on the most important information, to retell the content of the reading, and to later write summaries using these elements. The same process of analysis is used when preparing to write in response to a question about a reading or a question on a general topic. The goal is for students to become sensitive to and aware of the different genres writers use to address the main purposes and transfer knowledge from reading to writing and vice versa. Instruction on writing, especially instruction that supports summarization, can significantly affect reading comprehension (Graham & Harris, 2017; Graham & Hebert, 2011).

Evaluation and Revision

Research on evaluation and revision with students in the upper elementary grades showed that the process of evaluation using genre-specific criteria helped students better attend to the needs of the genre and include the needed structural elements (Philippakos, 2017; Philippakos & MacArthur, 2016a, 2016b). The writing practice guide (Graham, Bollinger, et al., 2012) also suggests that students engage in giving feedback and collaborate in revising their work. In our approach, kindergarten students and students beginning first grade observe their teacher as they evaluate papers and examine their quality and clarity. The teacher models how to locate, label, and evaluate each element and its correct use for the reader. Gradually, students engage in self-evaluation and peer review.

We were impressed to see that by the end of kindergarten and first grade, students were able to reread their work to locate the elements of the genre. Second graders engaged in the process of peer review sooner; however, they required (as all students do) practice in giving feedback before they worked with a partner.

Gradual Release of Responsibility

In order for students to develop writing competence and mastery, they need to observe the teacher model the application of a strategy and be given opportunities to apply the strategy collaboratively and with support prior to using it independently. Cognitive strategy instruction strives for practice to mastery and is not based on student self-discovery. Therefore, we do not suggest that teachers model a process once and that students immediately apply the taught skill. We suggest that teachers first model, that students and teachers apply the strategies together, that students apply the strategies with support on more than one occasion, and finally, that students independently apply the approach. When students apply the approach, they reexamine their goals and how they worked for their completion to set new goals. The gradual release of responsibility supports both the teacher and the students. Students are scaffolded to develop independence and expertise on a challenging task, while teachers are also able to differentiate and support students who may need additional help at the initial stages of their work. Thus, teacher–student meetings are not happening in a vacuum, but are systematically identified. Even though all students meet regularly with their teacher, some who struggle more are able to meet and collaborate with the teacher earlier.

Dialogic Pedagogy

Drawing from the work of Vygotsky (1981) on learning through interactions in social environments and of Bakhtin (1986) on the observation and application of language skills in social contexts to gradually internalize them in individual use, we view the process of learning as a process of empowerment, inquiry, and constructivism. Students and teachers engage in discussions about the genre, observing and commenting on different choices to express the same idea (e.g., "I think Wolf is vicious"; "I find that Wolf is a vicious character"; "I truly believe that Wolf is vicious"; "From my perspective, Wolf is vicious"; "My opinion on Wolf's personality is that he is vicious"). Students engage in language explorations and experimentation as they work on different genres.

In this book, we address three genres: (1) *responses to reading and opinion writing,* (2) *procedural writing,* and (3) *story writing.* Each of these genres is infused with components of social interaction that further support students' application of a genre's components orally and in a social format prior to be asked to apply it independently. We find that this combination of dialogic, social interactions with strategy instruction further supports students' oral production and communication. Gradually, students, independently of their experiences and their language skills, are able to apply the knowledge and skills that are expected within a genre and, thus, can have access to knowledge they may not have arrived at with strategy instruction alone (Delpit, 1988).

Opinion Writing with Collaborative Argumentation

In the persuasive writing unit, we engage students and teachers in negotiated argumentation about a character, his or her opinions, and the students' responses to the opinions during the read-aloud. The teacher engages students in a response to the argument that the character makes and facilitates the conversation. In this give and take, the teacher guides students to respond by using taught sentence structures and reminds them about the points the character has previously made. Students are active participants who argue with the character and dialogue with him. This process of collaborative argumentation can take place more than once, and we provide suggestions for read-alouds that include a character who argues with the audience (the *Pigeon* books by Mo Willems). Gradually, the teacher can engage students in arguing about topics and ideas in several other readings and orally practice stating their opinions, the reasons for their opinions, and evidence to support their reasons.

This process of oral argumentation has the following benefits. First, students are able to practice using complex syntactic structures and phrases that are genre specific in a meaningful and enjoyable context as they argue with a book character. Second, students are supported in their verbal responses by their teacher and partners as they all join forces against the character who is arguing with the class. Third, all students have the opportunity to be participants independently of their writing skills, and they all participate in this oral discourse. Fourth, through these interactions, the teacher and students can discuss effective and ineffective ways to persuade (e.g., bribing vs. pleading vs. getting angry and shouting). This discussion helps students begin thinking about what their audience would consider convincing or not convincing (Traga Philippakos & MacArthur, 2019; Traga Philippakos, MacArthur, & Munsell, 2018).

Procedural Writing with Dramatization

When working on procedural writing, students engage in dramatization and miming of tasks. In our design work (Philippakos, Robinson, Munsell, & Voggt, 2018), we found that students had a difficult time developing ideas about tasks they had not completed before or had not attempted to complete. However, when students engaged in a process of acting out the task or observing their teacher acting out the task, they were better able to develop ideas and sequence them when writing their papers. In addition, when students evaluated their papers for revision purposes, they observed the teacher reading and acting out each step to identify inaccuracies or missteps. The process of dramatizing the tasks helps students better understand the importance of listing the steps in the correct order so that readers can follow them as they go through the text and its directions.

Story Writing with Dramatization and Role Play

Similarly, when working on story writing, students practice the use of adjectives to describe objects, actions, and attitudes. They also practice the use of dialogue in order to bring characters to life. When ideas are being developed, students observe the teacher

and are later encouraged to be the character and to either engage in a dialogue or to think about what the character would think and say. This process of dramatization helps students brainstorm and develop ideas and dialogue that are effective for the specific moment. Most important, it supports students who have limited linguistic skills in practicing dialogue and role play using language with others as a way to develop and draft ideas (Traga Philippakos, Munsell, & Robinson, 2019; Traga Philippakos, Robinson, & Munsell, 2018).

POINTS TO REMEMBER

We began the chapter with a definition and explanation of genre-based strategy instruction with self-regulation. The instruction does not only address how to teach strategies for planning, revision, and editing, but also how to support their use across contexts and how to make connections between reading and writing because genre occurs in both literacy contexts. Furthermore, the instructional goal is for students to develop needed mastery in order to have the confidence and ability to transfer knowledge across the curriculum and apply knowledge independently. Writing and learning are not "boxed" within a time interval in an instructional day; on the contrary, they are part of applied thinking across an instructional day.

In Chapter 2, we discuss writing purposes and the writing process, and we explain

In boxes throughout the first three chapters we provide a few anecdotes that our collaborating teachers, specialists, and principals shared with us during our research collaborations. In all of them you will notice one common theme: Students wanted to write. We find that this is the most powerful aspect of a writing approach. When students want to write and want to show their work to others and are able to tell that they are improving, then the instruction is truly effective. We hope you will find these stories as refreshing as we did!

"So, one afternoon my granddaughter is with me at my house. She is drawing and writing, but she is at the beginning of kindergarten so she is mostly drawing. As we were sitting together, she asked me if I thought we should go to the mall. I told her I didn't think we should at that moment. She then asked me if I thought we should watch TV. I told her not at the moment, but maybe later. She stood up and said, 'Mama says no, Daddy says no. You say no. But you can't say no. You need to make a list, because you don't know. Why no, why yes?' And there she was drawing a line and asking me why I thought we should not go to the mall.

"Until we met and you explained the approach to me, I could not tell why my granddaughter was making a list and was asking those questions. Now I know, because in that school her teacher is using this approach and my kindergarten granddaughter was teaching me how to write!"

—Ms. Strauss, principal

how to make connections between reading and writing under the larger umbrella concept of genre. In Chapter 3, we explain the strategy for teaching strategies, which is the instructional blueprint used in this book, and for the development of additional genre-based lessons. Chapters 4–6 are the instructional chapters and include the lessons and resources for responses to reading (Chapter 4, Section 4.1), opinion writing (Chapter 4, Section 4.2), procedural writing (Chapter 5), and story writing (Chapter 6). Chapter 7 includes guidelines for sentence writing and application of oral language in grammar instruction. The Appendices feature resources for your professional learning communities, with questions linked to each chapter that guide your discussions, with templates to record your data across the year, and with questions for students' journal responses.

CLOSING THOUGHTS

RESEARCHER: One of the things we tried to achieve was for our students to use their voices inside the school and beyond its walls. How did students do so?

PRINCIPAL: In many different ways. A recent success that we just learned about this week was that one of the students had toothpaste that she just did not like; the taste was not appealing to her, and she voiced her opinion to her mother. She was upset about the product because it was advertised as a good-tasting toothpaste, and for her it was not. Her mother suggested that she write a persuasive essay, sharing her thoughts, and send it to the company. So the little girl followed our writing process and wrote a letter. The amazing part now is that someone from the company responded to her, praised her for her writing, and said, "I am so sorry to hear that this is the way you feel; thank you for your persuasive essay. Here are some other free samples. Hopefully this will make you feel a lot better." This is just another example of how a student used the writing process to get her voice out. She knew that she was able to clearly share what she thought, and her letter was really well structured.

I will be honest. The process of changing our previous practices was challenging, but what we see is the success for teachers, but more importantly, is the success for kids of all cultures who have the power to be able to write.

Mr. Michaels presents one of the many ways this approach engaged his students and gave them a voice and trust in their voice to communicate with others outside of the classroom walls. We are confident that through the use of language and systematic instruction of the writing process across genres, students will be able not only to be writers and readers, but also to critically identify genre elements and use their knowledge about genres to transfer knowledge across reading and writing tasks in an instructional day.

Guilford Publications
370 Seventh Avenue
New York, NY 10001
212-431-9800
800-365-7006
www.guilford.com