Hansen elementary writers' workshop project W.I.N.G.S.: Writing Involvement Now Generates Spirit

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Hansen elementary writers' workshop project W.I.N.G.S.: Writing Involvement
Now Generates Spirit

Abstract
The Hansen Writers' Workshop Project* is a story of growth and change— one that began in the fall of 1987 and continues to evolve. The main characters are the staff members who so willingly and enthusiastically became participants in this adventure. Without their strong commitment and support, this story would never have been told. This is also a story of possibilities— the exciting things that can happen to teachers when they are free to be true professionals. The Hansen staff is very fortunate to have as its principal a man who believes in them as people and as professionals. Jim Jackson has had a profound influence on the climate at Hansen School, not only allowing teachers the freedom they need to try innovative teaching methods, but encouraging and supporting them as well.

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The Hansen Elementary Writers' Workshop Project

W.I.N.G.S.: Writing Involvement Now Generates Spirit

A Graduate Project
Submitted to the

Department of Curriculum and Instruction
In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Education

UNIVERSITY OF NORTHERN IOWA

by

Mary Sue Ellinger

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FORWARD

The Hansen Writers' Workshop Project* is a story of growth and change-- one that began in the fall of 1987 and continues to evolve. The main characters are the staff members who so willingly and enthusiastically became participants in this adventure. Without their strong commitment and support, this story would never have been told.

This is also a story of possibilities-- the exciting things that can happen to teachers when they are free to be true professionals. The Hansen staff is very fortunate to have as its principal a man who believes in them as people and as professionals. Jim Jackson has had a profound influence on the climate at Hansen School, not only allowing teachers the freedom they need to try innovative teaching methods, but encouraging and supporting them as well.

Teachers at Hansen have been given a clear signal that they can shape their own professional development. Empowering teachers sets the stage for empowering students. With this model in place, the possibilities for enriching the learning environment are limitless.

This is, finally, a story of community and friendship-- the bonds that grow and develop when teachers nurture each other's growth, both personally and professionally. Without mutual support and respect, the story would have its plot, setting, and cast of characters, but would have no heart and soul.
In sharing the story of the Hansen Writers' Workshop Project, it is hoped that other teachers who have envisioned a dynamic writing community in their own schools will gain new insights and support for their vision. Just as the Hansen project sprouted wings and took flight, so can many others. One person, a small group, or an entire staff can start the change process.

W.I.N.G.S.-- Writing Involvement Now Generates Spirit-- has become more than a component of a master's degree program; it has become a living story of dedicated professionals working toward a whole language environment for children.

*The Hansen Writers' Workshop Project is being implemented at Helen A. Hansen Elementary School in Cedar Falls, Iowa.*
Chapter I
CONSIDERING CHANGE

As teachers we must believe in change, must know it is possible, or we wouldn't be teaching--because education is a constant process of change.

Leo Buscaglia
Living, Loving and Learning (p.41)

The Hansen Story: Part One

As I watched the staff assemble in the media center for our second staff meeting of the new school year, I looked around anxiously to read body language. Would these friends and colleagues be receptive to a new staff development project that would commit them to a series of meetings on "their" time? Would they become interested enough to try implementing a writers' workshop in their own classrooms?

After weeks of thinking and planning with two colleagues who were also vitally interested in process writing, I was eager to see how the staff would respond to our invitation to join a community of teachers/learners who would explore the process together. As I reflected on my own
initiation into writers' workshop, I smiled at the exciting possibilities that lay ahead.

Writers' Workshop

"Seeing is believing," the old saying goes. I had become a believer in the power of using the writers' workshop process in teaching writing several years ago when I saw the tremendous effect it had on children's writing in a friend's fifth grade classroom. Through my graduate work at The University of Northern Iowa, I had been exposed to the work of Donald Graves and others who had pioneered the process writing approach. Seeing for myself how involved and productive workshop children were, I decided to give it a try in my own classroom.

After months of reading, talking about the value of using a writers' workshop approach, and planning the logistics of implementation, I was, strangely, apprehensive. My shelves at home bulged with journal articles I had carefully read and filed; my shelves at school were full of the best books I had come across in my search for information; yet, something seemed to be missing.

As I struggled with putting my nagging concern into words, I realized that I simply needed to clarify for myself why I believed in writers' workshop. I went back to my two favorite sources (Graves, 1983, and Calkins, 1986) and skimmed my underlining and highlighting to rediscover what had been most important to me on first reading.
As I reread these sources, words and phrases stood out in my mind. Graves (1983) referred to "Teaching as Craft" (p. 8) and explained how effective teachers of writing not only understood their craft well but could guide the learner by personal example and sensitivity.

In comparing teachers to artists, Calkins reminded me of the creative act of writing and how all that we know, feel, and believe helps mold the writing we do. In receiving the writing of children, we must be sensitive to the unique and personal nature of what they bring to us. Calkins compares listening to children with taking lessons from them...and that "is essential to the teaching of writing." (Calkins, 1986, p. 10).

With the words from my mentors reaffirming my reasons for starting writers' workshop, I was ready to begin again. How much writing time could I squeeze into our already "full" schedule? What about the children who wouldn't be able to think of topics to write about? What would I do about teaching the "basic skills?" My list of questions seemed too long for someone with renewed conviction. As I was to tell others later, "Answers begin with questions."

Finding the answers to my questions about getting writers' workshop started was both a personal search and a lesson in friendship. What I couldn't discover in my reading, I could invariably find out by posing the question to those who had already started their journey in establishing writing process. It meant sometimes contacting teachers outside the metropolitan area, a fact substantiated by my long distance phone bill.
Implementing writers' workshop produced dramatic results. I was continually amazed at the children's level of task commitment, involvement, interest, and productivity. The children soon realized that they would be making the decisions about what was said and how it was said. As they were given the clear signal that they were in charge of their writing, there was never enough time in the day to write. By structuring the workshop to allow for a definite time for writing, and by modeling what happened in the various stages, the children gained confidence and independence in all aspects of their writing. The happy "buzz" described in the literature was actually happening in my classroom!

I am sure thousands of others have experienced the "Eurekahl" in teaching, but when it is a personal experience, the rush of excitement and need to share the discovery with others is almost uncontainable. Would others want to see what this writers' workshop was all about? I would find out.

Establishing a Leadership Corps

Mary Guenther, an experienced second grade teacher at Hansen, had also been taking graduate courses at the University. She had been studying reading/writing connections and was instrumental in forming a teacher support group (Re-Vision) that was working on developing a whole language philosophy and individual application plan. Because of
Mary's enthusiasm and background in whole language, I hoped she would be a part of a leadership corps for writers' workshop.

Ross Abels, an experienced sixth grade teacher who was new to Hansen, was working on an administrative endorsement at the University and was enthusiastic about the whole language philosophy. He was also a member of the Thinking Skills Study Committee which had been working on a district-wide plan. His involvement in the leadership corps would add another dimension that would strengthen our base.

Enlisting the support of colleagues who were willing to assume added responsibilities was an important step, I felt, in developing a strong base of leadership for the project. The fact they had recently taken university courses was an added bonus, but certainly not essential. Interest and motivation are the key factors that will help build a strong leadership group.

The question was asked..."Would you like to develop a writers' workshop project for Hansen?"...The answer was, "Yes!"...and, the Hansen Writers' Workshop Project had taken an important first step!

**Needs Assessment**

Through my reading and research in several university classes, I realized the value of conducting a needs assessment before attempting to set goals and make plans. Our staff survey (See Appendix A) served as our primary needs assessment and helped us focus our project's
direction. (Another sample survey instrument has been included in Appendix B so that interested people can have several models to examine.) Project leaders will undoubtedly want to design questions that reflect their unique teaching environment.

The survey we designed had several purposes, briefly outlined here:

1. To create awareness of some important issues in writing
2. To learn how individual teachers felt about the writing process
3. To learn what concerns teachers had in regard to teaching writing
4. To convey respect for participants' opinions and ideas
5. To build support for the proposed project by involving teachers from the early stages of development.

**Survey Results**

The results of the initial staff survey can be found in Appendix C. The major areas of agreement on survey items follows:

Statements that received strong agreement were those related to the importance of writing and those that showed the respondents interest in learning more about the writing process.

Statements that received strong disagreement were those that showed satisfaction with the language arts textbook as a viable source for writing instruction; those that stated there was already an overemphasis on writing; or those that stated writing was just a fad.
The results of the initial survey were very helpful as we began the next phase of the project because we had a clearer understanding of the group's knowledge base and we were aware of their personal concerns about writing. By understanding their needs, we were better able to meet them at a point that would allow for meaningful learning to take place.
Chapter II

ESTABLISHING COMMUNITY

Networks can make us comfortable with sharing the good times and the bad-- and learning together.

Lucy Calkins
Learning, (p. 84)

The Hansen Story: Part Two

"Sharing...and learning together"-- This became the guiding philosophy of our planning. Our focus was always on the emerging community of teachers/writers. The relationships that were developing between participants and the dynamic quality of the group as a whole reflected a positive movement toward risk-taking, learning, and sharing. Following is a discussion of the early planning stages.

An Invitation

Treating teachers like professionals is an important consideration when offering opportunities for growth and change. Inviting teachers to
be a part of a project shows respect for them as people and professionals. The process of inviting teachers to join the Writers' Workshop study/support group is detailed below.

**Introduction**

The adage "A picture is worth a thousand words" guided our thinking in this phase of the project. We felt it was important for the prospective participants to "see" and "feel" what actually happened in a writers' workshop session. Heinemann, Inc. has produced both sound filmstrips and videos that show children and teachers interacting in the writers' workshop process.

Because we had access to only the sound filmstrip of the Mast Way Writing Project, we used that at our introductory staff meeting. The narration matches the visual sequence of the filmstrip well, so it is easy to see the writers' workshop as it might typically develop.

The beginning segment of the filmstrip shows the Mast Way School site and the project leaders (Donald Graves, Jane Hansen, and other teacher-researchers). The narrator gives a brief overview of the project that was carried on at Mast Way and weaves in some of the philosophy of writers' workshop.

Actual writing samples of children as they progress through various stages of development are then shown; combined with an excellent discussion about the positive way to interpret so-called "mistakes" in writing, the viewer starts to get a sense for a developmental approach to the teaching of writing. This is helpful to those unfamiliar with writers'
workshop philosophy because it eliminates unnecessary concern about the conventions of language (e.g., misspelled words).

The remainder of the narrated filmstrip is developed around the steps involved in process writing. The viewer sees students and teachers actively involved in writing, conferencing, revising, editing, sharing, and, in some cases, publishing. This descriptive overview helps participants start to see how the components in the process are related and how they mesh together to become the core of the writers' workshop.

After answering questions in a follow-up discussion, we felt the teachers were better able to envision a writers' workshop setting. Establishing and promoting writers' workshop is made easier when people can clearly see the process "unfold."

If the videos had been available to us, we would have used those. The set of four Heinemann videos is used by the West Des Moines School District for both teacher and community groups and have proven very effective in modeling the writers' workshop process. (Henke, 1988).

As a follow-up to the Mast Way filmstrip and discussion, we invited staff members to visit classrooms in our building in which writers' workshops were already operating. With knowledge of the process in mind, a visit to a writers' workshop environment would give the participant an opportunity to see how everything fit together.

**Commitment**

After viewing and discussing the Mast Way Project filmstrip, the leadership group described the workshop sessions that were being
offered. Staff members all received a handout (See Appendix D) that listed the series of sessions, topics to be covered at each, and needed materials. If a similar project were being done again, modifications in the content and schedule would be recommended.

The handout also included a commitment form at the bottom, which gave three response choices: 1) I would like to participate... 2) I am not able to commit... 3) I am not interested.... By asking everyone to return this, we knew within several days how many people planned to participate.

Climate

Inviting staff to join us was a first step; making our sessions inviting was our next. The atmosphere we attempted to create at all of our sessions was one of relaxation and anticipation.

Just as teachers are concerned with the physical arrangement of their classroom to help establish climate, we wanted our adopted meeting place to promote interaction. The desks and chairs were typically arranged in an open "L" or open "U" design to allow for easy eye contact and discussion. The leadership group usually had their materials on a table and sat near the table but within the grouping of colleagues.

At each session, participants were greeted warmly and engaged in conversation. They were also invited to relax and enjoy the refreshments available both before and during the meeting. Food and fellowship became an important part of our workshop sessions.
Anticipation for the workshop sessions was generated both informally and through formal communication. In talking with participants about research articles in informal settings (e.g., teachers' lounge, classrooms, media center), for example, we found that individual questions were answered and interest in that article was sustained to the following workshop session. By mentioning interesting aspects of upcoming sessions informally to colleagues, or by asking how a particular phase of workshop implementation was going in their classroom, participants seemed to sustain interest in the learning and implementing of ideas.

Formal communication took the form of memos, research articles, brief food-for-thought ideas, and sometimes a combination of all of these. We believed that it was important to keep communication flowing in order to both build a knowledge base and to strengthen interpersonal ties with group members.

In planning in-service for writers' workshops, it was helpful to focus on these key points:

1. Assess the needs of the group (e.g., survey).
2. Encourage participation in setting goals.
3. Structure meetings within reasonable time frame to allow for processing new information.
4. Model the writing workshop process and structure activities (e.g., role playing) to help participants practice effective behaviors.
5. Give participants feedback on their progress, both in workshop sessions and informally.
6. Be supportive of any and all efforts participants show to develop teaching/writing skills.

Glickman (1985) contains excellent information on staff development. Those wanting practical but well-researched ideas will find several chapters that will be very helpful in understanding effective ways to help bring about change.
Chapter III

MOVING AHEAD

He who lets the small things
bind him
leaves the great undone
behind him.

Danish proverb

The Hansen Story: Part Three

It is easy to get caught up in the euphoria of initial success. After getting workshop commitments from eighteen out of a possible twenty-two staff members, we were ecstatic! As we considered the group's concerns and looked at the possible meeting dates from October through December, we quickly realized we had a lot of ground to cover.

We looked back at our original schedule of workshop sessions and the topics to be covered (See Appendix D). Were we attempting to cover too much material in too short a time? With a quick assessment of upcoming holidays and special events, we decided to try to keep our proposed schedule.
The following discussion will focus on materials, meetings, and the methods that formed the core of the Hansen Writers' Workshop Project.

Materials

Professional Library

Personal copies of favorite books on the teaching of writing came down from our shelves as we organized professional materials for a mini-library. Our district's Reading & Writing Center also loaned us copies of some books so we could have multiple copies.

We believed that easy access to good research information was important as we built a writing knowledge base. The mini-library was housed in a special section of the school's media center. Each book had a regular library check-out card that was signed out by staff members and placed in a file box.

The check-out system not only helped us keep track of materials, it became an evaluation tool in a sense. By noting the books that were always in demand, we could easily see which books were the most helpful to people. Graves (1983) and Calkins (1986) were in highest demand.

Research Articles

Along with the books in the professional library, recent research articles on writing were also made available to the staff. We made the articles available in two ways.
To focus on specific topics that we were going to deal with in the workshop sessions (e.g., conferencing), we put a related research article in the participant's mailbox the week prior to that session. We wanted to allow enough time for each person to read the article and possibly even discuss it informally with other colleagues. Each workshop participant then had some background knowledge on specific topics when they came to that session.

For people who wanted additional information on specific topics, we also had several large, loose-leaf notebooks full of research articles. These were all categorized and tabbed for easy browsing. Those who wanted a copy of a particular article for their own files could easily make a photocopy.

Meetings

Time and Place

Determining a good time for "extra" meetings is the bigger of these two considerations. We are fortunate to have professional planning time every Thursday afternoon which can be used for in-service activities that are attended on a volunteer basis. This hour and twenty minute time slot was a natural choice for our workshop sessions. Other planning groups would want to poll the participants and let the group help establish the meeting time.
Any available classroom or meeting room can be made inviting for workshop sessions. Careful arrangement of furniture (as discussed in Chapter II) will help facilitate interaction among participants and should become a part of the overall planning process.

**Topics**

As project leaders become familiar with the needs of the participant group, they can better plan the content and sequence of workshop sessions. By being knowledgeable about the writing process, project leaders can be flexible in meeting the group's needs.

To help those considering a writers' workshop project, reading Lucy Calkins' *The Art of Teaching Writing* is the best way to gain a comprehensive view of implementing a workshop. While the reading of other research articles and/or books will enrich understanding of the writing process (See Bibliography), Calkins' book, in my opinion, is the most comprehensive and readable.

A preview of possible topics for workshop sessions would include the following suggestions:

1. **Introduction/overview**-- What is a writers' workshop?

2. **Research**-- What does research tell us about how children develop as writers? What stages are evident as they develop their skill?

3. **Workshop Elements**-- What are the essential components of a writers' workshop?

4. **Teacher's Role**-- What does the teacher do in planning and implementing a writers' workshop?
5. Whole Language-- How does the writers' workshop fit into the whole language concept?

6. Parents-- What role can parents play in the writers' workshop process?

As interested people read the recent literature on writing, they will begin to formulate their own questions about the writing process and consider how implementation might be carried out in their own school. Each set of questions and resulting implementation plans will be as unique as the people involved in the planning.

Methods

In planning hour-long workshop sessions, it is clear that the content of these sessions must have high impact in a short amount of time. The following guidelines and workshop activities helped our group keep a flow of thought and action.

Guidelines

1. Allow "ease-in" time for the first five minutes to give colleagues a chance to visit and get refreshments.

2. Give an overview of the meeting.

3. Use an attention-getting statement or action to spark interest.

4. Focus on topic of session quickly.

5. Involve all leaders throughout session to give balance to presentation.
6. Allow for questions and answers to flow throughout session.
7. Use a variety of presentation methods (listed below) to engage participants more fully.
8. Relax and enjoy! The attitudes of the leaders will set the tone of the meeting.

**Workshop Activities**

In planning for a variety of activities that will help participants learn how to carry out components of writers' workshop, the following activities are recommended:

1. Viewing and discussing videos of writers' workshops in progress.
2. Role playing some of the processes involved in the workshop format (e.g., mini-lessons, conferencing, revision).
3. Analyzing tapes (video or audio) of an actual workshop situation.
4. Brainstorming ways to set up a workshop environment.
5. Designing a personal plan for implementing writers' workshop.

This list is by no means exhaustive, but will hopefully serve as a "beginner's list" for those who plan to actively pursue implementation of writers' workshop.
Sample Meeting Plan: Responding to Writers

Before the meeting.

1. Leaders-- Read "Respond to writing: give readers to writers" (Chapter Two of Calkins' The Art of Teaching Writing) for valuable background information.

2. Participants (and leaders)-- Read Jane Hansen's article "Authors Respond to Authors" (Language Arts, 60, 970-976). This will help each participant become familiar with the response process and help them envision what typically occurs during this phase of writing.

3. Participants are asked to bring a piece of their writing to the next session. (A note could be attached to the Hansen article that will be placed in their mailboxes).

Workshop session: Responding to writers.
3:00-3:05-- "Ease-in" time
   Talk, relax, get refreshments
3:05-3:10-- Meeting overview
   Why is response to writing important?
   A response model
   Involvement: Role playing responses
   Questions & answer
   Personal goal
3:10-3:15-- Importance of response in writing
   Discuss main points made by Calkins.
3:15-3:25-- Response model
   a. Workshop leaders role-play a response situation. (The emphasis should be on listening attentively to the writer as s/he shares the piece of writing and on expressing a positive comment about the piece).
   b. Commercially produced videos can be used in addition to/in place of the leaders' role play

3:25-3:40-- Participant role-playing
   Participants practice the response model with a partner.

3:40-3:55-- Questions & answers
   A discussion about the role-playing and any questions about implementing this technique as an integral part of writers' workshop follows. Questions about Jane Hansen's article can be answered here too.

3:55-4:00-- Personal goal
   Each participant should make a commitment to try the response model. If participants are keeping journals, a goal statement could be written there.

4:00-4:15-- Meeting is officially adjourned at 4:00 p.m., but those who have additional questions or comments may want to stay!

**Follow up**

1. Invite participants to visit writers' workshop in classrooms that have worked comfortably with response.
2. Encourage participants to try various ways of responding to students' writing.

3. Encourage participants to record impressions of their response attempts and share with a colleague.

4. Recommend partnering with another colleague for reciprocal room visits and peer response to efforts in implementing the response techniques.

5. Invite participants to view videos showing the response techniques at their convenience.
Chapter IV

MAINTAINING MOMENTUM

Now he confronted the most challenging, the deepest part of the stream. He had to believe he would be able to reach another rock to rest on. Having come so far, he felt his confidence swell. He was wiry-strong after his rugged year in the wilds.

William Steig

Abel's Island, (p.104)

The Hansen Story: Part Four

Like Abel, the main character in William Steig's Abel's Island, the conclusion of our writers' workshop sessions in December left us confronting the most challenging part of our project—maintaining momentum. We, too, felt we had come far. We, too, felt we were stronger after a time of testing. But now we faced maintaining the momentum that had built over the past three months. What felt good in December would need to be sustained through the next five months.
After evaluating the post-workshop surveys, we could see the positive direction writers' workshop was taking in participants' classrooms. Even those who felt unsure about implementing a "total" workshop format were in tune with the philosophy and seemed to be offering a variety of writing opportunities. The biggest change was in the new perspective participating teachers brought to the writing experiences—children were being empowered to choose topics and were being exposed to strategies for carrying their writing through various stages of development.

Cautions During Momentum Stage

Our task ahead seemed simple enough—keep teachers growing and learning more about process writing and encourage them to utilize the many resources available to them. Like many trips taken into new territory, however, our momentum stage was filled with some surprises and disappointments. They are described here with the hope they will help others be more aware of potential problems, certainly not to discourage anyone from attempting this exciting process.

Regular Meetings

With "extra" commitments invading the schedules of both participants and the leadership corps more and more often, we decided to adopt a "wait-and-see" attitude about scheduling regular writers' workshop follow-up meetings. In retrospect, that was undoubtedly a mistake. While
we did meet on occasion, and while we gave a lot of individual guidance to those who expressed a need, a monthly meeting time would have helped maintain the momentum we had going in the fall.

While the needs of each participant group would of course be different, having a regularly scheduled meeting time would insure that participants had the opportunity to share ideas and bring concerns to the group for their reaction and input. Just as students thrive on a regularly-scheduled writing time, teachers, too, will benefit from knowing there will be a definite time and place to share common concerns.

Support of Participants

To maintain momentum, it is also important to offer support to individual participants. While we had only one person (out of the original eighteen) who "dropped out" of the workshop, even that might have been avoided if we had been more aware of the situation as it developed. If there are several people in the leadership corps, perhaps they could each "adopt" several participants and stay in close touch with them to offer any help they might need in sustaining involvement in the implementation process.

Along with support from the leadership corps, it is important for participants to support each other. We found that most workshop participants collaborated with at least one other participant, oftentimes their grade-level counterpart. The type of contact varied from those who informally checked with each other when they had questions and
concerns to those who met on a regular basis to discuss progress with workshop implementation.

Readers who are interested in learning more about collaborative planning and collegial relationships will want to refer to sources like Oakes, Hare and Sirotnik (1986), and Glatthorn (1987). These sources contain helpful information about these cooperative working styles.

Support Within Leadership Corps

In meeting the needs of participants within the workshop group, it is easy for the leaders to ignore their own needs. It is important to give each other support and to stay in touch throughout the process. Talking informally is helpful to a point, but a regularly-scheduled meeting helps build in momentum and also helps sustain the positive relationship that brought the group together in the first place.

The leaders can also get needed support from the building principal by keeping him/her involved in the total process. While it is apparent to the reader by now that the principal is somewhat in the background of the change process, s/he is, nevertheless, a very important link in the forward motion of the project. Maintaining regular contact with the principal is an important element to keep in mind when planning and implementing writers' workshop.
Special Projects During Momentum Stage

In spite of several disappointments during the momentum stage of the project, there were a number of "success stories." Again, to help others envision the possibilities, a description of these positive additions to the main workshop activities follows.

Sharing Writing with Others

Within the writing community in each classroom there were many opportunities for children to share their writing. Positively receiving the author's work was emphasized. Many classrooms featured an author's chair that allowed several volunteers to share their writing each day (See Graves & Hansen, 1983). Other classrooms used small peer response groups as a means to give student writers frequent opportunities to share their work.

As the amount of student writing grew, their need to share outgrew the walls of their rooms. It became commonplace to see children sharing their writing with their grade-level counterparts, children in other grades, and, for some, sharing with the principal. Sometimes, entire classes would have their latest publication under their arm and be on their way to another classroom in the opposite end of the building.

The sharing across grade levels produced some interesting reactions from children. Many upper grade students were "amazed" that some of the younger students could write such long and interesting stories. The younger children, on the other hand, were "amazed" that the older
students were so attentive and interested in their stories. Everyone involved in these exchanges, teachers and students alike, commented about how special they were.

Authors' Luncheon

As the children's writing overflowed the classrooms, we were always trying to think of new ways for them to share. One day Ross Abeis suggested that we try organizing an authors' luncheon that would give a rotating group of students the opportunity to eat their lunch together and share a piece of writing with the authors in that small group. His enthusiasm was contagious and his willingness to help organize it assured its success.

Ross involved his sixth grade students in helping with the luncheons from the beginning, so they were the organizers and contact people for the project. They handled everything so well that teachers only had to have a list of volunteer students ready to give to the sixth graders. Once the sixth graders received the list of interested students from each room, they proceeded to assign them to various groups according to their genre of writing.

The various groups (e.g., poetry, mysteries, personal narratives) met in the classrooms of teachers who had volunteered to host a group. The groups were intentionally kept small (approximately five students and the teacher) to allow for better interaction and time to do quality sharing. Most groups met for about 45 minutes during the hour-long lunch period.
As participants shared enthusiastic responses to the bi-weekly luncheons, interest spread, and soon it was difficult to accommodate everyone who wanted to attend. Teachers used discretion in helping suggest children who would especially benefit from the experience, but all children had the opportunity to participate at some time.

The authors' luncheons were another way to recognize student authors and offer them a special opportunity to interact with their peers. All indications were that this was a popular activity that gave the sharing of writing a special status in the eyes of students.

**Student Works to Permanent Collection**

Sharing of student works took another leap forward when our media specialist, Curt Jensen, made provisions for cataloging and housing student books in the school's media center. We first considered putting them on the "regular" shelves, but decided to create a special section of student works. This was done for several reasons. First, we believed the books would be easier for students to locate if they were in an easily identified area. Secondly, because they were bound without a wide spine, it would be difficult for people browsing the shelves to see the book title and author.

Students take great pride in knowing their works are in the "real" library/media center. Student works are in high demand and enjoy wide circulation, attesting to the value of public recognition. Even putting student works in classroom libraries creates the same effect. Student authors love to read each other's work and be recognized as authors!
Expressive Arts Festival

The dream of having an all-school writers' festival began with our principal, Jim Jackson. After sending a few students to a Young Writers' Conference each year (along with hundreds of other area students), Jim had long dreamed of hosting a similar event at Hansen that would involve all students and staff members. The dream came true in the spring of 1988.

While a detailed description of what came to be called the Expressive Arts Festival would be too lengthy to relate here, sharing some of the background might help others envision possibilities. Because the sharing of writing was a focal point of the festival, it seems appropriate to describe how this added to the momentum of implementing the writers' workshop.

After months of planning, that involved parents and students as well as teachers, the First Annual Hansen Expressive Arts Festival took place on April 26, 1988. Over 500 students, teachers, and presenters shared through a wide variety of expressive mediums throughout the entire day. Students from fifteen area schools joined the Hansen students for a day filled with imagination-stretching and involvement in activities representing a wide cross-section of the creative arts: storytelling, creative dramatics, choral reading, dance, broadcasting, musical plays, puppetry, and writing of many types.

Each participating student chose three sessions from the areas mentioned above and attended two in the morning block and one in the
afternoon. Each student also shared a piece of their writing in a small response group (approximately eight other students and a facilitator) after the Festival "Welcome" in the morning.

In choosing a piece of writing to share with others during the Festival, students used their knowledge of the writing/sharing process to help make the selection. Considerations involving the intended audience, length of sharing time, and expressive oral delivery all came into play as students selected favorite pieces. The selection process, practicing the delivery prior to the Festival, and the sharing itself all added to the momentum of the writers' workshop building-wide.
Chapter V

METAMORPHOSIS

...Anyone who watches the emergence and development of a butterfly must find it hard to believe that the broad-patterned wings were packed into so small a space a few minutes ago; this is one of the spectacular miracles of natural history, and never fails to inspire joyous amazement...

Michael Tweedie
Butterflies and Moths
(unpaged introduction)

The Hansen Story: Part Five

Like the naturalist observing the spectacular butterfly, I had watched the emergence and development of the many participants in the W.I.N.G.S. project. As I prepared to write about our experiences as writers and learners, I was amazed at the many changes that had taken place during the past eight months. We had changed individually, and we had changed collectively—Metamorphosis had occurred.
To help tell "The Hansen Story", I have "created" several teachers who combine the stories of all the teachers who participated in this project. The names of these representative teachers are fictitious, but the stories behind them are real.

The W.I.N.G.S. Participants

Sally

Sally is a veteran primary-grade teacher who provides a wide variety of language opportunities for her students. She reads good literature with her students and uses the literature as a springboard for many extended language activities. While she uses basal reading materials as well, she enriches these experiences; by making these activities more than rote response kinds of activities, Sally creates a positive learning environment.

With the enriched language environment already in place in Sally's classroom, the reader may be wondering just how the writers' workshop could add much more. Sally's implementation of the process approach to writing provided some surprises, even for her. Sally's own evaluation of the writers' workshop project at the end of the school year helped all of us realize how far she had come with implementation of process writing.

While Sally did, indeed, provide many writing opportunities for her students, they were often on topics that were direct extensions of class work. By letting the children choose their own topics, Sally discovered
just how unique the children were. Their investigations of a wide variety of topics took them to the library, promoted conversations with friends (adults and children) to confirm and extend information, and resulted in extensive writing. The freedom to choose a topic of personal interest is highly motivational for all writers.

With increased motivation to write comes a need for increased time to write. Writers who are discovering their voice through their writing find a great deal of pleasure in writing; consequently, they thrive on time in which to develop their craft. Sally discovered that through implementation of writers' workshop, she was much more consistent in providing time for her students to write. By scheduling a large block of writing time each day, her students knew they could continue to write.

Along with scheduling more consistent writing time, Sally also became a good receiver of the children's work. She became less involved as a teacher--but more involved as an interested friend. She listened; she responded; in short, she let the student be the expert on the topic developed in the piece of writing. Instead of using her red pen to help the student correct errors, she simply listened to the content of the piece and responded. She enjoyed hearing the unique wording and phrasing the children invented as well as the interesting whole pieces of text they were writing.

As Sally's students wrote more and more stories, poems, and factual pieces, they searched for a broader audience. They certainly enjoyed sharing their pieces with each other and their families, but they were
anxious to share these special writings with others. Sally was among the first of the workshop participants to establish a partnership with an upper-grade class so the students could share their writing. With writings in hand and smiles on faces, they frequently visited their "big friends" at the other end of the school. "Big" and "little" friends alike looked forward to the time they spent together.

Kay

Kay is an experienced middle-grade teacher who came to the writers' workshop with a lot of interest and enthusiasm. Her personal search for answers to questions about writing was a motivating force not only for her but for other workshop participants as well. Throughout the year she read extensively, discussed important ideas, reshaped her thinking, and, most importantly, became a model of a teacher/writer.

After the introduction to writers' workshop at our staff meeting, Kay returned her commitment form immediately. Her enthusiasm was boundless and she challenged our supply of resources from the beginning. Graves' *Writing: Teachers and Children at Work* became her constant companion, and she frequently wanted to clarify points made in the book about the workshop process.

As the reader might guess, Kay's enthusiasm for writing carried over to the classroom. Her personal involvement in the writing process helped her empathize with student writers as they struggled to record their ideas on paper. She wrote...she read...she modeled...she became a co-worker in the community of writers she had established in her classroom.
Along with her personal involvement in the writing process, Kay was delving into the literature on writing research. She started to answer her own questions by reading pertinent articles. Like a good detective accumulates clues in solving a mystery, Kay began to fit the pieces of the puzzle together. The workshop group remained a support to her, but she was becoming independent in her search for answers.

As she developed understanding about another aspect of the writers' workshop process, Kay would try these ideas in her classroom. Through an on-going cycle of reading, questioning, discussing, applying, and modifying, she discovered how writers' workshop could work with her students.

In struggling with the on-going controversy of including skills instruction as part of writers' workshop, Kay experimented with several ideas before settling into the pattern of using mini-lessons. After reading Lucy Calkins' account of mini-lessons in *The Art of Teaching Writing*, Kay experimented and developed a version of the mini-lesson that fit her teaching style.

As the writers' workshop took hold in Kay's classroom, children wrote with enjoyment and purpose. The writing they produced reflected a wide range of genre and cut across the curriculum. From poems and stories to reports and newsletters, these students had produced a rich variety of writings by year's end. Under the knowledgeable guidance of a nurturing teacher who was also a collaborator, these students had become writers.
Tanya

Tanya is an experienced upper-grade teacher who has always enjoyed teaching language arts and reading. She loves sharing literature with children and has started to use novels with her students in addition to using selected pieces of literature from the basal reader. She had not previously implemented process writing, but she included many writing activities as extensions in several curricular areas, especially in social studies.

Tanya was eager, yet apprehensive, about starting writers' workshop. She had always had success in teaching writing using her own creative blend of skills teaching and motivational topics. To consider change was unsettling. After doing some reading about process writing, and especially after observing in some classrooms that had already established writers' workshops, Tanya began to see the possibilities. Her apprehensions eased somewhat, Tanya was ready to try the workshop in her classroom.

The first few sessions of writers' workshop in Tanya's classroom were not the models she had envisioned. There was more "noise" than she thought was necessary and not all of the students were productive. After talking through problems after each workshop session, however, she started to gain more insight into what changes she would need to make in order for the workshop to work in her classroom. Through thoughtful planning and perseverance, Tanya turned a negative into a positive and soon had a smooth and productive workshop environment.
Tanya became an inspiration to me as I realized how much thought and effort she was putting into developing a writing community in her classroom. Her students were spending large blocks of time writing, and they were involved in writing many different types of stories. They also loved sharing their writing with others. Sharing their writing from the "author's chair" and with their "little friends" became a favorite activity.

As Tanya became more comfortable with various aspects of writers' workshop, she found that she was getting even closer to her students. As they helped each other during workshop, she had more time to talk with individual students. She learned more about them through their writing and was better able to meet individual needs.

In the past, Tanya had been a strong advocate of teaching language arts skills to the entire class. Now she was noticing that students were starting to take a personal interest in correct mechanics and usage. When the students realized that others were interested in reading their writing, they were motivated to make their writing easy to read. Students were not only using dictionaries and other reference books, they were consulting with the emerging class "experts" about spelling, correct word usage, and the many conventions of language they had previously ignored.

Establishing writers' workshop was not an easy task for Tanya. She grew and changed in her thinking about the teaching of writing. Tanya's students grew as well-- not just in their writing skills, but in their appreciation of each other as people and writers. In her final evaluation
of the writers' workshop experience, Tanya was excited about the new directions her teaching had taken and about the cooperative learning atmosphere that existed in her classroom.

**W.I.N.G.S.: A Collective Summary**

The composite stories of the W.I.N.G.S. participants hopefully will help the reader see that diversity within a school community adds texture and richness to the group as a whole. By supporting each other and building from our strengths, we can affect change. We can succeed collectively if we succeed individually.

We have made a beginning. We have expanded our understanding of the process approach in teaching writing. We have seen ourselves grow in becoming both teachers of writing and writing teachers; we have seen students empowered to become writers; and we have seen the possibilities that exist when a cooperative learning environment is created. All of these "beginnings" in the change process will help us on our journey in creating a whole language environment at Hansen School.
Chapter VI

REFLECTIONS

Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.

Robert Frost
"The Road Not Taken"
(concluding lines)

The Hansen Story: Part Six

In reflecting on the journey taken this past year by the Hansen staff in implementing writers' workshop, I marvel at the distance we have traveled! Together we chose the road less traveled, and it has made all the difference. In spite of some unexpected twists and turns in the road, or perhaps because of them, we have grown both professionally and personally. The path was not always an easy one, and there have been uncertainties along the way. The following "Reflections" are a personal
A Personal View

It is somehow much easier to reflect on how others are growing or changing. The personal view is much more difficult to verbalize. As I try to touch on the key to my personal feelings about the writers' workshop project, I keep coming back to a discarded chapter title, "Listening and Responding." Luckily, it was never the final choice for the earlier chapters because it describes well what I experienced throughout the project.

Some of the most powerful statements I have read about teaching writing have to do with listening. Lucy Calkins (1986) says, "Listening to children-- taking lessons from them-- is essential to the teaching of writing." (p. 10) To internalize messages like this is evident when we no longer have to "be in charge" of the learners-- they give us messages ("lessons") about what they need. We listen, we hear their voice, and we respond; the writing will take care of itself.

Colleagues who participated in the writers' workshop taught me many lessons. While they read, questioned, applied, and modified ideas they were learning about writers' workshop, they took charge of their own learning. They discovered how to implement workshop ideas using their own unique touch and, in the process, taught me new ways of teaching
writing. The group leaders were facilitators in one sense because we initially had more information about the writing process; in retrospect, we eventually all became facilitators in a community of teachers/learners.

Jane Hansen (1987) uses the analogy of the warp threads on a loom in thinking about the importance of listening. Like those strong warp threads that give the fabric its strength, "...listening holds the [reading and writing] program together." (p. 69) By listening and valuing the expression of real emotions, we help writers get at the heart of what writing is all about.

When teachers are learning about the process of writing, they will also feel the power of writing-- if they are writing along with their students. Some of my most vivid memories of teaching are tied to the sharing of personal narratives with students. Through tears and laughter we have shared the power of our feelings.

The teachers in the writers' workshop who either kept journals or did other forms of writing that they shared with their students found that the students were very interested in what they had to say. The teacher/authors revealed new dimensions to their personalities and surprised the students with some of their outside interests and abilities. In watching their teacher work through the writing/thinking process, students were helped to see how all writers, regardless of age, work to establish meaning.

Because of the far-reaching implications of the writing teacher who is also a writer, I would expect all participants in future writing workshops to
be involved in some form of personal writing. This could take many forms; the important fact is that the teacher is also personally involved in the process of writing.

In future writers' workshops for teachers I would also allow time for teachers to share their writing with the other participants. The value in doing this is twofold. In sharing our own writing, we establish stronger points of connection with others in the group; a stronger community develops because participants invest more of themselves. As writing teachers, it is also important for us to really understand what our students experience throughout the writing process. By knowing both the risk and the reward in sharing our own writing, we can better empathize with our students.

My "personal view" of writing took an unexpected turn when a staff member shared the poignant story of her son's ill-fated dive into a sandpit that left him paralyzed over much of his body. The tender simplicity of this story that was shared so lovingly made a tremendous impact on my understanding of what it meant to listen and respond to writing with love and care. I will never know if my response was adequate, but something of this person's life will forever be a part of me.

Touching lives. That is what writing has been for me. To be a participant in a community of writers; to listen and respond to the love and laughter put on paper; and to help others see how they might be a guide to those just starting the writing journey-- these touchstones in my
life have been at every bend in the road as I have helped bring W.I.N.G.S. to life.

Along with the joys of discovery during the year-long journey came the disappointments that are a natural part of growth and change. Not every attempt at implementing workshop ideas went well; not all participants' needs were met. Even so, the learning and personal growth that took place during the implementation process reflected a strong beginning in a commitment to enrich the language environment of learners.

Our journey has taken us far--we have traveled familiar paths as well as "one less traveled." As we look to the future, we can see a new year... a new journey... a new road to travel... and that is what teaching is all about!
Bibliography


Henke, L. (personal communication, June 15, 1988)


Appendix A

Hansen Writing Survey

Please mark each item true or false, Using T or F

1. I have been writing for a long time.
2. I started writing before I went to school.
3. I often write at home.
4. Writing is hard work.
5. People are better learners if they know how to write well.
6. People are better prepared to meet career expectations if they know how to write well.
7. Writing is fun.
8. I like to share my writing with others.
9. I wish I had more time to write.
10. I would like to improve my writing skills.
11. Teaching writing is difficult.
12. Finding enough time for writing in the classroom is a major problem.
13. There is too much emphasis placed on writing at the present time.
14. Our language arts textbook is an adequate resource for the teaching of writing.

15. I would like to learn more about the process writing approach.

16. I would be willing to try some new techniques in the teaching of writing if I had colleagues who could help explain these techniques and support my efforts.

17. I would like to have more information about writing research.

18. I would be interested in joining a writing group that would allow me to develop my own writing.

19. The emphasis on writing is just another fad...

20. I would like more information about how parents can help support their child's writing.
Please complete the following statements about writing.

The best thing about writing is...

The most difficult thing about writing is...

A special memory I have of writing is...
<table>
<thead>
<tr>
<th></th>
<th>Always</th>
<th>Usually</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I attempt to create a classroom atmosphere conducive to writing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>2. I allow my students to select their own topics for writing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>3. Grammar instruction plays a positive role in writing achievement.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>4. The grades I assign to a written paper are influenced by handwriting, spelling, etc.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>5. I correct my students' compositions</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>6. I administer some form of writing diagnosis to my classes.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>7. I maintain a grade-level expectation for each student (rather than individual student expectation).</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>8. I evaluate my students' compositions at the beginning and end of each year (pre- and post-test).</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>9. I use individualized writing techniques in written composition.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>10. I make comments on students' papers.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>11. My comments are usually negative.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>12. I am concerned with how my students respond to my comments.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>13. In my instruction, I make a clear distinction between the processes of pre-writing, writing, and rewriting.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>14. I preface writing assignments with some motivational stimulus.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>15. I provide class time for the sharing of writing and/or publishing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>16. I give a student the time to work through a rough draft and a revision.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>17. Most writing is completed in class rather than at home.</td>
<td>1</td>
<td>2</td>
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<td>4</td>
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<td></td>
<td></td>
<td>Always</td>
<td>Usually</td>
<td>Sometimes</td>
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<tr>
<td>18.</td>
<td>I emphasize content over mechanics.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>19.</td>
<td>My classes write at least weekly.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>20.</td>
<td>I would be willing to devote 4-6 consecutive weeks to writing skills.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>21.</td>
<td>Motivation is needed in writing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>22.</td>
<td>Teacher assigned topics are better than student selected.</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>23.</td>
<td>I make an effort to deal with the student who is afraid of the writing situation.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>24.</td>
<td>Grades are the most effective way of evaluating compositions.</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>25.</td>
<td>Grades are the most effective way to motivate students to improve their writing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>26.</td>
<td>Successful writing is achieved only if all themes are carefully corrected by the teacher.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>27.</td>
<td>Since composition is part of the traditional English course, writing should require the student to write exclusively about literature.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>28.</td>
<td>Role playing and pantomime are interesting forms of release but have little effect on written composition.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>29.</td>
<td>Students should often talk out their compositions prior to writing.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>30.</td>
<td>The teacher-pupil conference can and should aid the learner to find his strengths and to encourage him to correct some of his weaknesses.</td>
<td>1</td>
<td>2</td>
<td>3</td>
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</table>
DIRECTIONS: Below are a series of statements about writing. There are no right or wrong answers to these statements. Please indicate the degree to which each statement applies to you by circling whether you (1) strongly agree, (2) agree, (3) are uncertain, (4) disagree, or (5) strongly disagree with the statement. While some of these statements may seem repetitious, take your time and try to be as honest as possible.

1. I avoid writing. 1 2 3 4 5
2. I have no fear of my writing being evaluated. 1 2 3 4 5
3. I look forward to writing down my ideas. 1 2 3 4 5
4. I am afraid of writing essays when I know they will be evaluated. 1 2 3 4 5
5. Taking a composition course is a very frightening experience. 1 2 3 4 5
6. Handing in a composition makes me feel good. 1 2 3 4 5
7. My mind seems to go blank when I work on a composition. 1 2 3 4 5
8. Expressing ideas through writing seems to be a waste of time. 1 2 3 4 5
9. I would enjoy submitting writing to magazines for evaluation and publication. 1 2 3 4 5
10. I like to write my ideas down. 1 2 3 4 5
11. I feel confident in my ability to clearly express my ideas in writing. 1 2 3 4 5
12. I like to have my friends read what I have written. 1 2 3 4 5
13. I'm nervous about writing. 1 2 3 4 5
14. People seem to enjoy what I write. 1 2 3 4 5
15. I enjoy writing. 1 2 3 4 5
16. I never seem to be able to clearly write down my ideas. 1 2 3 4 5
17. Writing is a lot of fun. 1 2 3 4 5
18. I expect to do poorly in composition classes even before I enter them. 1 2 3 4 5
19. I like seeing my thoughts on paper. 1 2 3 4 5
20. Discussing my writing with others is an enjoyable experience. 1 2 3 4 5
21. I have a terrible time organizing my ideas in a composition course. 1 2 3 4 5
22. When I hand in a composition, I know I'm going to do poorly. 1 2 3 4 5
23. It's easy for me to write good compositions. 1 2 3 4 5
24. I don't think I write as well as most other people. 1 2 3 4 5
25. I don't like my compositions to be evaluated. 1 2 3 4 5
26. I am no good at writing. 1 2 3 4 5
Appendix C

Summary of Initial Staff Survey
(14/18 people responded)

<table>
<thead>
<tr>
<th>Statement</th>
<th>A</th>
<th>D</th>
<th>NR</th>
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<tbody>
<tr>
<td>1. I have been writing for a long time.</td>
<td>11</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>2. I started writing before I went to school.</td>
<td>5</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>3. I often write at home.</td>
<td>7</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>4. Writing is hard work.</td>
<td>6</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>5. People are better learners if they know how to write well.</td>
<td>14</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6. People are better prepared to meet career expectations if they know how to write well.</td>
<td>14</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7. Writing is fun.</td>
<td>14</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8. I like to share my writing with others.</td>
<td>6</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>9. I wish I had more time to write.</td>
<td>11</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>10. I would like to improve my writing skills.</td>
<td>12</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>11. Teaching writing is difficult.</td>
<td>7</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>12. Finding enough time for writing in the classroom is a major problem.</td>
<td>12</td>
<td>2</td>
<td>0</td>
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<tr>
<td>13.</td>
<td>There is too much emphasis placed on writing at the present time.</td>
<td>0 14 0</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Our language arts textbook is an adequate resource for the teaching of writing.</td>
<td>2 12 0</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>I would like to learn more about the process writing approach.</td>
<td>14 0 0</td>
<td></td>
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<tr>
<td>16.</td>
<td>I would be willing to try some new techniques in the teaching of writing if I had colleagues who could help explain these techniques and support my efforts.</td>
<td>14 0 0</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>I would like to have more information about writing research.</td>
<td>14 0 0</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>I would be interested in joining a writing group that would allow me to develop my own writing.</td>
<td>11 2 1</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>The emphasis on writing is just another fad.</td>
<td>1 13 0</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>I would like more information about how parents can help support their child's writing.</td>
<td>13 1 0</td>
<td></td>
</tr>
</tbody>
</table>
Appendix D

HANSEN WRITER'S WORKSHOP SCHEDULE

Below are the workshop topics and dates along with a list of any materials you will need to bring with you. All of the sessions are scheduled on Thursdays, from 3:00-4:00 p.m.

November 12
Background information on writer's workshop
How to set up writer's workshop in your classroom
*Materials:
  Class list
  Manilla file folders (one for each student)
  Pen/pencil

November 19
Writing conferences
*Materials:
  Manilla file folders started on 11/12
  Rubber cement (He will also have some on hand)
  Pen/pencil

December 3
Revision
*Materials:
  Piece of personal writing in rough draft form
  Felt-tip or colored pen

December 10
Parent involvement in the writing process
*No special materials are needed.

* * * * * * * * *

WRITER'S WORKSHOP COMMITMENT FORM

Please check one of the choices below and return to the committee by Wednesday, October 21. Thanks!

___ I would like to participate in the Writer's Workshop Project this fall.

___ I am not able to commit to the project at this time but would be interested if it is offered in the future.

___ I am not interested in the Writer's Workshop Project.

_________________________
Sign here.