

# **BOOK BRIDGES**

*A FAMILY LITERACY*  
**Program**

**Handbook for  
Instructors**

## **BOOK 1: WRITING**

by  
Barbara J. Wynes  
and  
Beverley L. Zakaluk  
for the  
Junior League of Winnipeg

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## **INTRODUCTION**

**Book Bridges** is a community-based family literacy program that offers direct service to adults and indirect service to children. Patterned after an intergenerational program developed by Goldsmith and Handel (1990), which uses children's literature selections as a way of engaging students and exploring reading comprehension strategies, **Book Bridges**, in addition, incorporates process writing (Graves, 1983). Curriculum content is organized around themes, beginning with the reading of family stories, realistic and historic fiction, fables and folk tales, and concluding with an emphasis on informative text. In the writing workshops, participants first create biographies and then, in keeping with what they are reading, develop their own family stories.

While the **Book Bridges** program was designed originally to accommodate literacy learners in general, the majority of the participants have consisted of immigrant women and their children. The program consists of sixty hours of instruction and is offered both fall and spring over a ten week period, although, as suggested in this guide, there is sufficient scope to increase the Program's duration by providing increased learner support over time. Participants attend two, three hour evening sessions a week. The maximum number of participants is sixteen. Participants are supported by volunteers, a ratio of one volunteer to two participants being ideal.

Program participants have been:

- Women who may "read", but not well enough in English to understand their children's report cards or the notices that emanate from the school explaining out-of-class activities or requesting parent conferences.
- Women who are unable to share storybooks with their children, either in their first language or in English, because they are uncomfortable reading and
- Women who aspire to be more financially independent and work outside of the home but lack confidence in their ability to speak, and read and write English, especially in today's information-centered, technologically-driven world.

The **Book Bridges** program is thus an entry level literacy program, NOT specifically designed for developing test-taking and technical writing abilities, nor to helping participants qualify for GED certification, although competencies acquired in the program may give participants the confidence to aspire to higher levels of attainment in the future. Instead, the goals of the program are to promote the personal aspirations and well-being of its participants by developing:

1. Increased skills in terms of literacy (reading, writing and the ability to communicate in English).
2. Learner confidence and self-esteem. and
3. Personal growth, not only as individuals and parents but also as members of the community.

The program also seeks to enhance the relationship between the participants and their children and to encourage reading as a lifelong activity. Effort is made to make explicit connections between the writing and reading strategies participants are learning in the workshops with how participants may support their children at home. The volunteers, many of whom are parents themselves, also find the strategies beneficial.

The reading achievement levels of the women in the first program, which was offered in 1990, ranged from a high of grade 8 to non-measurable, as indicated by story retelling scores, informal reading inventory questions, and performance on a standardized reading test (Gates-MacGinitie, 1979). The majority of participants the grade 3 to 4 level. While most of the students had no difficulty unlocking individual words, many were unable to remember what they read.

There are a number of possible explanations for this. Either participants found it difficult to understand the meanings of the words they encountered, which interfered with their obtaining the overall gist of the story, or they understood the story but were unable to express the ideas they remembered in English. There were thus three main problems: 1) lack of an English receptive vocabulary. 2) inadequate English expressive vocabularies and 3) inability to remember after reading. These problems are shared by many adults who experience difficulty with reading. The Book Bridges program is directed toward this audience.

## **THEORETICAL FOUNDATIONS**

Book Bridges is based on the theory that language develops naturally and holistically, not separately in bits and pieces. That is, learners become competent language users when engaged in activities that are authentic and purposeful.

The program embodies an integrated, language arts approach to instruction, built on the premise that reading and writing develop simultaneously along with listening and speaking. Growth in one language area fosters growth in each of the others. Opportunities for reading, writing, listening and speaking development occur within the same context.

Children's literature selections constitute the reading material. Good stories have the power to draw the reader back again and again. Within this context, half-formed ideas are explored and resolved through listening and responding to the interpretations of others. Reading also provides the motivation for writing. In identifying with the stories of published authors, we are reminded of similar happenings in our own lives and we, too, are inspired to write. The program also embeds reading, listening and speaking by employing a process approach to writing. Writing provides opportunities for both listening and oral expression as successive drafts are read, ideas shared and feedback sought through conferencing.

Learning takes place within a social context. When learners work in a collegial atmosphere they use more language, take greater risks, and help each other learn more. A bridge is provided between the cognitive and the affective domains, and for those for whom English is a second language, discrepancies between languages are reduced. Language learning is optimal when students see both the instructor and the volunteers modeling their own reading, writing and learning strategies, instructors and volunteers respond with genuine interest, valuing individuality and students choose - which books to take home to read and what topics to write about.

Program emphasis is on the teaching of metacognitive strategies or learning how to learn, rather than on the memorizing of information. Learners who are consciously aware of their own thinking and learning are able to exercise deliberate control over the problems they encounter in both reading and writing. Through instructor modeling and demonstration, participants gain insight into how to monitor their thinking and regulate their own learning. The instructional goals are to teach for transfer and to foster learner independence. A scaffolding approach is employed in which participants gradually assume responsibility for their own learning. This means that the instructor first explains the purpose of the activity, demonstrates its use, and, with the assistance of the volunteers, provides guided practice and feedback until learners become independent and able to apply the reading or writing strategy on their own.

### **OVERVIEW: SESSIONAL PROGRAM**

In each **Book Bridges** session, learners participate in Literature Circles, and Writing and Reading Workshops. As shown in the following chart, sessions are brought to a close when both participants and volunteers make entries in their dialogue journals.

<b>A TYPICAL EVENING</b>	
LITERATURE CIRCLES	15 Minutes
WRITING WORKSHOP	1 Hour
COFFEE BREAK (15 minutes)	
READING WORKSHOP	1 Hour and 15 minutes
DIALOGUE JOURNALS and BOOK SIGN-OUT	15 minutes

### **LITERATURE CIRCLES**

As indicated in the above "Typical Evening" chart, the sessions begin with Literature Circles in which participants share the stories they have read at home with their children between sessions. Children's literature selections are used for reading and generating discussion, beginning with Family Stories.

There are a number of reasons for establishing such a book-sharing time. First, the literature circle provides an ideal opportunity for the English as a second language participants to express their ideas in English, and both to listen to and try to understand a second language. Second, participants are required to keep a reading log, not only to record the names of the books they read, but also their responses. (See Appendix A.) This Reading Response record helps the instructor monitor home reading practice and identify potential problems. The Literature Circles legitimize the value of keeping such a record. In addition, the written responses in the Reading Record serve as memory prompts, supporting participants as they attempt to verbalize their ideas during Literature Circle. An additional benefit is motivational. In the course of hearing about the books others have enjoyed, participants become familiar with books they, themselves, would like to read.

To accommodate individual reading levels, a broad range of home materials is provided, encompassing both picture and chapter books. Volunteers also share their favourite storybooks with participants.

## **WRITING WORKSHOP**

Reading is linked to writing by having participants write their own stories. Everyone writes, conferences regarding drafts and revisions, edits and then publishes their work (including the participants, the volunteers and the instructor). In this way, a process approach to writing is instituted, reading comprehension is reinforced, and a community of learners, who provide support and feedback for each other, is established. Everybody writes on a topic of their own choosing.

## **REFRESHMENT BREAK**

The **Book Bridges** program is usually offered in the evening twice a week from 6.00 to 9.00. A refreshment break after the one hour writing workshop is essential because many of the participants work or travel fairly long distances to attend. The informality provides another opportunity for encouraging chat and the sharing of personal stories and important family events. The Refreshment Break thus helps build and consolidate relationships, adding to the collegiality of the program. Friendships are formed, not only among the participants, but among volunteers and participants too. Volunteers take turns providing the snack. Participants may offer to contribute. These contributions are welcomed.

## **READING WORKSHOP**

After the break, the remainder of the session is devoted to reading. Reading comprehension strategies are first modeled by the instructor. These include using: 1) the title and the pictures to predict, ask questions and make connections between what is already known about the topic and what the selection may be about. 2) context to infer word meanings. 3) story grammar to facilitate the comprehension and recall of narrative selections. 4) structured overviews and summaries to identify main ideas in expository text and 5) paired reading to develop pronunciation and fluency.

The modeled strategies are then practiced in small groups under the direction of volunteers. Between sessions, practice continues as participants read at home individually and with their children. (See Appendix A for a list of suggested literature selections.)

## DIALOGUE JOURNALS

Each session concludes with both participants and volunteers making entries in dialogue journals. The purpose of this writing is to convey thoughts and feelings and reflect on the class. In order to prompt the writing and focus thinking, cues such as the following are listed on a chart or presented on an overhead transparency. Entries might address:

1. Personal thoughts and experiences related to the story of the evening "Today's story reminded me of the time ..."
2. Personal thoughts about your writing
3. What you learned today
4. What you didn't understand at all
5. What you were unsure of and
6. Something else you would like to know about in relation to the topic/issues just discussed  
(Adapted from Calkins, 1986).

The instructor, in turn, responds to each journal entry privately, and at the end of the next session, returns the journals to participants at Dialogue Journal time for further response.

Keeping dialogue journals in a program such as **Book Bridges** is advantageous because it provides not only another opportunity for participants to think, to express their ideas and feelings and to write in their second language, but also a genuine reason for the instructor both to model grammar and usage and to respond in such a way as to extend the thinking of participants. Finally, the personal communication further enhances the establishment of a community of learners and sustains a supportive learning environment.

## SIGNING OUT STORYBOOKS

Finally, participants and volunteers sign out books on the theme both to enjoy at home and to reinforce strategy use. (See Appendix A, page 72, for the sign-out form.) This is the point at which participants are also given a number of Reading Response sheets to keep track of their reading. Keeping Response sheets also creates an authentic opportunity to write and forms the basis for Literature Circle discussion at the beginning of the next session. (Refer to Appendix A, pages 73 and 74.)

**OVERVIEW: INSTRUCTIONAL PROGRAM**

The **Book Bridges** program consists of two parallel strands, reading and writing, into which listening and speaking are integrated. This handbook, consequently, is organized into two major parts or Actions, one part focusing on writing strategy instruction and the other on teaching reading strategies. For convenience, these strands have been bound separately. One book focuses on teaching writing, the other on teaching reading.

The writing activities begin with creating Biographies from interviews, then composing Family Stories and move toward developing more personal writing involving topics of choice. Some participants will create their own folk stories and write informational text. Reading topics, on the other hand, emphasize Family Stories, Realistic Fiction, Folklore and Historical Fiction as well as the reading of Expository or Informational material, as outlined in the accompanying chart.

**Reading And Writing Topics**

<b>Strands</b>	<b>READING</b>	<b>WRITING</b>
Genre		
Narrative	Family Stories	Biographies
		Realistic Stories
	Folklore:	Canadian Stories
	Folktales	Legends from Home
	Legends	Countries
	Fables	
	Historical Fiction	
Expository Text	Government in Canada	Note-taking
	Rights and Freedoms	Summary Writing
	The Environment	Compare/Contrast

The writing and reading strategies emphasized in the program are listed in the following table. The writing sessions begin with an Introduction to Writing as a Process. Then, within this context, the importance of engaging in pre-writing activities, drafting, redrafting and revising is emphasized. A sense of audience is developed by providing opportunities for participants and volunteers to conference with each other and to share developing stories. Finally, participants and volunteers are taught to edit pieces ready for publication. Invitations for further writing are then made and the circle begun again.

## **PART I - WRITING WORKSHOPS**

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### **Introducing the Writing Process**

Interviewing Each Other

Writing Biographies

### **Pre-writing (Rehearsal) and Drafting**

Generating Ideas to Write About

Brainstorming

Oral Sharing/Conferencing/Listener's Response

### **Redrafting and Revision**

Audience Response and Self-Revision

Enhancing the Quality of Writing

Good Beginnings

Bringing Stories to a Successful Close

Sequencing

### **Editing for Mechanics and Conventions**

General Editing Procedures

Techniques for Fixing Spelling

### **Publication**

Celebrating Authorship

Invitations for Further Writing

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As indicated in the chart on the following pages, the reading workshops emphasize three facets of reading. The first stresses strategies for constructing meaning and remembering. These strategies include: Self-Questioning, Directed Inquiry, Story Grammar and Story Frames, using Context to Infer Word Meanings and the introduction of "Fix-Up" strategies to employ when comprehension fails. The second section focuses on literature response and appreciation and employs the "Say Something" strategy (Harste, Short and Burke, 1988). The final section highlights the reading of informative material with the re-introduction of the Self-Questioning strategy which is adapted for increasing the comprehension and recall of expository text. Structured overviews, graphic organizers and summary writing are stressed as aids to enhancing comprehension and recall, and K-W-L is introduced as a **Before, During, and After** reading strategy.

## **PART II - READING WORKSHOPS**

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### **GENERAL READING STRATEGIES**

Self-Questioning as an Interactive Strategy  
(Pre/During/Post Reading)

Directed Inquiry  
(Categorizing the Self-Questions)

Story Grammar as an Aid to Retelling  
(Story Maps and Story Frames)

Main Events and Sequencing  
(Author's Cues)

Literal and Figurative Meanings of Words and Phrases

Inferring Word Meanings

### **RESPONSE TO LITERATURE**

Say Something

Literature Circles

Dialogue Journals

Reading Log

Pronunciation, Fluency, and Expressive Reading  
Paired/Unison Reading  
Reading to Children

### **READING INFORMATIONAL MATERIAL**

Self-Questioning Adapted for the Reading of Informative Text

Structured Overviews and Graphic Organizers  
Inferring Main Ideas and Summary Writing

K-W-L  
Categorizing Ideas

Each session is organized as shown below, with **Specific Objectives** and suggested **Procedures**. These procedures consist of an introduction, strategy modeling, guided or group practice, summarizing concepts, and making connections.

### ***LESSON FORMAT***

#### **Specific Objectives**

#### **Procedure**

- Introduction
- Instructor Modeling
- Guided Practice/Group Tasks
- Summarizing Concepts
- Making Connections/Follow Up

#### **SUGGESTED MATERIALS**

The instructor requires chart paper and felt pens and/or overhead transparencies to illustrate her instruction and to demonstrate and model reading and writing strategies. If there is no safe place to store books between sessions, a luggage cart with large wheels is a good investment.

#### **Writing**

Each participant is provided with a pocket folder in which to store writing drafts from session to session. Sharpened pencils, erasers and blank unlined paper, usually newsprint, are supplied for drafting compositions. A different colored pen is effective for participants to use when they are editing. Having a number of dictionaries available is also helpful. The instructor will need to provide a camera for taking snap shots of the participants and a loom leaf binder with photo album inserts for collating the biographical sketches and accompanying pictures of participants. The sketches also look more professional when they have been typed using a word processor. The instructor needs to plan for this and obtain the services of a volunteer if necessary. In addition, the instructor should arrange for the word processing of participants' Family Stories as well as having the collection coil-bound. Ideally, every participant should receive a copy of the Family Stories publication.

#### **Reading**

For the Reading Workshops, participants are provided with duo-tang folders in which to keep their reading records and other handouts that explain reading and writing strategies. The instructor is also responsible for ordering multiple copies of the children's literature selections used in the reading program. A recommended list is provided in Appendix A, p. 75, as a reference. One reading workshop early in the program is set aside to tour the public library and obtain library cards.

## ***VOLUNTEERS***

Volunteers assist learners as they practice strategies on their own. The ratio of participants to volunteers is 2 to 1, making the program highly individualized. Volunteers make a commitment to attend regularly once a week on the same day or evening for the duration of the program, one set of eight volunteers being present for the first session of the week and an alternate set of eight volunteers being present for the second.

Six hours of volunteer training are provided, one three hour workshop on the instructional program and the role of the volunteer, and one three hour workshop on multiculturalism. Additional feedback is given to volunteers through their dialogue journals which are completed by the volunteers at the same time as participants make their entries.

## **RECRUITMENT**

**Book Bridges** was initially funded by the Junior League of Winnipeg. The majority of the volunteers in the first program offerings were Junior Leaguers. One of the mandates of the Junior League, however, is to have the community ultimately assume responsibility for its programs. While many Junior Leaguers still maintain their commitment to the Book Bridges program, if you are planning to organize a family literacy program such as **Book Bridges**, volunteers will need to be recruited. Both the general public and the educational community, including preservice teachers, provide an excellent volunteer pool. In our experience, the first volunteers served as natural ambassadors in the recruitment of others. A volunteer application form is provided in Appendix B.

## **ORIENTATION**

### **Commitment**

In addition to addressing such topics as the goals, philosophy and content of the program (See Appendix B for overview of "Typical Evening" A used as a handout in the volunteer orientation), issues such as expectations and commitment need to be dealt with. Volunteering in a literacy program is a very special undertaking. Participants develop a dependency and experience disappointment when volunteers, from whom they expected help with their learning, are absent. If for some reason volunteers are unable to attend, the program administrators need to be advised in advance so that a replacement can be found and the session may proceed as planned by the instructor. Volunteers also take turns providing the evening snack and assist the instructor in tidying up after each session.

### **Confidentiality**

The relationship between the volunteer and the participants demands a high level of confidentiality (Hermann, 1994). Volunteers may sometimes find themselves in the position of learning more about the participants than they care to know. Unless the volunteer suspects that the well-being of the participant is at stake through neglect, abuse,

or other legality, volunteers should be advised against the casual or idle disclosure of personal information.

### **Forming Relationships, Cultural Sensitivity**

Volunteers should endeavour to establish personal connections with program participants. It is permissible to share personal anecdotes, family notes and experiences, even favourite foods and recipes. Tutoring in a program such as **Book Bridges** in which the majority of the participants are immigrant women, however, demands sensitivity. What is acceptable in some cultures may be taboo in others because those from that particular culture view the world from a different perspective. By the same token, those from the dominant cultural group may possess personal biases and prejudices, many of which may be unconscious. As in the initial **Book Bridges** program offerings, organizers may wish to arrange for an outside consultant to conduct a three hour workshop for volunteers to help raise their awareness of values inherent among various cultural groups and to suggest ways to both appreciate and interact with people from cultures other than their own.

### **Benefits**

Volunteers need to feel optimistic and "upbeat" both about themselves and what they are doing. Volunteers in the **Book Bridges** program found that actually working with the participants, especially the same person each week, sharing their own personal enthusiasm for reading, and helping to upgrade the English literacy skills of the participants was most rewarding. Volunteers felt that the opportunities they had for teaching and counselling participants were mutually rewarding, as suggested:

*Whether I was [working one to one or one to three], it proved to be an interesting challenge. As usual, I found it much more of a learning experience for me... I only hope the participants in some small way as well.*

*At times you could see and hear results. Plus it was very gratifying to see the extremely motivated individuals gain so many literacy skills in such a short period.*

One volunteer told about driving a participant to a lab so that she could volunteer as an assistant. The client was a qualified laboratory technician in her own country. Another found the teaching and training received was "superb". One volunteer commented that:

*Each session proved to be unique and meaningful. In fact [Book Bridges] has been one of the very few volunteer experiences I have had where I eagerly and consistently looked forward to my commitment.*

An additional benefit for some of the volunteers was the fellowship provided in meeting the instructor and other volunteers.

Another "program plus" was developing an understanding of the immigrant experience:

***[Learning about the lives of the women] ... was a real eye-opener and the most meaningful part of the program. To get to know new immigrants on a one to one basis rather than as names and newspaper statistics increases vastly one's awareness of the problems they face and the determination with which they try to achieve their goals.***

A reciprocal relationship also existed. One volunteer reported that she:

***... found the program also provided an opportunity to dispel myths about our country as well as a time to explain parts of our cultural heritage.***

At the conclusion of the first phase of the program, all participants, including the instructor and the consultant, were reluctant to discontinue meeting. No one at that time, however, was able to free up time so that participants could continue as a study group. At the conclusion of the second phase of the program, one volunteer was so enthusiastic that she made arrangements to continue meeting weekly with the group.

## PARTICIPANTS

### RECRUITMENT

When the program began, newspaper advertisements and community posters served to inform the public. By far the most successful means of recruiting participants came through working with Employment Projects for Women, Inc., a community outreach office partially funded by Human Resource Development Canada, a branch of the federal government. Counsellors in this program referred the women to **Book Bridges**, outlining the benefits that might accrue both for themselves and for their children.

### ORIENTATION

Potential participants are invited to an evening meeting in which the goals and purposes of the program are presented and a typical evening reviewed. (See Appendix C for: 1) an outline of a typical evening used in the participant orientation, which is also used as a handout in the volunteer orientation and 2) a program overview handout which explains the program goals and activities.) Following the large group presentation, potential participants are screened in follow-up, one to one interviews, conducted by volunteers, who help fill in the participant application form, determine commitment, and establish approximate reading achievement levels.

In our experience, the number of people interested in attending exceeded the number of spaces in the program. To facilitate the decision-making regarding who was/was not eligible, a number of screening criteria were applied. These included:

- Number of months/years in the country, the reasoning being that very recent immigrants might benefit more if they had greater facility with English. These people could be accommodated in future programs.
- Participation in other programs, there being limits to the number of obligations that any one individual is able to fulfill.
- Degree of commitment. Given that the volunteers are making a commitment and that the number of spaces is limited, potential participants need to assume the responsibility for attending regularly. Funding to provide for childcare in the form of babysitting fees for children at home enhances the likelihood that commitments are maintained.
- Reading achievement range falling within the grade 3 to 6 level. This was estimated by asking participants to read from children's selections and retell what they remembered. [Either children's literature selections or passages from The Alberta Diagnostic Reading Program are suitable.] (This required that a number of volunteers were present to audio-tape the reading of potential participants and that time be set aside following the orientation session for the instructor to interpret the performance. Volunteers for this activity were Faculty of Education Master's students with a major in reading.) Those who were reading beyond this level were counselled into more appropriate, advanced literacy programs.

## PART I - WRITING WORKSHOPS

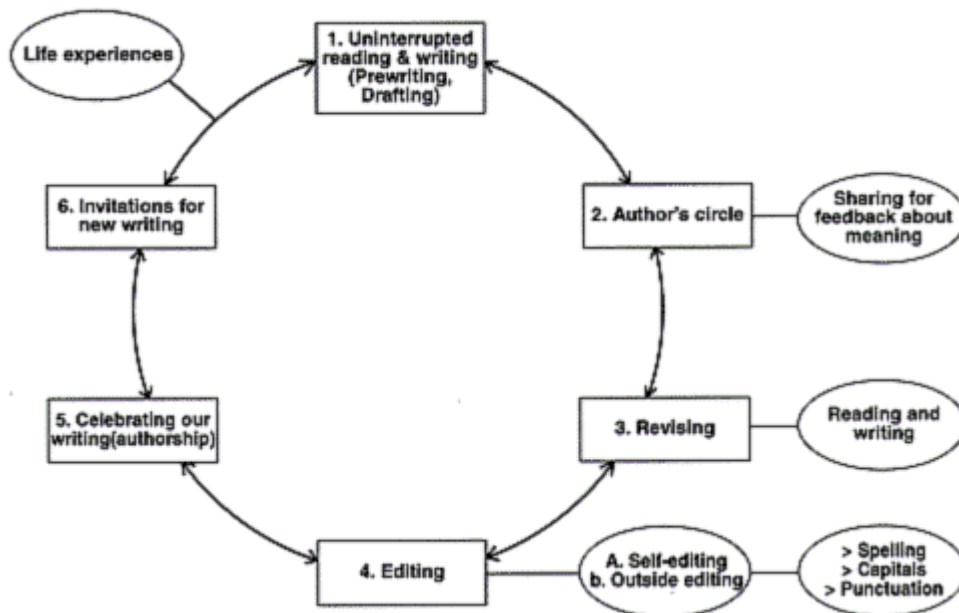
### WRITING AS A PROCESS

**Book Bridges** has adopted a process approach to writing instruction. As suggested in the authoring circle diagram below, which is adapted from Harste, Short and Burke (1988), writing is seen as:

1. Drawing upon one's life experiences, which serve as an unconscious rehearsal for authentic writing
2. Drafting
3. Conferencing in author's circle to receive feedback regarding clarity and coherence
4. Re-drafting and revising based on the feedback received
5. Editing and
6. Celebrating authorship through publication

Finally, as the diagram suggests, bringing one piece of writing to a successful close inspires further writing. But writing does not always unfold in such a "lock-step" manner. More often it is recursive, with writers moving back and forth between pre-writing or rehearsal activities to writing a first draft, re-drafting and revising. Many of the Book Bridges participants will re-draft and revise a number of times. Not everyone will be at the same place in the writing cycle. The program, therefore, must be flexible in order to meet individual needs.

#### THE WRITING PROCESS



## **WORKSHOP SEQUENCING**

To provide this flexibility, Sessions 1 through 6 have been numbered sequentially - from the first major activity, creating biographies, to the second, writing family stories. Thereafter, session numbers have been omitted. Topics for writing instruction are simply suggested. The instructor must use her own best judgment regarding when it is appropriate to initiate these sessions because, by this time, participants and volunteers will be at different stages in completing their written products.

Using "author's circle" as a framework for organizing further workshops helps accommodate for differences in individual pacing. In author's circle, participants and volunteers have opportunities to write and conference with one another. Groupings may be created either spontaneously or at the discretion of the instructor, as required. The instructor's role is to circulate and provide individual and small group assistance. During author's circle, the instructor has an opportunity to observe writers, determine what stage they are at in the writing process, decide what they are ready to learn and what sessions or mini-lessons to initiate.

## **SUGGESTED MATERIALS**

Each participant is provided with a pocket folder in which to store writing drafts from session to session. Sharpened pencils, erasers and blank unlined paper, usually newsprint, are supplied for drafting compositions. A different coloured pen is effective for participants to use when they are editing. Having a number of dictionaries available is also helpful.

The instructor requires chart paper and felt pens and/or overhead transparencies to illustrate her instruction.

**WRITING WORKSHOPS: SECTION I**  
**INTRODUCTION TO THE WRITING PROCESS**

**Overview of Introduction to Writing**

In writing, most often we do not know what we want to say before we begin. Writing is almost never totally conceived in advance. In the process of putting down our ideas and reading what we have written, we realize what it is we want to say. As we reconsider what we have written, original thoughts become clarified, changed, even discarded or moved because they don't fit where we had them in the first place. Sharing our writing with others and inviting feedback also helps refine our ideas. In order to succeed as writers, learners need to experience this process firsthand.

The following activities, which are designed to help participants engage in writing as a process, take place over the course of four sessions.

1. Participants interview each other (Harste, Short and Burke, 1988, p. 274), and take jot notes without attending to spelling and sentence structure. The goal is to write a short biographical sketch about the person they are interviewing.
2. Using the jot notes, each participant writes a biographical sketch about the partner they interviewed.
3. Following the drafting process, provision is made for conferencing in authors' circles in order to receive feedback on the writing.
4. Redrafts and revisions are then made and the conferencing in authors' circles repeated.
5. Finally, the sketches are edited, so that they are grammatically and mechanically correct and adhere to spelling conventions, and a final copy produced.
6. Then a final copy is published.

The biographical sketches are compiled in a class album. Photographs of the participants to accompany the sketches in the album are taken in Session Two.

**NOTE:** The instructor is responsible for providing the loose leaf binder and photo album pages in which to collect the biographical sketches.

The tasks outlined in this section introduce participants to one another and to the purpose underlying authors' circle.

**General Objectives: 1.**

1. to have participants experience writing as a process
2. to introduce the format of writers' workshop
3. to establish a non-threatening atmosphere for learning
4. to practice speaking and writing in English.

## **SESSION ONE - INTRODUCING THE WRITING PROCESS**

### **Specific Objectives:**

1. to introduce each step in the writing process
2. to provide a pre-writing activity (Graves, 1983) - interviewing, as a strategy for generating writing ideas
3. to become acquainted

**NOTE:** Prior to this session, in order to model the writing process the instructor will have had to solicit a colleague as a partner to demonstrate the interviewing process.

### **Procedure**

#### **I. Introduction**

The instructor:

1. States the purpose of the activity - to write character sketches of biographies about each other and to publish these in a class album.
2. Announces that sketches will be accompanied by a snapshot of each person, to be taken next class and
3. Indicates tasks for the session: First participants will interview a partner and take jot notes (point form, not sentences, not worrying about spelling) and Second, begin writing their sketches/biographies.

#### **II. Modeled Interview**

(approximately 10 minutes)

The instructor:

1. Directs participants to
  - a) listen to and
  - b) notice the kinds of questions asked in the modeled interview and
2. Interviews a predetermined colleague/partner - asks questions and takes jot notes. **(This interview is rehearsed ahead of time but is conducted in a spontaneous enough fashion to reflect the type of experience the participants will have.)**

**NOTE:** Keep notes in point form. Use two or three word phrases to serve as reminders. Ask follow-up questions to: pursue topics of interest, clarify ideas and make connections among responses. See Box 1 for a sample of how jot notes might look.

## **BOX 1: JOT NOTES FROM MODELLED INTERVIEW**

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### **BARBARA**

Family: one child/a husband - Frank/lives in a house

9 yr. old boy - in Gr. 4

name Andrew

love of life

What likes to do:

go for walks in the park

look for insects

owl pellet

skate/snowshoe

cross-country ski

likes to cook:

bread and buns

and new recipies (Try out on company)

doesn't go for desserts every day

likes to sew

Age: 40

Married: 18 years

What does outside the home:

works at U

teaches U students

become teachers

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Read and travel - no sports

### III. Summarizing Concepts

Following the modeled interview, the instructor:

1. Conducts a group discussion to reinforce and summarize:
  - A) the kinds of questions that might be asked in an interview and
  - B) how to take jot notes.

**NOTE:** For this activity, volunteers are paired with each other. This type of pairing facilitates participant independence both in speaking and note-taking. Further, if volunteers were to be paired with participants, problems would arise at the next session when drafts are made from the jot notes because volunteers alternate and are not available every session.

#### A. Questions used in an interview:

The instructor:

1. Elicits from participants the types of questions they noticed were asked in the modeled interview, while at the same time listing them on chart paper.
2. Draws attention to:
  - a) where these questions came from
  - b) why they were asked
  - c) follow-through questions
  - d) questions that were extensions or clarifications of a previous question and response, and why those questions were asked and
  - e) the need to ask open-ended as opposed to yes/no questions.
3. Elicits from participants and records on chart paper other types of questions that could be asked, for example:

Questions about family

*Do you have any children?*

*How old are they?*

*What can you tell me about them?*

Hobby questions

*What do you like to do in your free time?*

*You mentioned you like the outdoors...*

*You mentioned you like to bake. What are some of your favourite recipies?*

*You like television. What are some of your favourite programs?*

Memories

*What are some of your fondest memories as you were growing up?*

**B. Note-taking (Jot Notes):**

The instructor:

1. Shows and discusses the notes taken during the modeled interview to illustrate and reinforce what is meant by "rough" jot notes.
2. Points out that ideas are represented by phrases, that are misspellings (the words "recipe" and "desserts") and abbreviated words (yr. for year, Gr. for grade, and for and, U for university) and
3. Reinforces the purpose of the notes - as a reminder for future reference - the goal at this point in the procedure is not to produce a polished document.

**IV. Guided Practice/Group Tasks**

Participants and volunteers:

1. Prepare the types of questions they would like to ask their partner.
2. Are paired, interview each other, take jot notes and
3. File their jot notes in individual writing folders which are kept by the instructor for distribution next session.

## **SESSION TWO: INTRODUCING THE WRITING PROCESS (Continued)**

### **Specific Objectives:**

1. to draft the interview sketch.
2. to practice speaking and writing.
3. to think about how to begin a piece of writing and how to bring the writing to a successful close.
4. to continue getting to know table partner.
5. to take snap shots of participants and volunteers as well as the instructor.

### **Procedure**

#### **I. Introduction**

The instructor:

1. Briefly recaps the purpose of the interviewing activity and the interview procedure (to obtain information to write about) and draws attention to:
  - a) the question chart compiled last session, and
  - b) her jot notes from the previously modeled interview which have been made into an overhead transparency.
2. Indicates session tasks:
  - a) to review jot notes in order to clarify information that is unclear or incomplete and
  - b) to begin drafting character sketches/biographies.

#### **II. Modeled Drafting Procedure**

The instructor:

1. Using overhead transparencies of both her jot notes (Box 1, Lesson 1) and the first draft of the character sketch (Box 2 - which was completed at home prior to the session), explains that she had difficulty when she began composing because she found her information was incomplete and she required clarification and more elaboration from her partner. Note dots in some of the paragraphs, Box 2, and the information that was added after the second interview (designated by the bold print and square brackets). In conducting the modeled interview, Beverley interviewed Barbara, the instructor.

## BOX 2: DRAFT(S) CREATED FROM JOT NOTES

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Barbara is a busy person. She is married to Frank and they have one son, Andrew, who will be 10 years old next month. Andrew is in Grade 4.

Barbara and Frank are always learning things from Andrew. He is interested in science and always asking questions and making observations. He has a science lab in the basement.

On one of their walks in the park last summer, Andrew found an owl pellet...**[A pellet is the leftovers that owls spit up. Owls swallow their food whole. What is not digested is regurgitated. By dissecting the pellet and observing parts of a skull, legs and jawbone, Andrew was able to discern the owl had probably eaten a shrew. (I didn't know that shrews could be found in Manitoba!)]**

Barbara, Frank and Andrew like to skate, cross-country ski, and snowshoe in the winter...**[They hope that it will not stay too warm so that they can go cross-country skiing in Riding Mountain National Park this week-end.]**

Barbara loves to cook, especially homemade bread and buns. She doesn't really like to make exotic desserts.... **[Barbara's Dad was a chef and baker and owned his own bakery. Because of their Father's interests, everyone in Barbara's family likes to cook and show off their culinary expertise. Barbara also likes to sew when she has the time. She isn't much of a sports' fan now, although she remembers enjoying football games when she attended University.]**

**[One of Barbara's childhood memories is a story that happened when she was 9 or 10. It is a story that always surfaces when her family reminisces around the dinner table and begins with her mother saying: "Poor Barbara!" A neighbour baked a special cake for their family. Barbara was elected to carry the cake home. She remembers picking her way carefully between the neighbour's house and her house, holding the cake gingerly in outstretched arms. Suddenly she tripped and the beautiful cake fell and broke into a thousand pieces. Barbara was mortified!]**

Barbara likes to read...**[Depending on her mood, she will choose either science fiction, a fantasy or historical fiction novel. She likes funny or romantic movies that take her away from her busy, busy schedule and help her relax.]**

Barbara teaches in the Faculty of Education at the University of Manitoba. Her students are our future teachers of reading and writing. We are happy that Barbara is sharing her expertise with us at **Book Bridges**.

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2. Asks partner/colleague questions that clarify and expand on items in the jot notes.
3. Adds responses to her jot notes on the overhead transparency, sometimes making connections between ideas by drawing lines or bracketing information.
4. Reinforces the idea that writing is "not getting it right the first time".
5. Asks participants if they notice further clarifying questions that she should ask her colleague and why that information is needed and
6. Verbalizes the kind of thinking in which she engaged as she wrote her draft sketch. She:
  - a) took one question category and wrote about it.
  - b) took a second category and wrote about it.
  - c) and so on.
7. While verbalizing her thought processes, the instructor:
  - a) identifies the question category using a different coloured pen.
  - b) brackets the jot notes and corresponding section in the draft.
  - c) highlights what information in the category was included, what was left out (her age, the number of years she has been married, and that Andrew is the "love" of their life, for example) and what was added by the writer (the notion of exotic desserts).
  - d) draws attention to the beginning and the end of her draft which contain generalizations and
  - e) elicits other possible ways to begin and end the sketch, the goal being to capture the reader's attention and bring the writing to a successful close. (See the following for some suggested alternatives.)

***Barbara is a busy person. - would be one way to begin.***

***Barbara is a teacher, wife and mother. I would like to have her for a friend. - would be one way to end.***

***Barbara is truly a woman of the nineties! - would be another way to end.***

### III. Summarizing Concepts

The instructor:

1. Recaps the procedure for developing the draft sketch by displaying and reviewing the accompanying chart which has been prepared prior to the session. (See Box 3.)

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#### BOX 3: WRITING STEPS

1. **Pick one topic/category from your notes to start.**  
Pretend you are talking to another person or pretend you are telling me about the person you are writing about.
2. **Write ideas down in the same way that you would tell me out loud.**  
If it helps, whisper the words or the sentences before or while you write. Don't worry about spelling. Just get the ideas down.
3. **Then, pick the next topic/category and write about that.**

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#### IV. Guided Practice/Group Tasks

The instructor:

1. Distributes writing folders, directs participants and volunteers to refer to their jot notes and re-interview their partners both to check their information and discover if they can add to it (3 to 5 minutes).

Participants and volunteers:

1. Re-interview their partners to clarify their information and add to their jot notes.
2. Draft their character sketches (25 minutes). and
3. File their drafts in their writing folders. (Participants and volunteers may wish to take their drafts home for further work.)

**NOTE:** Throughout the writing period, the instructor circulates. Some participants may have difficulty beginning to write. In this case, the instructor suggests that they "talk through" the information either with her or their volunteer. That is, speak a sentence and write it, speak a sentence and write it ..., until they can write on their own. In this instance, volunteers play two roles:

- a) serving as models as they compose their own drafts and
- b) serving as resource persons.

Circulating biographies/character sketches completed in previous programs may also be helpful.

## SESSION THREE: INTRODUCING THE WRITING PROCESS (Continued)

### Specific Objectives:

1. to revise the drafted character sketches and
2. to introduce authors' circle

### Procedure

#### I. Introduction

The instructor:

1. Emphasizes the purpose underlying peer conferencing (authors' circle) which is to encourage reflection and facilitate redrafting and revision (see Box 4 for typical script) and
2. Indicates the tasks for the session:
  - a) to review draft sketches,
  - b) to read drafted sketches in their small groups (authors' circles), listening to each person in their group read what they have written, and
  - c) to provide feedback and suggestions.

#### **BOX 4: RATIONALE FOR AUTHOR'S CIRCLE**

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When we write something, we are trying to communicate an idea to someone else. It is important that what we write make sense to the people that read it in our absence.

One way to check to see if our writing makes sense is to read it to another person or persons, who act as sounding boards. When we read our own writing out loud, we are also our own sounding boards.

Sharing our writing in this way is called conferencing or "author's circle". Our children participate in Author's circle in school. They read their compositions in Author's circle and other students in their group help them ensure that their writing contains the message they intended.

## II. Modeled Authors' Circle

The instructor (takes approximately 5 minutes)

1. Explains the roles of the participants in author's circle (Referring to the chart shown in Box 5 below, or a duplicated form, found in Appendix D that has been distributed).
2. Directs participants and volunteers to assume the role of the listener (Box 5), while she reads her draft.
3. Assumes the role of writer and reads her draft (which she created for Session 2) to the whole group.
4. Asks the group the questions as suggested in Box 5.
5. Writes responses and comments in jot note form.
6. Emphasizes that the responses made by the group provide direction for revising and polishing. and
7. Introduces the idea of ownership - participants decide for themselves whether to revise their sketches according to the group's suggestions.

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### BOX 5: ROLES IN AUTHOR'S CIRCLE

#### **WRITER:**

Reads her writing aloud to the group.

#### **LISTENERS:**

Listen to see if they understand the message and try to answer these questions:

1. What is the piece about?
2. What you irked about the piece?
3. What comments, questions or suggestions you have?

#### **AFTER READING:**

The author asks:

1. What did you hear?
2. What was clear? What was easy to understand?
3. What questions do you have? What suggestions or comments do you have

(Adapted from Graves, 1983)

**REASON:**

This will help the writer reflect on her writing, gain her another perspective and realize how she can improve the quality of her composition.

**III. Guided Practice/Group Tasks**

The instructor:

1. Arranges authors' circles (one volunteer to three or four participants depending upon how the group clusters) and directs the participants to emulate the modeled procedure for author's circle by reading their revised sketch to their table partners (each in turn) to see if the group understands what they have written.
2. Reviews the roles of participants in authors' circle, reinforcing the role of tire listeners as she refers to the chart (see Box 5) which suggests that listeners:
  - a) listen to see if they understand,
  - b) tell the reader what was clear and what they understood, and then
  - c) ask questions about what they didn't understand and
3. Reinforces the rationale for author's circle (Box 4) - to help the writers add to their composition and clarify their ideas.

Participants and volunteers:

1. Complete their conferencing.
2. Work on their revisions, using the suggestions of those in their authors' circle as a guide and
3. File their revised drafts in their writing folders for next session.

**NOTE:** The instructor circulates among the participants and the volunteers during authors' circle. Once everyone is revising their work, she revises her draft according to the feedback of the group. The instructor might also choose to revise her drafted sketch at home. However, her revisions need to be completed and made into an overhead to be used as a model for Session 4. Box 6 contains an example of one Instructor's revised sketch. Additions and clarifications are in bold and bracketed.

## **BOX 6: INSTRUCTOR'S REVISED DRAFT**

Barbara is (**our instructor**). She is married to Frank, and they have (**are very proud of their**) one son, Andrew, who will be 10 years old next month. Andrew is in Grade 4.

**(As a family they love to go on nature walks, especially in the park near their house.)**

Barbara and Frank are always learning things from Andrew. He is interested in science and always asking questions and making observations. He has a science lab in the basement. **(In the park)** last summer **[on one of their walks,]** (he) found an owl pellet. Owls swallow their food whole. A pellet is the leftovers that **(they)** spit up. What is not digested is regurgitated. By dissecting the pellet and observing parts of a skull, legs and jawbone, Andrew was able to discern that the owl had probably eaten a shrew. (I didn't know that shrews could be found in Manitoba!)

Barbara, Frank and Andrew like to skate, cross-country ski, and snowshoe in the winter. They hope that it will not stay too warm so that they can go cross-country skiing in Riding Mountain National Park **(in Western Manitoba) (next)** weekend.

**(Barbara likes to read. Depending on her mood, she will choose either science fiction, fantasy or historical fiction novel. She likes funny or romantic movies that take her away from her busy, busy schedule and help her to relax.)**

Barbara loves to cook, especially homemade bread and buns. She doesn't really like to make exotic desserts, **(except when she has company)**. **(She likes to try out new recipes when she is entertaining.)** Barbara's dad was a chef and baker and owned his own bakery **(in a small town)**. Because of their father's interest, everyone in Barbara's family loves to cook and show off their culinary expertise. Barbara also likes to sew when she has the time. She isn't much of a sports fan now, although she remembers enjoying football games when she attended university.

One of Barbara's childhood memories is a story that happened when she was 9 or 10. It is a story that always surfaces when her family reminisces around the dinner table and begins with her mother saying: "Poor Barbara!" A neighbour baked a special cake for their family. Barbara was elected to carry the cake home. She remembers picking her way carefully between the neighbour's house and her house, holding the cake gingerly in **(her)** outstretched arms. Suddenly she tripped and the beautiful cake fell and broke into a thousand pieces. Barbara was mortified!

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## **SESSION FOUR: INTRODUCING THE WRITING PROCESS (Continued)**

### **Specific Objectives:**

1. to complete the final revisions of the interview sketches
2. to introduce editing as the last phase of the writing process
3. to edit the interview sketches
4. to prepare sketches for publication in a class album

### **Procedure**

#### **I. Introduction**

The instructor:

1. Outlines the goal for the session, which is to complete the character sketches. and
2. Indicates the writing process tasks for the session:
  - a) to conduct a final authors' circle - (that is participants will form their small groups, re-read their revised sketches aloud to each other and provide feedback regarding what they liked about the writing and what might still need clarifying or elaborating upon),
  - b) to complete the final revisions of their sketches and
  - c) to edit their sketches for publication.

#### **II. Modeled Final Revision Process**

The instructor:

1. Shows her revised draft to the group (which has been made into an over head transparency such as shown in Box 6) to illustrate her final revisions (added phrases, shown by the bold print, curved brackets, and deletions if any, shown by drawing lines through sentences) and suggests that participants also need to re-read and conference regarding their drafts and then to make their final revision and
2. Directs participants' attention to last day's chart outlining the conferencing process (See Box 5 regarding roles in author's circle) in order to ensure that the alternate set of volunteers are familiar with the procedure. Handouts of Box 5 (Appendix D) are circulated to volunteers and any absentees.

### III. Guided Practice/Group Task

The instructor:

1. After first organizing the group into authors' circles, has participants conference and then carry out their final revisions (10 minutes).

### IV. Modeled Editing Process

The instructor:

1. Calls the total group together and outlines the rationale underlying the editing process, stating that before we publish our writing and make a final or official copy, it is necessary to check for correct spelling, for the capitalization of proper names and words that come at the beginning of sentences, and for the use of appropriate punctuation and paragraphing.
2. Introduces the steps in the editing process by reading each step in a displayed chart (see Box 7 and Appendix D) and

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#### BOX 7: EDITING STEPS

1. **Read** your sketch to your volunteer, sentence by sentence. A sentence will be one idea.

**Ask:** Do I have a capital letter at the beginning of the sentence?  
Do I have punctuation (. ? !) at the end?

(Continue reading each sentence following the same procedure.)

2. **Read the piece again.** While you read, check to see where each topic begins and ends. Each topic is a paragraph. The first word of a paragraph is indented.
3. **Check your spelling.** Place a check mark beside the words that you think are misspelled. Then have someone else in your author's circle check the word. [Volunteers in author's circle put a dot (.) at the beginning of a line that contains a misspelled word. Participants check the words in the line and correct the misspelled word with the help of a dictionary or the guidance of a volunteer if required.] A Look, Cover, Write, Check method is used to practice new words.

- Demonstrates the editing process by:
  - a) Presenting sentences on a chart that she has chosen from her revised interview (see Box 6 for reference) in which she has deliberately created punctuation, capitalization, spelling and paragraphing errors, and:
  - b) Proceeding to model the correction process, using input from the group in terms of identifying what is wrong with each example and how to correct it.

## **V. Guided Practice/Group Task**

Participants and volunteers:

1. Edit their revised sketches.
2. Conference to check the editing in each other's sketches. and
3. Submit the final edited copies of their sketches for typing and collation into a class album. A master folder labelled "**Publishing**" is left in a prominent, central place for all pieces to be submitted when they are completed.

**NOTE:** The instructor or a volunteer assumes the responsibility for collation into a class album. This entails the use of a computer word processing program to make the writing look professional.

## **VI. Making Connections**

At the conclusion of the character sketch writing activity, the instructor:

1. Invites participants to make family albums at home by having their children interview each other and other family members (grandmothers, grandfathers, cousins, aunts, uncles...), make jot notes and compose character sketches and
2. Illustrates what to expect in terms of the level of children's performance by showing examples of children's jot notes and writing drafts on the overhead (Harste, Short and Burke, 1988, p. 57, 59 and 60).

## ***WRITING WORKSHOPS: SECTION II***

### ***PREWRITING (REHEARSAL) AND DRAFTING***

#### **Overview of Prewriting Rehearsal**

For many, starting to write is a problem. "Writer's block" is common. We know, however, that we write best when we have something to write about. One of the best places to begin to experience success as an author is to write about our personal life experiences. These experiences take the place of conscious prewriting or rehearsal activities.

In the next two sessions, participants reflect upon their memories (events they have experienced, people and things that are important to them in some way) and record these ideas during a pre-writing, brainstorming session. These ideas then serve as data or sources of information for developing family stories which will ultimately be compiled into a class publication.

Why write family stories? Family stories were chosen as writing topics so that participants would: 1) be experts about what they were writing. 2) make the links between the family stories they were reading and those they were writing (The first stories read in the program are family stories.). 3) appreciate their own families and 4) strengthen family ties.

#### **General Objectives:**

1. to reinforce the importance of engaging in prewriting activities prior to writing
2. to provide a collegial, non-threatening atmosphere for writer's workshop
3. to support personal expression and risk-taking

## **SESSION FIVE: GENERATING IDEAS TO WRITE ABOUT**

### **Specific Objectives:**

1. to introduce the ABC's of writing as a prewriting or rehearsal activity
2. to generate writing topics for future reference
3. to reinforce the role of talk as a prewriting or rehearsal strategy
4. to show that we can all write

### **Procedure**

#### **I. Introduction**

The instructor:

1. States the purpose of the activity:
  - a) to discover topics to write about by calling up memories (as Miss Nancy did in Wilfred Gordon McDonald Partridge - see Reading Workshops),
  - b) to write down our memories and share them with our small group (formed with a ratio of 1 volunteer to 2 participants), and
  - c) ultimately to write and publish our own Family Stories.
2. Informs group that they may "pass" during the sharing time if they find their memories are too personal or painful to talk about.

#### **II. Modeling and Guided Practice**

The instructor:

1. Distributes newsprint and demonstrates how the paper is to be folded and labelled (See Box 8.).
2. Models and guides the participants and volunteers through a process of brainstorming which is explained as follows in Steps in the ABC's of Writing.

## **BOX 8: PAPER-FOLDING DIRECTIONS**

**As shown below:**

1. Fold the paper in half
2. Fold the top hag in had again
3. Label the sections A, B. and C

## **STEPS IN THE ABC'S OF WRITING**

**NOTE:** It is important that everyone writes: **the instructor and the volunteers as well as the participants.** When everyone writes, the more experienced writers model: a) how they generate writing ideas, b) how they work at putting the ideas together in a coherent form, and c) how writing is a process. **It is important that all 3 steps be conducted in one session.**

### **Section A**

The instructor:

Explains the first part of the activity, which is to list in section A of the paper all the things they can think of that are important or special to them - these may be happy or funny or sad, anything that comes to mind.

Also brainstorms a list of things, people, or experiences that are important to her (at the same time as participants and volunteers write).

Shares her list with the total group (See the following example: Box 9, Section A), elaborating on her memories as she tells why each item is important or special to her.

Directs participants and volunteers to share their lists in a similar fashion in their small groups, indicating that items that are **very personal** need not be shared.

Emphasizes that in the process of sharing, an entirely new idea may come to mind, and that the ideas our partners generate may also trigger memories for us.

## **BOX 9: SAMPLE ABC'S OF WRITING, SECTION A**

<b>A</b>	My Family My husband My mother My three boys - Jeff, Graham and Robert My dad	Work growing up years catching a bird our cottage
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## Section B

The instructor:

1. Explains the next step in the procedure - which is to choose one item from section A, think about it for a moment or two, and then in section B. write associated words or phrases that come to mind - feelings, experiences, describing words, actions, any idea - the important thing is to commit thought to paper.
2. Emphasizes that we are creating a list and not sentences.
3. Also brainstorms, elaborating on one idea from list A.
4. Shares her brainstormed ideas from section B with the group (See example: Box 10, Section B). If other ideas come to mind during this elaboration process, adds these ideas to her list and reinforces the process by verbalizing how sharing activates the memory.
5. Directs small groups to share in the same way.

### BOX 10: SAMPLE ABC'S OF WRITING, SECTION B

**B** Graham, my son, named after my Dad  
Saturday's child (I remember the day he was born - so tiny, holding him close, my second son, arrived home gave doll to Jeff (his baby)  
Jeff's reaction  
Playing catch with his Dad - on the front sidewalk - only five  
Pitcher on ball team (age 9, USA) - picking him up - rest of the team chasing him around the diamond - alarmed  
Now grown up - married, expecting baby of his own

## Section C

The instructor:

Explains that everyone will begin to write a paragraph or story in section C, using the topic and brainstormed ideas from section B.

Directs participants and volunteers to begin with one idea from section B and start to write and

Emphasises that spelling and other conventions are not important at this point - "Let the ideas flow".

4. Also writes (Have participants and volunteers write for approximately 10 - 15 minutes).
5. Concludes section **C** by sharing the draft she has composed, giving no explanations or apologies (See example: Box 11 Section **C**) and
6. Directs participants and volunteers to share their drafts in their small groups.

**NOTE:** Participants choose whether to take their writing drafts home to work on or to store them in their writing folders for next class.

### **BOX 11: SAMPLE ABC'S OF WRITING, SECTION C**

**C** Graham is my second son, I named him after my Dad. He was Saturday's child who must work hard for a living.

I remember the day he was born and holding him close. He was so tiny, although he weighed 8 and one-half pounds - a brother for Jeff.

Jeff was three when I brought Graham home from the hospital, I also brought Jeff a baby - a doll. I was afraid Jeff would be jealous because he was no longer the centre of attention. I can still picture the scene. Jeff took the doll, spanked her, put her in the baby's crib and as he shut the door pronounced "and stay there until you stop that crying!" At least he didn't spank the new baby!

### **III. Summarizing Concepts**

The instructor:

1. Conducts a de-briefing by:
  - a) inviting participants to share what they reamed about writing from the activity while listing the ideas on a chart paper:

*What did you think of the procedure?  
the sharing?  
the writing process?*

*What happened to you?*

*Was anyone surprised that they could write for 10 minutes without stopping? Tell about that experience.*

*Did the listing of ideas help/hinder? In what way?*

***Did the sharing of ideas help/hinder? In what way?***

b) reinforcing the rationale underlying the prewriting or rehearsal activity (We write best when we have something to write about).

2. Relates the ABC strategy to what published authors do:

- They keep a list of ideas, and keep adding to that list.
- They choose one idea and think of other ideas associated with it.
- They often talk about and explore their ideas with others.

3. Makes connections between the Family Stories that the group has been reading and the Family Stories they will write: ***Most of the stories we have been reading have been family stories. They sometimes tell about experiences in the life of the author's family. Published authors obtain their ideas from things that have happened to them and to their families or friends and from the things they see in the world. The Wednesday Surprise for example, is that kind of story. A family story is very much the kind of thing that happens to real people. Events may not be exactly the same as those that actually happened, but similar. Today we started writing the way many authors do. First we needed ideas. To develop those ideas, we thought about our own lives.***

## ***SESSION SIX: GENERATING IDEAS TO WRITE ABOUT (Continued)***

### **Specific Objective:**

1. to illustrate that writing is a process
2. to emphasize the role of talk in writing, particularly for generating ideas
3. to reinforce the ABC writing strategy as a process for generating writing ideas
4. to begin to write family stories for ultimate publication in a class anthology

### **Procedure**

#### **I. Introduction**

The instructor:

1. Reinforces the concept of family stories by making an introduction as suggested in Box 12, presented on the following page.
2. Outlines the writing activities for the session:
  - a) to start to write family stories and
  - b) to make a book of family stories for each other to read.

### **BOX 12: WRITING FAMILY STORIES**

---

*Last session we took some time to list and share things, people and places that were important to us: We began to write about our ideas. We also read other family stories, for example, The Closet from Grandpas Rocking chair! by S. Kaeller and The Relatives Came by Cynthia Rylant*

*Note: These titles are examples only Any family story may be substituted in the program to suit the needs of participants. See Appendix "A" for a list of suggested family stories.*

*Every family has family stories. These family stories are about things that happen to people in the family Some happened long ago, some just yesterday Some are happy, some funny and others are sad.*

*Children love to hear stories about their family I remember family dinners when my parents would tell us about things from Heir childhood. Often we groaned when they started to tell a story we had heard many many times before. BUT we listened just the same.*

*NOW, I find my husband and I telling our son stories about our families, and his grandparents have started to ten him and their other grandchildren stories about things that happened to us and our brothers and sisters when we were growing up.*

*Already our son is starting to say: "Remember when..." or "Tell me about the time when..."and we start telling another family story and re-live our life together. These stories, I hope, win become the beginnings of the stories that he tells his children.*

*Many people have written down and published their family stories for others to read. The Closet is one of them.*

## **II. The Role of Talk as a Pre-Writing Activity**

The instructor:

1. Tells another family story from her own experience.
2. Identifies a number of other family experiences that her family enjoys sharing.
3. Makes the link to last session (**ABC's** of Writing) by adding that idea and other family story topics to her list in Section **A**.
4. Asks participants to take a few moments to think about family stories of their own - events or happenings in their lives, perhaps an old family story told generations ago - (possibly a fairly recent family experience...).
5. Directs participants and volunteers to share family stories of their own, orally in their small groups.
6. Requests that participants.
  - a) look at section A of their ABC's of Writing sheets from the previous session,
  - b) read over the ideas, and
  - c) add their family story ideas to the list as reminders for future writing.

### **III. Drafting the Family Story**

The instructor:

1. Directs participants and volunteers to choose one of their topics and begin to write a family story.
2. Also writes and
3. At the end of the session, reminds participants to file their drafted stories in their folders.

### **IV. Making Connections**

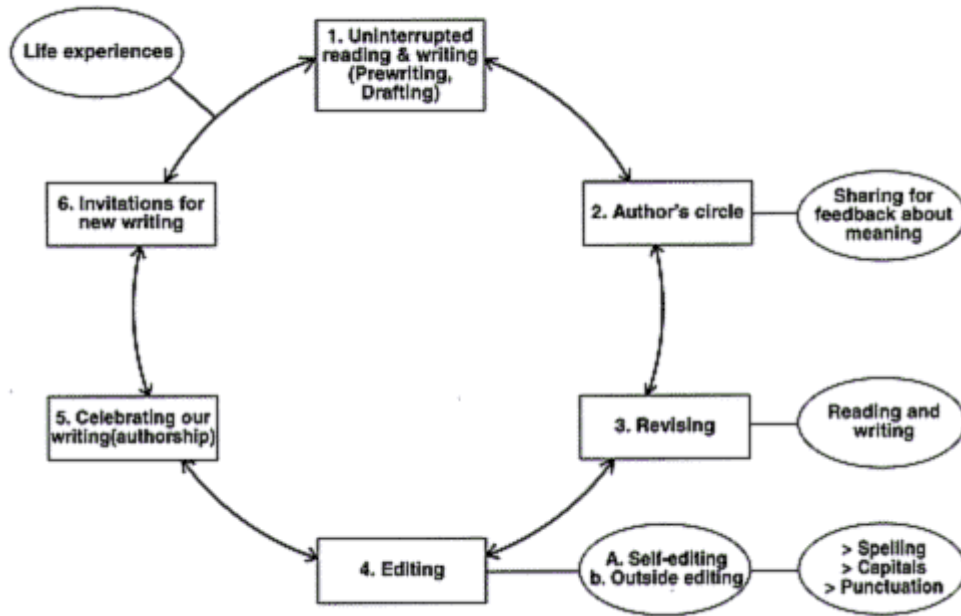
At the conclusion of the writing period, the instructor:

1. Begins a discussion about their present writing experience and how the same process may be useful in helping their children with school writing assignments. Some children may experience difficulty choosing a topic and beginning to write.
2. Directs the discussion to include such points as:
  - Getting started is more than picking up a pen,
  - Talking about the topic helps writers generate ideas, and
  - Many have the mistaken notion that published authors write with fluency the minute they sit down.
3. Introduces a graphic representation of the writing process (Box 13).
4. Explains the writing process explicitly, as suggested in the preamble to Part I, Writing Workshops.
5. Distributes copies of the diagram to participants and volunteers (handout found in Appendix D and
6. Has participants and volunteers glue the writing process diagram to the inside cover of their writing folders.

7. An audiotape of a CBC interview with Sheldon Oberman, the author of **The Always Prayer Shawl**, may also be used to reinforce the concept of writing as a process. In the interview, Oberman describes the process he uses to write family stories.

### BOX 13: WRITING PROCESS DIAGRAM

#### THE WRITING PROCESS



(Adapted from Harste, Short and Burke, 1988)

## ***WRITING WORKSHOPS: SECTION III***

### ***RE-DRAFTING AND REVISION***

#### **Overview of Re-Drafting and Revision**

Drafting soon becomes revision. Revision means just that: re-vision, seeing again (Catkins, 1986, p. 17). As writers continue to draft their compositions, they reread what they have written so far. When they do that, they begin to make changes as they realize what they really want to say and how to say it. Revision is not just polishing, it is writing in such a way as to make the ideas clear to the reader by rephrasing, adding, deleting, and rearranging material.

In these sessions, participants re-draft and revise the family stories that they will contribute to the class anthology. This section presents two aspects related to re-drafting and revision: 1) making the writing clear and 2) enhancing the quality of writing.

#### **General Objectives:**

1. to reinforce the notion that:
  - a) writing is a process of redrafting and revision
  - b) conferencing plays an important role in helping writer's realize:
    - i) how clearly they have conveyed their message
    - ii) whether they have elaborated on their message sufficiently
    - iii) whether they have too many details
    - iv) whether their message is well-organized, and
    - v) whether they have chosen appropriate words to convey their message
2. to have participants begin to serve as their own conferencing (sounding) boards.

## **SESSIONS: AUDIENCE RESPONSE AND SELF-REVISION**

### **Overview of Audience Response and Self-Revision**

When drafting and revising a composition, writers try to express their ideas in a way that is clear to the reader, reflects their way of thinking and saying things, and says what they really mean to say. Writers need to conference and obtain the perspective of others in order to help them explore meaning and help them to be more critical about their writing. Thus, providing opportunities to share 'writing in progress' is fundamental. Further, conferencing with others helps writers become aware ultimately of how to "self- conference".

### **SESSION: AUDIENCE RESPONSE**

#### **Specific Objectives:**

1. to illustrate that writing is a process with emphasis on the need to re-draft and revise
2. to help develop a sense of audience
3. to reinforce the importance of conferencing in author's circle

#### **Procedure**

##### **I. Modeling and Guided Practice of the Drafting/Revision Process**

The instructor:

1. Briefly shares the first draft of the family story she chose to write last session (See Box 11, section C) and indicates that when she reread what she had written, she realized that her story was not about the-new baby, but about her first son, and his behaviour the day she brought the new baby home.
2. Shares her revised first draft as an illustration (See Box 14, on the following page, for revised draft.) and
3. Directs participants to begin re-drafting their stories while she continues to revise her own.

## BOX 14: MODELLED REVISED FIRST DRAFT

### BRINGING HOME THE NEW BABY

My story is about our son Jeff, who is now full grown. Jeff was three years old when our second son, Graham was born. We were afraid Jeff would be jealous of the new baby. Being the kind of parents we were, always trying to do the right thing, we took the advice of the child-care experts and when we brought the new baby home, we brought a baby for Jeff, too - a baby doll.

It didn't take long for Jeff to demonstrate his true feelings about having a baby brother. He seized the doll, smacked it on the bum, marched to the bedroom, put the doll into the crib, then turned and slammed the door admonishing: "...and stay there until you stop that crying!"

That episode told me many things. Jeff didn't want a new baby brother (despite our efforts to talk him into how wonderful it would be) and it told me something about myself as a mother. My face would be very red if a child psychologist had overheard!

## II. Author's Circle

The instructor:

1. Reviews the Roles in Author's Circle using the chart from Session 3, Box 5 to reinforce the purpose and kinds of questions asked.
2. Suggests that as writers finish revising their first drafts, they sometimes team up in author's circles to receive feedback and suggestions to ensure that the writing will be clear and make sense to other people. and
3. Organizes author's circles for those whose writing is ready for feedback.

## **SESSION: SELF-REVISION**

### **Specific Objectives:**

1. to apply what was learned (regarding audience needs as a result of conferencing during author's circle) to the process of self-conferencing
2. to reinforce the role of critical reading in re-drafting and revision
3. to improve the clarity of writing

### **Procedure**

#### **I. Introduction**

The instructor:

1. Encourages participants to self-conference as they are drafting and re drafting.
2. Introduces the kinds of questions writers ask themselves as they write.
3. Models these questions briefly using a piece of writing.
4. Presents the questions on a chart (Box 15, below) or handout (Appendix D) for future reference and
5. Suggests that additional questions may be added to the list as the class continues to monitor the quality of their writing each session.

#### **BOX 15: REVISION REFLECTIONS**

- a) What have I said so far? What am I trying to say?
- b) How do I like this? What's good that I can build on? What's not so good that I can fix?
- c) How does it sound? How does it look?
- d) How else could I have done this?
- e) What will my reader think as he or she reads this? What questions will s/he ask? What will s/he notice? Feel? Think?
- f) What am I doing next?

(Calkins, 1986, p.19)

## **SESSION: ENHANCING THE QUALITY OF WRITING**

### **Overview of Enhancing the Quality of Writing**

As writers become more experienced, they wish to enhance the quality of their writing. They want to make sure that they engage the reader. As Donald Murray (1968, p.11) suggests: "Once the piece is drafted, the amateur thinks the job is finished, but the professional knows the job has just begun."

In the following sessions, the participants work on revising their compositions, shaping their pieces so that the composition reflects their vision, expresses their ideas more aesthetically and becomes more artistic. Participants will learn strategies to enhance the different parts of their compositions, beginning with leads, moving to endings, sequencing, elaborating and tightening.

### **General Objectives:**

1. to reinforce the function of revision in improving the quality of writing
2. to extend the practice of self-revision
3. to help writers serve as their own revision "sounding boards"

## **REVISION SESSION: GOOD BEGINNINGS**

### **Specific Objectives:**

1. to introduce a strategy for improving the quality of leads
2. to demonstrate how different beginnings/leads have different effects on the reader
3. to reinforce the role of audience response as a vehicle for revision
4. to help writers develop a "critical eye"
5. to make connections between reading and writing

### **Procedure**

#### **I. Introduction**

The instructor:

Provides the rationale for developing good beginnings:

*An author needs to capture the interest of the readers so that they will want to continue reading. For this reason, the opening of a story, or*

**"lead", is very important. Once the first draft is done, it is time to examine our writing with a more "critical eye". We need to ask ourselves: Does the beginning catch the reader's attention?**

2. Illustrates this point by referring to leads in stories the group has read previously. The following illustrations refer, in turn, to: The Wednesday Surprise, Wilfred Alfred McDonald Partridge and Miss Rumphius.

*First, let's look again at the beginning of some of the stories we have read.*

In The Wednesday Surprise the author started like this ... (read 1st page) "I like surprises ... to stay with me."

Notice how Eve Bunting jumps right into the story with the main idea the surprise - and lets us know who the two main characters are, the Grandma and the little girl. We know that it is the girl who is telling the story and what story she is telling us without actually revealing what the surprise is. This 'grabs' our interest as we try to guess and read to find out what the surprise is and what they 'work on'.

In the second example, Wilfred Gordon McDonald Partridge the beginning is somewhat different. The author introduces the readers to the people in the story one by one almost as ye they are being introduced in person. Then the author presents the problem, Miss Nancy's memory loss. (Read from "There was once a small boy ...." to "One day Wilfred ... always asking questions.")

Notice how Mem Fox lets the reader know when the introduction ends and the story problem is beginning. At that point she says: "One day ... " This is a standard way to begin a story and so the reader recognizes it as a signal that the story is about to start.

Miss Rumphius is different because it is a story within a story. The author starts with the present time, ... and then begins the flashback.. The lead is a short paragraph and sets the stage by describing the place and main character in the present and lets the reader know who is telling the story. Like Mem Fox, Eve Bunting uses a common story beginning to signal the beginning of the flashback which is the actual tale..."Once upon a time..."

3. forms the group that today they will work on leads.

## **II. Modeling and Guided Practice**

The instructor:

1. Presenting on chart paper a personal composition she has previously shared with the class (See example on the next page, Box 16):

- a) rereads her introduction, and then
- b) illustrates the creation of three new leads.

**A.** Reads previous composition:

The instructor:

- 1. Reads the introduction to her composition, shown as follows (Box 16). Indicates how the first sentence focuses on the main character and then jumps into the story problem - sibling rivalry.

**BOX 16: SAMPLE STORY TO ILLUSTRATE THE CREATION OF NEW LEADS**

**BRINGING HOME THE NEW BABY**

My story is about our son Jeff, who is now full grown. Jeff was three years old when our second son, Graham was born. We were afraid Jeff would be jealous of the new baby. Being the kind of parents we were, always trying to do the right thing, we took the advice of the child-care experts and when we brought the new baby home, we brought a baby for Jeff, too - a baby doll.

It didn't take long for Jeff to demonstrate his true feelings about having a baby brother. He seized the doll, smacked it on the bum, marched to the bedroom, put the doll into the crib, then turned and slammed the door admonishing: "...and stay there until you stop that crying!"

**B.** Illustrates the creation of new leads:

The instructor:

- 1. On three fresh sheets of chart paper, writes three new beginnings, talking through her thinking as she writes. The following is an example:

I could start this story by saying:

***I want to tell you about the impact that bringing home a second baby has on a family. The family is never the same.***

If I started this way, I wouldn't need the first sentence. After this lead, I could continue on with my second sentence and talk about the effect of the new baby on Jeff. Then I would have to introduce different people in the family because my new lead refers to the family and not just Jeff.

Another way I could start is:

**Bringing home a new baby, when there is already a toddler at home, often has quite an impact.**

With this lead, the main focus stays with Jeff. Once again, I would leave out the first sentence and continue with the second.

Or, I might take a completely different tact, and start with the problem instead of the characters.

*Siblings are often rivals. In our family, Jeff was jealous of the new baby. It didn't take long for him to demonstrate his true feelings about his baby brother. Being the kind of parents we were, always trying to do the right thing ... baby doll. He seized the doll, smacked ...*

This lead changes the direction of the piece. This time the **first** focus is the problem and the characters illustrate the problem. This means I have to reorganize and leave out some of my original beginning. Notice the difference between the original (points to chart) and this one. Here, for the most part, the personal was taken out. (The instructor continues comparing the original with the new lead, sentence by sentence.)

### **III. Guided Practice/Group Task**

The instructor:

1. Directs participants and volunteers to select a drafted composition from their writing folders, reread the selection, and write 3 new leads on 3 different sheets of paper.
2. Explains that each will subsequently read the leads to their group without any explanations or apologies and
3. Indicates that each listener will comment upon which lead they liked best and why. This will give the writer an idea of how different leads affect different readers and help the writer make a decision whether to change their lead or keep the one they wrote originally.

Participants and volunteers:

1. Reread their drafted composition.
2. Write their new leads.
3. Read the 3 leads to their working group to obtain feedback.
4. Listen and provide feedback and
5. Staple the leads to their original composition.

#### **IV. Summarizing Concepts**

The instructor:

Recaps the purpose and procedure for developing different leads, using her own example and those of the participants.

Draws attention to: the different focus different leads give to compositions, the fact that the idea for a captivating lead may be found further down the original draft, and how a new lead may necessitate changes to the original.

Elicits examples from participants to share the types of leads generated and the resultant changes that might need to be made.

Conducts a group discussion to raise awareness of the effects of different leads and the role of audience in revision.

Possible questions could be: *In your group, did you agree on which was the best lead? When you agreed, were your reasons for choosing the lead the same? Why? Why not? What were your reasons for the choice? When you didn't agree, what were some of your reasons? Did the writer agree with the listeners? What does all of this mean to the writer?* and

#### **NOTE:**

After the group discussion, participants and volunteers either take their compositions home for further revision or save their composition and drafted leads in their folder for later revision. The instructor may wish to provide class time for revision during the next session.

### ***REVISION SESSION: BRINGING STORIES TO A SUCCESSFUL CLOSE***

A similar session that focuses on ending could be held. The instructor could begin by:

1. Talking about the importance of bringing stories to a satisfying conclusion.
2. Making connections by showing how different authors of stories read by the group bring their stories to a conclusion.
3. Illustrating the procedure by writing different endings for stories (using instructor and/or participant stories).
4. Having participants and volunteers develop different endings for a story they choose from their writing folders and
5. Meeting in author's circles to share and receive peer feedback in order to reach a decision about how to bring their writing to an appropriate close.

## ***REVISION SESSION: SEQUENCING***

### **Specific Objectives:**

1. to introduce story grammar as a strategy for organizing compositions
2. to reinforce sense of story
3. to make connections between reading and writing

### **Procedure**

#### **I. Introduction**

The instructor:

1. States the purpose of the activity.

***We know from sharing and retelling stories at the beginning of each session that stories have a pattern. This pattern or structure helps the reader to follow and remember the story. The stories we write also need to have a structure so that our readers can follow and remember them.***

2. Indicates the activity for this session: to review the structure of stories and use this structure as a guide for organizing and revising their own writing and
3. Reviews the parts of a story, pointing to the displayed story map chart and referring to the handout which was previously introduced in the Reading Workshops to facilitate the sharing of home reading. (See Box 17, next

***Stories have a beginning, a middle and an end. The beginning usually includes a setting describing where and when the story takes place and introducing the main characters and their problem or goal. In the middle, the author describes the roadblocks that the characters encounter and what they do to solve the problem or achieve the goal. In the ending, the author tells how the problem is resolved or the goal achieved.***

## **BOX 17: THE STORY MAP**

### **II. Modeling and Guided Practice**

The instructor:

1. Illustrates how story structure can be used as an organizational and revision guide by using a drafted family story from her own writing (transferred to chart paper for this lesson) and a chart labeled with the story parts (Box 17):

a) Cuts and matches sections of the story with the appropriate story parts, describing aloud how and why the sections fit those parts,

b) Notes which story parts are not included in her draft and which parts need elaborating and why. (May indicate orally and/or elicit from the group possible additions or elaborations that may be made.),

c) Identifies sentences or sections of her story that repeat ideas already stated or that are tangential. These parts will be omitted in the revised piece because good authors are economical in writing their ideas. Also, if there are too many ideas, readers may have difficulty following the story.

2. Directs participants and volunteers to meet in their working groups, take the story they are working on and follow the same procedure as modeled by the instructor and

3. Suggests that drafted stories be revised according to the feedback of the group.

**NOTE:** Author's Circles play an important role in enhancing the quality of writing. In addition to the structured activities above, the instructor needs to provide opportunities for participants to meet informally in author's circle. The informal feedback from peers helps authors realize where confusion occurs as a result of inappropriate sequencing, which parts of their writing need elaboration and which require tightening. Rewriting leads and endings and inviting the response of peers also helps develop a sense of audience.

## ***WRITING WORKSHOPS: SECTION IV***

### ***EDITING FOR CONVENTIONS***

#### **Overview of Editing for Conventions**

Once a composition has been thoroughly revised, the piece must be proofread. While the first focus in a process approach to writing is on content and the quality of one's ideas, in the editing stage emphasis is on proofreading for adherence to conventions. A 'fair copy' is required for publication. In editing for conventions, both grammar and spelling are considered. Grammatical editing includes considering sentence construction, capitalization, punctuation and paragraphing.

The following sessions are designed to provide the instructor with techniques to help participants and volunteers learn the conventions of writing, procedures for editing their own pieces and how to help others proofread. These sessions may be used with the whole class or small groups, or may be adapted to use in individual conferences. While there was a brief introduction to editing in Session IV, publishing the character sketches, the goal in this session is to develop self-reliance in regard to editing by suggesting: (1) procedures, that facilitate the editing process, and (2) support materials that may be used by authors as references. An editing checklist, a grammar reference sheet, a read-aloud procedure, and strategies to help identify and correct spelling errors are introduced.

#### **General Objectives:**

1. to strengthen the concept that editing takes place in the final phase of writing
2. to reinforce the notion that editing is necessary in order to make the text optimally readable
3. to undertake the final editing of pieces for publication in a class anthology

## **EDITING SESSION: GENERAL EDITING PROCEDURE**

### **Specific Objectives:**

1. to introduce the idea that editing is a natural part of authoring
2. to establish a checklist procedure for proofreading
3. to extend awareness of writing conventions: capitalization, punctuation, and paragraphing
4. to help writers develop a spelling sense
5. to reinforce the collaborative nature of writer's workshop
6. to edit the family stories

### **Procedure**

#### **I. Introduction**

The instructor:

1. States the rationale for proofreading:

***Now that we have revised our compositions so that they are as clear as possible, we want to publish them. It is hard to read someone else's work if the beginnings of sentences and proper nouns are not capitalized, punctuation marks are left out, words are misspelled and paragraphs are not indented to let the reader know that a new topic has begun. There are common rules or conventions that we need to follow so that others can read our ideas easily. Graves (1983, p. 183) refers to this as a "form of etiquette that shows the writer's concern for the reader".***

2. Informs the group that they will be editing their family stories for publication, using a checklist and an editing reference sheet.

#### **II. Modeling the Editing Procedure**

The instructor:

1. Presents the procedural checklist (Box 18) and reference sheet (Box 19) using a chart or overhead transparency.
2. Demonstrates the proofreading procedure as follows:
  - a) indicates that a piece is edited twice by the author and an outside editor (a member of the working group).

b) States that do proofread they will need to read their piece at least three times. First, to check for capital letters and punctuation. Second, for paragraphing, and third for possible spelling errors. Points to the corresponding items on the checklist (Box 18).

c) To illustrate this process, read through a composition three times, makes appropriate editing changes, talks through her thought processes, and places a check in the corresponding box as each step is completed. (Note: In advance, transfer the piece to an overhead transparency or chart paper for this purpose.)

d) At various points in the think-aloud, refers to the editing reference sheet (Box 19) to point out its use when not aware of the proper form, rule or convention.

e) in the third reading, attends to spelling by circling, highlighting, or underlining words that may be misspelled. A few words may be corrected immediately. However, this is not necessary at this stage and tends to disrupt and slow down the editing process. Highlighted words can be corrected more efficiently later and

f) Distributes copies of the editing checklist and the editing reference sheet (found in Appendix D) to the participants and volunteers and briefly recaps the proofreading procedure.

### **BOX 18: EDITING CHECKLIST**

	<b>Author</b>	<b>Editor</b>
1 I have checked that all the sentences begin with capital letters.	___	___
2 I have checked that all proper nouns begin with a capital letter.	___	___
3 I have checked that all sentences end with punctuation marks	___	___
4 I have checked that paragraphs are indented.	___	___
5 I have circled the words that might be misspelled.	___	___

## BOX 19: EDITING REFERENCE

---

Use capital letters in the following places:

- Proper nouns include names of people, days of week, months of year, and geographic names
- Pronoun I
- First word in a sentence
- Titles such as *Mr.*, *Mrs.*, *Miss.*, *Ms.*, *Dr.*
- Initials
- Important words in titles
- First word of a greeting and closing of a letter
- Commercial trade names
- First word in a direct quotation

Use punctuation in the following places:

### **Period .**

- at the end of a sentence
- after abbreviations
- after an initial

### **Question Mark ?**

- at the end of a question

### **Exclamation Mark !**

- after words or sentences showing excitement or strong feeling

### **Quotation Marks ""**

- before and after direct quotations

### **Apostrophe '**

- in contractions
- to show possession

### **Comma ,**

- to separate words in a series
- between day and year
- between city and province
- after the greeting in a friendly letter
- after the closing of a letter
- after an initial yes or no
- to separate a quote from the speaker

### **Colon :**

- before a list
- in writing time - e.g. 5:15
- after the greeting of a business letter

### **Parentheses ( )**

- to enclose unimportant information

### **Hyphen -**

- between parts of a compound number
- between parts of some compound words

### III. Guided Practice/Group Task

Participants and volunteers:

1. Individually proofread a revised family story that they have chosen to submit to the class book following the procedure described above.

Volunteers monitor and guide the procedure. For example:

a) if participants are experiencing difficulty recognizing where complete sentences begin and end and where appropriate punctuation is needed, direct them to read the composition aloud and note where natural pauses occur. This will help authors realize where to insert proper punctuation and capitalization. (Make connections to the appropriate point in the reference sheet, Box 19.)

b) use the books participants are reading as a model to show how published authors have applied the rules and conventions listed on the editing reference sheet (Box 19).

c) when participants are unable to recognize and highlight possible spelling errors on their own, volunteers may place a dot at the beginning of the line for each error in the line. This focuses attention on the error while at the same time continuing to place the responsibility for the spelling with the writer who rereads the line to identify possible errors. In this way, writers begin to develop a spelling sense, **Volunteers are to avoid the use of red ink and taking over the correcting.**

2. Exchange proofread pieces with members of their working group and edit each other's stories following the same procedure.
3. At this point, either take their compositions home to make the editing changes or place them in their writing folders for correcting at the next session and
4. Attach the editing checklist and reference sheet (which have been made into handouts - see Appendix D) to their writing folders for future reference.

## **EDITING SESSION: TECHNIQUES FOR FIXING SPELLING**

There is a danger that the instructor may overemphasize correct spelling at the expense of fluent writing. Concentrating on isolated drill in spelling and focusing on the mastery of commercial word lists has a tendency to limit the scope of writing by creating an imbalance between writing mechanics and the aesthetic expression of ideas. Participants may begin to associate the mechanics of handwriting and spelling with good writing and restrict the content of their writing to the words they know how to spell. For this reason, writers are encouraged to get their ideas down first, spelling as best they can. Emphasis on correct spelling occurs at the editing stage.

In the early draft stages, when students seem to be stymied over how to spell a word they want to use, suggest: "Spell the word as best you can and flow on." (Turbill, 1983, 43). Turbill also advises students to place a mark on the words they are concerned about and return to them later.

The following suggestions (**Try-It**, the use of **Spelling References**, **Personal Spelling Lists**, and **Spelling Rules**) are ways to solve spelling problems and increase spelling competence.

### **I. Try-It**

Writers know some spelling patterns. This knowledge can be used to think of three or four possible spellings for a problem word. From these alternatives, a writer can usually choose the correct form.

#### **Procedure**

Encourage participants to try writing the word several times on a separate piece of paper and select the spelling they think is correct. This may then be checked with a dictionary or spelling reference or left for the outside editor.

Volunteers may need to guide participants in their first few attempts at using this strategy. For example, model writing one or two possible spellings for the word (not necessarily the correct ones) and then say to the participant: "What other ways could the word be spelled?" Write these down. Then have the participant select the best choice. The volunteer may also guide participants in cross-checking with an appropriate reference.

The instructor may wish to explain and demonstrate this strategy informally to the whole group in a mini-lesson, with permission using the words that the participants had difficulty spelling. For example, participants might select the "best" spelling from among the following:

stashion	dreem	stratagy
stashum	dreme	startigy
station	dream	strategy
statun	drem	stratijee

## II. Checking A Spelling Reference

To check words in spelling references, writers need to have possible spellings in their head. Once writers are able to use the Try-it technique, they can transfer and apply this spelling pattern strategy to help them check words in spelling references. This technique provides writers with a means to look up words even when they are not certain how to spell them.

### Procedure

- Encourage participants to:
- Leave out the writing step associated with "Try-It" (described above)
- Attempt to picture alternate spellings in their "mind's eye", and
- Read out the letters they see, then have them
- Choose the spelling they think is correct and check it in their spelling reference book.

**NOTE:** Spelling references may include: personal spelling lists, a class spelling list, a dictionary, or a published spelling reference such as the following:

Curriculum Associates. (1975). Spellex: Word finder.

Grosset and Dunlap. (1978). The perfect speller

Warner Books. (1990). Instant spelling dictionary, 3rd Ed.

Once again, the instructor may wish to introduce this technique to the group at large and volunteers may need to guide participants in its application.

### **III. Personal Spelling Lists**

Writers usually have a group of words that they use consistently in their writing. A number of these words may also tend to be misspelled often. As these words are identified, writers may create personal lists which may become meaningful references for facilitating the writing process and solving spelling problems quickly.

#### **Procedure**

Word lists can be kept in a number of formats. The most efficient list uses alphabetized pages.

**NOTE:** Personal spelling lists are compiled to facilitate the writing process and are not intended to be used for spelling tests.

### **IV. Spelling Rules**

There is regularity in the English spelling system in terms of letter patterns and how longer, more complex words are generated from their root words. There are a number of spelling rules or guidelines that have few exceptions and thus are useful for writers to know. These include the rules for:

1. adding suffixes and inflectional endings, and
2. forming contractions, possessives, and plurals.

There are also rules governing the regularity of some letter patterns. For example, the letter "q" is always followed by "u", and "i" comes before "e", except after "c". A handout which contains these rules may be beneficial as a quick writing reference.

#### **Procedure**

The instructor should introduce the spelling rule reference sheet. Instructors may compile such a reference sheet based on participant needs using a source such as:

Hoskisson and Thompkins (1991, p. 439) Language arts: Content and teaching strategies, or

McGraw-Hill Canada's (1970) Handbook of English.

## ***WRITING WORKSHOPS: SECTION V***

### ***PUBLICATION: CELEBRATING AUTHORSHIP***

After participants have completed their final revisions and carried out some proofreading, either the volunteers or the instructor complete the final editing to ensure that the piece is ready for publication. While it may be beneficial to conference with participants regarding grammatical and punctuation errors, limits should be set. Participants may be overwhelmed if too many errors are discussed. A reasonable number of errors to target per session is between 3 and 5. The instructor or volunteer who is completing the final editing simply provides the correct form for the remaining errors.

Publishing decisions may involve: adding "About the Author" notes, choosing whether to dedicate the book to someone special, and deciding whether to use special printing or different coloured paper and include illustrations. When making decisions about these aspects of publishing, the instructor should take time to examine the commercially published stories that have been shared in the program and discuss their publishing features with the class. This helps participants begin to realize the connections between reading and writing. The ultimate goal is to have participants read like writers and write with their reading audience more clearly in mind.

Every attempt must be made to help participants and volunteers celebrate their authorship through publication. The character sketches that accompany the individual photos are easily mounted in a class photo album and circulated among members. The family stories may be typed into a computer, printed and bound into a class set by adding a tagboard cover and using plastic coils. Ideally, each participant and each volunteer should receive a copy. A "book launching" can be part of the program's closing exercises, with some or all of the participants sharing their creations with the invited guests.

Participants should be urged to submit their compositions and stories for formal publication. The Literacy Resource Centre welcomes submissions for their learner collections or archives. Welcome News is another outlet.

## **WRITING WORKSHOPS: SECTION VI**

### **INVITATIONS FOR FURTHER WRITING**

A realistic goal in the **Book Bridges** program is to have each participant and volunteer publish two pieces of writing:

1. A biographical sketch of their colleague for the class album and
2. A family story.

Some participants may be more prolific writers, begin to see themselves as informants, and wish to create further stories. As suggested by Harste, Short and Burke (1988):

*Neither authoring nor learning is seen as having an end point. When meanings are expressed or created, they metaphorically become fuel for the next cycle. (p.11)*

The inspiration for further writing may come from participants' reading of some of the folktales and legends that relate to their own culture. The stories in Tales of Gold Mountain form a bridge between stories that are thousands of years old and stories that are more contemporary.

Participants may also write their own versions of stories that they have been told by their elders. For example, the tales in Natale Savage Carlson's The Talking Cat are yarns that she remembers her uncle spinning about life in French Canada. Walter Cooke published a story called The Sleeping Giant which appeared in the Fall, 1991 issue of The Phoenix a publication of the Canadian Association in Support of Native Peoples. His story is a legend that explains how the rock formation on Lake Superior near Thunder Bay came to be, how the light skinned people came to seek their fortunes by mining the silver of the Ojibway, how they started to quarrel over the silver and how, when the Human Mesaler saw the resulting conflict, lay down on the silver, stating that he would stay there until "... peace amongst the people comes to be...." There he sleeps today - known as the "Sleeping Giant by Thunder Bay."

These and other stories may help participants remember stories they heard in their childhood about their own culture. "Bragging" stories created to herald the achievements and/or loving character traits of the children of participants have a wonderful effect when shared at home. These ideas, in turn, provide invitations for further writing.

***APPENDIX A***

***SUPPORTS FOR LITERATURE CIRCLES***

Book Sign-Out Sheet

Keeping a Reading Log/Record (Rationale and Directions)

Reading Response Log

Children's Literature Selections



## ***KEEPING A READING RECORD***

### ***(Rationale and Directions)***

Reading at home is an important part of the Book Bridges program. The more you read, the better your reading will become. Reading to your children is a good way for you to practice reading and talking about stories. It is also a good way for your children to learn to talk and think about books.

***MOST IMPORTANTLY, READING TOGETHER IS FUN.***

***KEEP A RECORD OF THE READING YOU DO AT HOME.***

This record should include such things as:

- the title, author, and publishing date of the book
- the name of the child you read with
- your child's comments and responds to the book or the things that the two of you talked about while reading
- your comments and responses to the book
- what you learned from reading the book with your child
- what reading strategies you used to figure out words and to understand the author's message

You may want to record new words and phrases and what they mean so that you can remember them in the future.

While you are reading at home, you may think of questions about the reading material or the strategies. You may also want to include these questions in your reading record so that you can ask about them in class.

**READING RESPONSE LOG**  
*(Adapted from Handel and Goldsmith, 1988)*

Date: \_\_\_\_\_

Name: \_\_\_\_\_

Child's Name: \_\_\_\_\_

Title of Book: \_\_\_\_\_

Author: \_\_\_\_\_ Date Published: \_\_\_\_\_

Comments/Thoughts about the book:

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Your child's comments about the book:

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New Words:

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Questions about the book:

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### ***LITERATURE SELECTIONS***

- Bunting E. (1989). The Wednesday Surprise. New York: Clarion.
- Carlson, N.S. (1989). The Family Under The Bridge. New York: Harper and Row.
- Cooney, B. (1982). Miss Rumph us. New York: Viking.
- Coerr, E. (1977). Sadako And The Thousand Paper Cranes. New York: Dell.
- Fox, M. Wilfred Gordon McDonald Partridge. New York: Penguin.
- Gardiner, J.R. (1980). Stone Fox. New York: Harper and Row.
- Goble, P. (1984). Buffalo Woman. New York: Aladdin.
- Granfield, L. (1990). Canada Votes. Toronto ON: Kids Can Press.
- Hadingham, E., and Hadingham, J. (1990). Garbage! Where it comes from. Where it goes. New York: Simon and Schuster.
- Heyer, M. (1989). The Weaving Of A Dream. New York: Puffin.
- Jenson, V.A. (1977). Sara And The Door. Reading, Mass.: Addison-Wesley.
- Kaetler, S. (1984). Stories From Grandpa's Rocking Chair. Winnipeg MB: Kindred Press.
- Lobel, A. (1980). Fables. New York: Harper and Row.
- MacLachlan, P. (1985). Sarah Plain And Tall. New York: Harper and Row.
- MacLachlan, P. (1988). The Facts And Fiction Of Minna Pratt. New York: Harper and Row.
- MacLachlan, P. (1989). Arthur, For The Very First Time. New York: Harper and Row.
- Oberman, S. (1994). The Always Prayer Shawl. Honesdale, Penn: Boyd Mills Press.
- Parish, P. (1989). Amelia Bedelia's Family Album. New York: Avon.
- Savage, C. (1990). Trash Attack. Vancouver BC: Douglas and MacIntyre.
- Smith, D.B. (1973). A Taste of Blackberries. New York: Scholastic.
- Waterton, B. (1980). Pettranella. Toronto ON: Douglas and MacIntyre.
- Yee, P. (1989). Tales From Gold Mountain. Vancouver BC: Douglas and MacIntyre.

***APPENDIX B***

***SUPPORTS FOR VOLUNTEER ORIENTATION***

Volunteer Application Form

Volunteers: Expectations

A Typical Evening

Background Information for:

1. Role in Literature Circles
2. Role in Author's Circles

**BOOK BRIDGES VOLUNTEER**  
**Application Form**

Book Bridges is a ten (10) week program designed to help mothers gain confidence in reading, writing and speaking the English language. The instructor is responsible for teaching the necessary reading and writing strategies to the whole group, whereas the volunteer works in 1:1 or 1:2 relationship modelling the English language and helping with overall understanding of the strategies. Volunteers are expected to become totally involved in the program and follow the lead of the instructor by participating in the writing workshops, creating their own stories and reading from the array of literature selections provided.

Please print:

1. FULL NAME \_\_\_\_\_

2. ADDRESS \_\_\_\_\_

AREA OF CITY \_\_\_\_\_

POSTAL CODE \_\_\_\_\_

3. PHONE NUMBER: (Home) \_\_\_\_\_

(Work) \_\_\_\_\_

Best time to call and where: \_\_\_\_\_

morning \_\_\_\_\_ afternoon \_\_\_\_\_ evening \_\_\_\_\_

4. JOB STATUS:

Employed: full time \_\_\_\_\_ part-time \_\_\_\_\_ unemployed \_\_\_\_\_

student \_\_\_\_\_ retired \_\_\_\_\_

5. OTHER LANGUAGES:

a. \_\_\_\_\_ speak \_\_\_\_\_ write \_\_\_\_\_

b. \_\_\_\_\_ speak \_\_\_\_\_ write \_\_\_\_\_

c. \_\_\_\_\_ speak \_\_\_\_\_ write \_\_\_\_\_

6. REASONS FOR VOLUNTEERING:

- |   |   |
|---|---|
| <input type="checkbox"/> Skill/career development         | <input type="checkbox"/> Course credits       |
| <input type="checkbox"/> Give something back to community | <input type="checkbox"/> Interest in literacy |
| <input type="checkbox"/> Make career decisions            | <input type="checkbox"/> Have spare time      |
| <input type="checkbox"/> Help others                      | <input type="checkbox"/> Want to keep busy    |
| <input type="checkbox"/> Personal growth                  | <input type="checkbox"/> Learn new skills     |
| <input type="checkbox"/> Meet people                      | <input type="checkbox"/> Other                |
| <input type="checkbox"/> Improve English                  | _____   |

Past or present volunteer activities

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Related special skills, training and hobbies

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7. COMMITMENT:

**Book Bridges** operates for three (3) hours twice a week over a 10 week period. Commitments and consistency are crucial to the program's success.

- 6 hour orientation/training-compulsory for new volunteers
- 1 session/wk for 10 weeks
- 2 sessions/wk for 10 weeks
- spare

8. AVAILABILITY:

Four (4) choices of slots:

\_\_\_\_\_ Monday

\_\_\_\_\_ Thursday

\_\_\_\_\_ Afternoons

\_\_\_\_\_ Afternoons

\_\_\_\_\_ Evening 6-9

\_\_\_\_\_ Evenings

Please indicate personal or physical limitations that could affect your duties as a volunteer.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Car-pool willing Yes \_\_\_\_\_ No \_\_\_\_\_

Need a ride Yes \_\_\_\_\_ No \_\_\_\_\_

In case of emergency please notify \_\_\_\_\_

relationship \_\_\_\_\_

phone \_\_\_\_\_

Date \_\_\_\_\_

Signature of Applicant \_\_\_\_\_

## ***BOOK BRIDGES PROGRAM VOLUNTEERS: EXPECTATIONS***

WELCOME TO ONE OF \_\_\_\_\_ FINEST LITERACY PROGRAMS!

### **The Participants**

Women with school-aged children or women with no children or whose family are grown up and who volunteer in daycare centres

### **Support People**

- Volunteer tutors, like you, who implement the instruction on a more personal level, 1 volunteer to 2 participants
- The Executive Director of Employment Projects for Women
- Chairperson of the Book Bridges sub-committee of the Junior League of Winnipeg, Telephone \_\_\_\_\_
- Volunteer Co-ordinator (Call \_\_\_\_\_ to leave a message re absences if known at least 1 day in advance.) On the same day, call the instructor.
- Dr. Beverley Zakaluk-Program Research and Evaluation Co-ordinator, Program Consultant and Co-Author of Book Bridges
- Prof. Barbara Wynee Instructor, Co-Author and Program Consultant
- Present Instructor (Call to leave a message if you find you are unable to attend on a particular day.)

### **Volunteer Orientation Notes**

To help you envisage your crucial role in the delivery of our program, we have compiled a breakdown of responsibilities.

1. Attend two orientation sessions prior to the start of the academic program
2. Provide a positive, encouraging climate in the literature sharing circles which open each evening's activities. Active listening skills will aid in the establishment of strong bonds with our clients. Remember that they, like you, receive no financial reward for their participation in the program. They, we hope, will share in the pleasure of reading good books with their children and having you as a support system. Their motivation depends on the connections you are able to make with them. Please reach out.
3. Provide a cultural filter for reading the stories and books we examine. Please talk gently about your "mainstream" culture, providing rich language contexts and images where possible. "Language it up" and elaborate upon concepts as required. Participants may lack experience with certain words or ideas.
4. Arrive by 5:55 p.m. on your designated evening, unless it is your admits trative tour of duty. For set-up, please arrive by 5:40 p.m. to put on the coffee , and set up your snack. For take-down, please expect to stay an extra 15 minutes or so. Many hands make light work!
5. Attend on a regular basis. In case of known absences (1 day in advance or more), please contact \_\_\_\_\_ at the above number, so she can arrange a substitute for you. In case of same day illnesses or emergencies, please leave a message at Employment Projects for Women or with the instructor.

6. Intervene gently to assist our fragile clients. Use the compliment, question and listen model. The following examples suggest how you might interact with your participants in Writing Workshop.

A. At the Drafting/Revising Stage of Writing:

*I like your topic/pacing/images/characters/use of action words/use of dialogue/your introduction/the strong conclusions/the details given here etc...*

**BUT**

*Could you tell me more about what you wanted to say in this part?... I thought you meant to say (this). Is that really what you wanted to say? Could you point to the part where you feel you need to add more information? etc...*

B. At the final editing stage, leave the ownership of the writing piece with the writer.

1. She reads her piece aloud to you.
2. NEVER take the pen from her hands. Question instead.
3. Once the revisions are complete, accompany her to an author's circle **Then** assist with the final editing. (A reasonable number of mechanical errors to focus upon is between 3 and 5. The publication's editor is responsible for correcting the remaining errors.
7. Advise the instructor weekly of: 1) participants' progress, outlining critical observations made during each session, and 2) participants' concerns as well as any important program feedback. These are to be made via entries in the dialogue journals (in private).

**WE'RE SO GLAD YOU ARE HERE! THANK YOU FOR CARING.**

**BOOK BRIDGES ORIENTATION**

<b>A TYPICAL EVENING</b>	
5:30 - 5:45 p.m.	Participants arrive, sit in groups with volunteer. (CALL AHEAD IF YOU ARE LATE OR UNABLE TO ATTEND)
5:45 - 6:15 p.m.	Sharing Circles - Volunteers Check with table groups about what book was taken home, which skill was practised, highlights, concerns, vocabulary problems, pronunciation practice.
6:15 - 6:30 p.m.	Assignment sheets are shared, then submitted to the instructor
6:30 - 7:15 p.m.	Writing Activity - Everyone writes! (Pre-writing - Drafts - Author's Circle, Edit, and Publish)
7:15 - 7:30 p.m.	Informal Coffee Break
7:30 - 8:15 p.m.	Reading Strategy Instruction and Practice through Supported Reading
8:15 - 8:45 p.m.	Dialogue Journal/Reflection and Book Sign - Out/Check - In
8:45 p.m.	Mad rush for 9:00 p.m. bus by most participants! Group exit
<b>OTHER FEATURES</b>	
Nightly Host - Opportunity to make announcements, lead author's circle Author's Circle - Small group writing workshop. Library Tour	

## **BACKGROUND INFORMATION FOR VOLUNTEERS**

### **1. Role in Literature Circle: Sharing Reading Responses**

We will start each evening by sharing the reading each of us is doing at home. This will be done in small groups of three or among all those at the table, depending on the number and comfort level of the women. The sharing is to be done with the total group, not just with the volunteer.

There are four purposes for sharing reading responses:

1. to provide a natural situation for the women to speak and explain their thoughts in English,
2. to provide an opportunity to listen to and comprehend spoken English,
3. to add value to the keeping of a reading response record because it serves as a reference to facilitate memory during the sharing and verbalization of ideas, and
4. to provide a means for monitoring the home practice and problems the women may be encountering when reading on their own.

In addition, the book sharing may be a means of introducing the women to new books as not all women will have read the same books, magazines, or articles.

In many instances the women will share the books that they sign out from the **Book Bridges** program. However, the reading response sharing need not be limited to those materials. In fact, as time progresses it is hoped that participants will read more and more materials of their own choosing (perhaps from the library or newspaper). Volunteers are encouraged to participate by sharing their reading as well, either their own personal reading or the reading they are doing with their children. Volunteer sharing helps to model how people talk about what they have read, as well as make the activity more conversation-like.

Use the guide on the posted chart to help the women with their sharing. Encourage use of the reading response sheets as a reminder. Ask questions related to the book and the strategies practiced at home-how they worked or didn't work.

**NOTE:** This is intended as a time to SHARE, LISTEN and DISCUSS reading materials and strategies and perhaps ask questions about a word(s) or an idea that the participant found confusing at home. It is not a time to do the reading together that should have been done at home.

## **2. Role in Author's Circle**

The purpose of author's circle is to give writers the opportunity to gain a sense of what is and what is not working in the 'piece' they are writing and what, if anything, they might consider doing next.

The focus of Author's Circle is on thinking about meaning. We take care of sentence structure/grammar and spelling when it is time to edit. Members of the group use the following procedure and then revise their draft writing using the discussion ideas, questions and suggestions that THEY wish to include in their piece. The final choice for revision rests with the writer.

### **Listeners**

Listen to be able to understand the message. Be prepared to answer these questions:

1. What was the piece about?
2. What did you like about the piece? What was easy to understand?
3. What questions do you have?
4. What suggestions do you have?

### **Author's/Writers**

Read your piece to the group and then ask:

1. What did you hear? or What was the piece about?
2. What was clear? or What was easy to understand?
3. What questions do you have?
4. Do you have any suggestions?

**NOTE:** An alternative procedure (particularly when a piece is not totally drafted) could be

1. Listener/Tutor/Teacher asks the writer:
  - What is your piece about? (You're not asking the writer to tell you the whole story.)
  - Where are you in your piece? or How far into the story are you?
  - What do you want to write about next in this piece? or Where do you want to go next in this story?
- Then have the writer begin/continue to write based on the above.

**NOTE:** No author can work on improving all aspects of writing at one time. We do not want to "take over" the writing, but rather to be sensitive to what the author is interested in exploring and with questions and suggestions, as outlined above, help the authors decide what they want to do.

***APPENDIX C***

***SUPPORTS FOR PARTICIPANT ORIENTATION***

A Typical Evening (for participants)

Book Bridges: Program Overview

Participant Application Form

## BOOK BRIDGES ORIENTATION

<b>A TYPICAL EVENING</b>	
5:30 - 5:45 p.m.	Participants arrive, sit in groups with volunteer. (CALL AHEAD IF YOU ARE LATE OR UNABLE TO ATTEND)
5:45 - 6:15 p.m.	Sharing Circles - Volunteers Check with table groups about what book was taken home, which skill was practised, highlights, concerns, vocabulary problems, pronunciation practice.
6:15 - 6:30 p.m.	Assignment sheets are shared, then submitted to the instructor
6:30 - 7:15 p.m.	Writing Activity - Everyone writes! (Pre-writing - Drafts - Author's Circle, Edit, and Publish)
7:15 - 7:30 p.m.	Informal Coffee Break
7:30 - 8:15 p.m.	Reading Strategy Instruction and Practice through Supported Reading
8:15 - 8:45 p.m.	Dialogue Journal/Reflection and Book Sign - Out/Check - In
8:45 p.m.	Mad rush for 9:00 p.m. bus by most participants! Group exit
<b>OTHER FEATURES</b>	
Nightly Host - Opportunity to make announcements, lead author's circle Author's Circle - Small group writing workshop. Library Tour	

## ***BOOK BRIDGES: PROGRAM OVERVIEW***

In this program, you will team strategies that will help you improve your ability to read and write English. With a partner or in small groups, you will learn ways to read and talk about books.

These are some of the goals of the Book Bridges Program: To

- enjoy reading
- learn about different kinds of books
- learn reading strategies that help you understand word meanings as well as understand what you read
- learn how to obtain information from books
- discuss books
- improve writing and speaking ability
- encourage your children's reading development
- enjoy reading books with children

### **WHAT WILL WE DO?**

1. **You will be introduced to different types of children's books or other reading materials.** These will include folktales, fables, family stories, and information books.
2. **Each class you will learn or review a strategy (technique) to use in your reading.** Good readers use these strategies to solve reading problems with words or with the writer's ideas.
3. **You will practice the strategies.** You will be reading and practicing with children's books and adult reading materials.
4. **We will discuss stories and books, write about some of them and share our ideas about what we read.** You will learn ways to read and ways to talk and write about what you read.
5. **Reading at home is an important part of this program.** The more we read, the better reader we become. Reading to children is a good way to practice reading and talk about the ideas you come across. Also, it is good for our children to see us reading and using the reading strategies.
6. **You will keep a reading record.** This will be a record of what you read, what strategies worked and didn't work, your responses or comments and your child's responses. You may also keep a record of new words or phrases that you learn and ideas you want to share.
7. **You will also be writing and sharing what you write.** Writing helps us become better readers.

**APPLICATION - BOOK BRIDGES**

**NOTE:**

*Filling out this application does not guarantee acceptance into the BOOK BRIDGES program. There are only spaces for 16 people. This Information Session allows staff to assess an applicant's suitability by means of a personal interview and reading assessment.*

*Successful applicants will be notified by letter.*

1. Full Name: (PRINT)

Family \_\_\_\_\_ First \_\_\_\_\_ Second \_\_\_\_\_

2. Present Address: (PRINT)

street and no. \_\_\_\_\_

town/city \_\_\_\_\_ postal code \_\_\_\_\_

3. Telephone Number \_\_\_\_\_

4. Friend or relative through whom you may be contacted:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

5. What is your first language: \_\_\_\_\_

6. Official Languages:

English: speak \_\_\_\_\_ read \_\_\_\_\_ write \_\_\_\_\_

French: speak \_\_\_\_\_ read \_\_\_\_\_ write \_\_\_\_\_

Other Languages:

\_\_\_\_\_ speak \_\_\_\_\_ read \_\_\_\_\_ write \_\_\_\_\_

\_\_\_\_\_ speak \_\_\_\_\_ read \_\_\_\_\_ write \_\_\_\_\_

7. What are the names, grades and ages of your children?  
Do they (he/she) read English?

Name	F/M	Grade	Age	Read English
_____	_____	_____	_____	Yes__ No__
_____	_____	_____	_____	Yes__ No__
_____	_____	_____	_____	Yes__ No__
_____	_____	_____	_____	Yes__ No__

8. Do you have child care arrangements for the time you attend the program?  
Yes\_\_ No\_\_

9. How will you travel to the **Book Bridges** program and back home?  
Bus\_\_ Car\_\_ Walk\_\_ Other\_\_\_\_\_

10. Will you be able to attend the **Book Bridges** program **twice weekly** from 5:45 p.m. to 9:00 p.m.? Yes\_\_ No\_\_

11. Have you attended other language/reading programs? Yes\_\_ No\_\_  
If yes, name of program(s) \_\_\_\_\_

12. Are you enrolled in another literacy program at this time? Yes\_\_ No\_\_  
If yes, name of program \_\_\_\_\_

13. How did you find out about this program? \_\_\_\_\_  
\_\_\_\_\_

14. Why would you like to be part of this program? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

15. Do you have a public library borrowing card? Yes\_\_ No\_\_

16. What is the closest library to your home? \_\_\_\_\_

17. We have to find books that fit your reading needs.  
Are you willing to read out loud? Yes \_\_\_\_ No \_\_\_\_

18. Are you presently employed? Yes \_\_\_\_ No \_\_\_\_

19. Where do you work? \_\_\_\_\_

Can we get in touch with you at work? Yes \_\_\_\_ No \_\_\_\_

Work phone number: \_\_\_\_\_

Are you a: CANADIAN CITIZEN \_\_\_\_ LANDED IMMIGRANT \_\_\_\_

At this time, how long have you lived in Manitoba? \_\_\_\_\_

I wish to attend the **Book Bridges** program for 10 weeks, Monday and Wednesday, September 17 to November 21, 1990 from 5:45 p.m. to 9:05 p.m. I understand that this is a literature-based literacy program and is NOT a department of Education program that grants educational standing.

Signature of Applicant

\_\_\_\_\_

Signature of Witness

\_\_\_\_\_

## ***APPENDIX D***

### ***SUPPORTS FOR WRITING WORKSHOPS***

Roles in Author's Circle

Editing Steps

The Writing Process

Revision Reflection

- Story Map
- Editing Checklist
- Editing Reference

## ***ROLES IN AUTHOR'S CIRCLE***

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**WRITER** Reads her writing aloud to the group

**LISTENERS:** Listen to see if they understand the message and try to answer these question:

1. What is the piece about?
2. What you liked about the piece?
3. What comments, questions or suggestions you have?

**AFTER  
READING:** The author asks:

1. What did you hear?
2. What was clear? What was easy to understand?
3. What questions do you have? What suggestions or comments do you have

(Adapted from Graves, 1983)

**REASON:** This will help the writer reflect on her writing, gain her another perspective and realize how she can improve the quality of her composition.

## EDITING STEPS

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1. **Read** your sketch to your volunteer, sentence by sentence. A sentence will be one idea.

**Ask:**

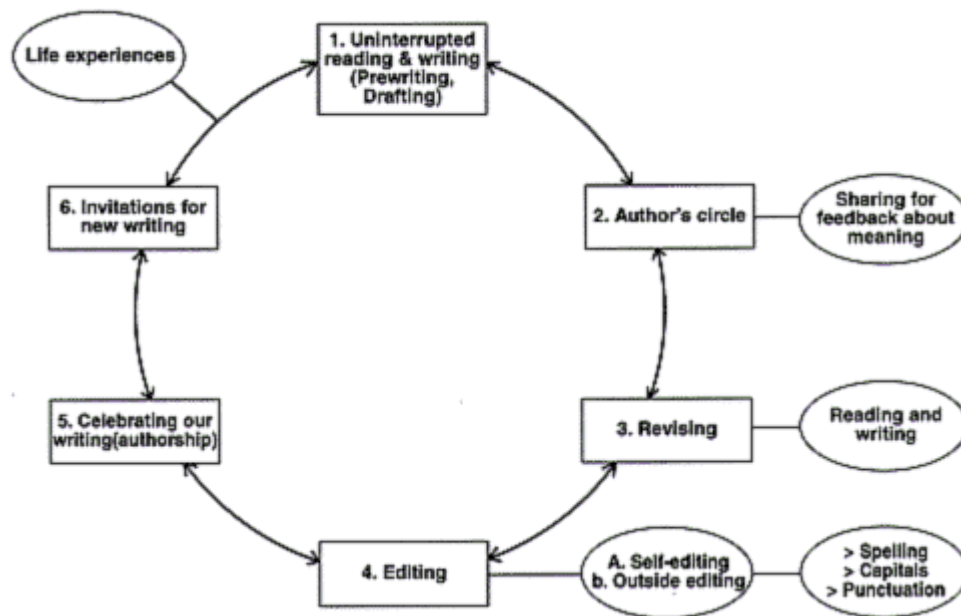
Do I have a capital letter at the beginning of the sentences?

Do I have punctuation (. ? !) at the end?

(Continue reading each sentence following the same procedure.)

2. **Read the piece again.** While you read, check to see where each topic begins and ends. Each topic is a paragraph. The first word of a paragraph is indented.
3. **Check your spelling.** Place a check mark beside the words that you think are misspelled. Then have someone else in your author's circle check the word. [Volunteers in author's circle put a dot (.) at the beginning of a line that contains a misspelled word. Participants check the words in the line and correct the misspelled word with the help of a dictionary or the guidance of a volunteer if required.] A Look, Cover, Write, Check method is used to practice new words.

### THE WRITING PROCESS



(Adapted from Harste, Short and Burke, 1988)

### ***REVISION REFLECTIONS***

1. What have I said so far? What am I trying to say?
2. How do I like this? What's good that I can build on? What's not so good that I can fix?
3. How does it sound? How does it look?
4. How else could I have done this?
5. What will my reader think as he or she reads this? What questions will s/he ask? What will The notice? Feel? Think?
6. What am I doing next?

(Calkins, 1986, p. 19)

*Book Bridges: APPENDIX D*

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**THE STORY MAP**

<b>BEGINNING</b>	<b>CHARACTERS (who)</b>
	<b>SETTING (Where, When)</b>
<b>MIDDLE</b>	<b>PROBLEM or GOAL</b>
	<b>PLOT OUTLINE</b>
<b>END</b>	<b>RESOLUTION</b>

***EDITING CHECKLIST***

Author Editor

- |  |       |       |
|--|-------|-------|
| 1. I have checked that all the sentences begin with capital letters.     | _____ | _____ |
| 2. I have checked that all proper nouns begin with a capital letter.     | _____ | _____ |
| 3. I have checked that all sentences end with punctuation marks (. ? !). | _____ | _____ |
| 4. I have checked that paragraphs are indented.                          | _____ | _____ |
| 5. I have circled the words that might be misspelled.                    | _____ | _____ |

## ***EDITING REFERENCE***

Use capital letters in the following places:

- Proper nouns include names of people, days of week, months of year, and geographic names
- Pronoun I
- First word in a sentence
- Titles such as *Mr., Mrs., Miss., Ms., Dr.*
- Initials
- Important words in titles
- First word of a greeting and closing of a letter
- Commercial trade names
- First word in a direct quotation

Use punctuation in the following places:

### **Period .**

- at the end of a sentence
- after abbreviations
- after an initial

### **Question Mark ?**

- at the end of a question

### **Exclamation Mark !**

- after words or sentences showing excitement or strong feeling
- 

### **Quotation Marks ""**

- before and after direct quotations

### **Apostrophe '**

- in contractions
- to show possession

### **Comma,**

- to separate words in a series
- between day and year
- between city and province
- after the greeting in a friendly letter
- after the closing of a letter
- after an initial yes or no
- to separate a quote from the speaker

### **Colon:**

- before a list
- in writing time - e.g. 5:15
- after the greeting of a business letter

### **Parentheses ( )**

- to enclose unimportant information

### **Hyphen -**

- between parts of a compound number
- between parts of some compound words

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The authors of this program are interested in obtaining feedback from instructor users regarding how this handbook can be improved. They can be contacted at the following address.

***The Junior League of Winnipeg  
894 Corydon Avenue  
Winnipeg, Manitoba, Canada  
R3M 0Y4***