

## READING WRITING CONNECTIONS TRANSCRIPTS

### INTERACTIVE WRITING

#### INTERACTIVE WRITING 1, (Level 1)

Interactive writing is important because it gives the teacher an opportunity to see what the child knows. And it also gives the children the opportunity to show what they know. And it reinforces, it always goes back to this is what you're doing in the reading, you've got to be able to do that in your writing too. If you know that this is a b, then you've got to be able to write it. And to show them how it works in a book, that's how it's going to work in your writing. If I can read it, I've got to be able to write it as well. It reinforces everything we're talking about with letter knowledge and sounds. If I hear it, I've got to be able to see it, that's how I'm going to get it started in my stories as well.

After our reading, I just picked the last page (shows) Baby is sleeping. I chose this page because I was trying to work on that s that they had partially known up here, so I knew in my mind that was what I wanted to focus on, the s, that sound and how to form it, so I chose Baby is sleeping because I knew there were two s's coming up, and that would give each of them the opportunity to practice writing it in our story.

T: All right guys, we're going to take one of those pages and we're going to write "Baby is sleeping." We're going to do this together. So let's think about that first word, baby.

S: "buh"

T: What letter says "buh"? Do you know?

S: b.

T: b. Do you know how to make that b? Can you show me how to make a b here, M. That's good listening. Start at the top and pull down, go all the way down, keep pulling all the way – nope (helps him) and then come around and around. Good.

When M said b, I was totally surprised that he knew that for b, that he could hear the b, because that wasn't a known letter for him. SO that showed me that he does have a little bit going on there with that, so that could be our next step to take that sound and work on that formation and that sound and have him be responsible for that all the time, since that is something partially known. He knew how to make the "buh" sound and he knew it was a b, but then he couldn't form the b correctly. So that's his next step – you've got the sound, you know it's a b, now let's practice that formation.

OK, let's say baby again because we might hear something else. Ready –

T&S: ba-by

T: What else do you hear?

S: a?

T: You hear an a? OK, put it right beside your b.

S: (writes)

T: That's a good a. That's just like in Matthew, isn't it?

S: (inaudible)

T: Now watch how I'm going to finish it. Ba-by. (writes the by). So let's say this word – Baby

So I want to make sure that they have those opportunities to take everything that we're doing and put it all together. I think writing is a good place to do that and show that, because we're working on the

“s” formation, so I need to make sure I plant that in their writing so they can have that opportunity to write and practice that letter, not just in isolation, but to put it back into a story as well.

T: So let’s read this word.

T&S: baby – is

S: s

T: You hear an s? OK, I’m going to put my space. It starts like this, (writes i). Now can you put your s right next to that i?

S: (writes s)

T: OK, let’s read it. (read together): Baby is (teacher points to each word and then says) sleeping.

S: c

T: Think about what we did today with our sun (points to the letter chart) with pictures. Think about our sssun.

S: s

T: S. all right.

S: Another s.

T: Let’s put our space. Can you write another s right there?

T: OK, let’s put our space, now write an s right there.

S: writes

T: We’re going to start like a snake, go around – there you go. Now watch how I can finish sleeping. (writes) sleep – and then I’m going to put this on the end – sleeping. Now let’s read it. (points)

T&S: Baby is sleeping.

T: Do you know what I need at the end when I’m done?

S: A period.

T: A period! There you go. All right.

### **THE CUT-UP STORY (Level 1)**

T: So now, we’re going to cut this one apart. So let’s read it as I cut it.

T&S: Baby is sleeping – say it altogether – sleeping. All right, so if we were to put it back together, what has to come first. What do we start with?

S: buh

T: Baby. So what letter would you see at the beginning of baby?

S: b

T: b. Good. So we’re going to put that one there. Let’s read it – Baby – is

S: i.

T: Good thinking. Now remember, think about our story, what do we have in between our words

S: i

T: that space, so we have to put it here too. Let’s read it, help me.

T&S: Baby is sleeping. (child brings down sleeping.)

T: Sleeping. And what did we expect to see at the beginning s

S: period.

T: Well what does sleeping start with?

S: S

T: S, that S. All right, let's read it.

T&S: Baby is sleeping.

## INTERACTIVE WRITING 2 (Level 1)

T: So what do we want Dad to do today? What can he do? What do we want to write today?

S: drive.

T: Drive. All right. Ready? You say it with me.

T&S: Dad can drive. (draws a line for each word as says it.)

T: OK, pick a color. What color do you want?

Twist and pull. I've got new markers. So let's say the word Dad, what do you hear, get it started.

S: Duh.

T: Duh. That's right. What letter is that?

S: D.

T: D. Remember we practiced the D? OK, you're going to write it right there (teacher shows on white board while student follows with marker). You're going to go down, and then come around. (Student writes). Good. Let's say "Dad." Are you ready? Let's say it slowly – how many fingers. D-a-d (holds up a finger for each sound.) What else, do you hear anything?

S: d

T: Oh, you heard another d! That's awesome! (writes the a on the strip and brings up the d magnetic letter.) Let's make this one a little lower case d.

T: Dad, can – cc – can – what do you hear in can?

S: c

T: Oh! A c! Can you do a c for me? (student writes a p)

T: Is that a c? Let's look at c. (Brings in magnetic letter) Oh, there we go. Awesome. Now Dad can (she finishes "can"). Point to it, ready? Point. Dad – can – what did we say he was going to do?

S: drive

T: drive. What's it start with?

S: g

T: Let's say it slowly. Look at Ms. M. Look at me. D-drive. What do you hear?

S: d

T: A d. That d again.

T: All right. Dad – can –

S: drive

T: drive. (She writes the rest of drive). All right.

What do we need at the end?

S: A period.

T: Why? What's it going to tell me to do?

S: Stop

T: All right. Put in a period. Very good. Let's touch it and read it. Are you ready?

T&S: Dad – can – drive (moving his finger under each word.) Good job. OK, you read it while I cut it.

S: Dad can drive.

T: All right. Let's see if you can put that together. What's the first one? Dad

S: Dad – (he picks can)

T: Does that say D – look at the first letter. Does that say Dad? Oops. Let's find Dad. What does Dad start with?

S: (finds Dad)

T: Let's look and check it with our finger. Say it – Dad – Does it sound right and look right? Sound right? Guess what. That's Dad. Dad –

S; can

T: Where's the word "can"? – (He puts up drive) – Look at it. Could that be -cc – can? Why can't that be can?

S: (replaces with "can")

T: Oh, there you go. All right. Read it. Touch it.

S: Dad.

T&S: can. Ok, Dad can –

S: drive.

T: drive. What's this?

S: Period. Very good.

T: All right, you ready? Let's read it this way? (arranges with return sweep on 2 lines) Use your finger

S: Dad can drive.

T: Good job. Can you hand me the word can (he gets it).

T: Ah! Very good.

#### **COMMENTARY ON INTERACTIVE WRITING , (Level 1)**

Interactive writing. I wanted him to basically tell me what he wanted to write and kind of check on does he know what this book is about. So I kind of opened-ended it for him. Dad - can - what can Dad do? And he picked dad can drive and that was one of our sentences. And I did it this way so, one, he could learn letters, word space, word space, word space, and he could learn letter formation. Also I do it for sounds - getting it started getting the words started, and then being able to pick it out, because I cut it up in order for him to put it back together so he could discriminate between the letters, and the words dad can drive.

But again like I said I want him to be able to put it- I cut it up where he told me he read it to me and I cut it as he read it where he read and then I had him put it together making sure that he got the word - he looked at the first letter. Dad can drive. As you noticed he said he got dad pretty quickly. When we said can, he went to drive. And I said let's look, can get you get it started, what does can start with. How does it look. He immediately paused. There was only one other choice but he does know the letter C and he does know the letter D.

And the reason that I changed it is because I wanted to kind of really know that it's a return sweep kind of thing. Obviously we'll get to it. I just thought I'd try today to see if he could read it, which I wanted to try, so I guided him because I wanted him to see that there was a return sweep in this particular one. But at first I had him write it, read it this way. That way he knows that it says the same thing but it can be written differently.

I did the colors because I want to differentiate between him and his and his friend M\_\_. M\_\_ would have a whole different color so that way if I go back to looking at this I can say okay T\_\_ had the green, M\_\_ had the orange, I had the red. That way we would know what sounds and what letters they worked on, they know better, they can write correctly, what they need more help with.

They enjoy it and they love getting the smelly markers the colored markers. They love the dry erase boards. It's with the interactive writing that we do every day.

Even if I'm with another group they'll come over during centers and they know they aren't allowed to talk to me, I'll just do this number, give them the hand, they'll just while they're waiting for me to finish like I'm magically just gonna stop. They get the marker and the whiteboard and they just write. And they try to write words that we're writing type things. So they love the marker boards. They love writing in it. I like to see them light up when they really figure out I can write this word. And it gives them ownership and it helps them feel like they're part of the class.

## GUIDED WRITING – DICTATED STORIES

*How does guided writing with a dictated story support struggling readers and writers?*

### HIGH FREQUENCY WORDS (Level 3)

Today in their writing, I did a dictated story with them. I'm still trying to get them to read and write the HF words fast and fluently. We've been working on come and will, so I tried to put those into our story, Will you come and look at my car, and I was going to put said Jack in there, but we had so much work that I wasn't expecting, that I just threw that out – we'll get to it.

T: We're going to think about what Jack and Billy were doing in this story, and we're going to write about how Jack invited Billy into his car. We're going to say, Will you come and look at my car? Let's practice that, ready? – Will you come and look at my car. Let's say it again.

S&T: Will you come and look at my car.

So the first word is will. Freeze. I want you to go up to your practice page show me that word will. We wrote it a little while ago, how will will look? Put it in your story. (To A – gives cup of letters) Think about your letters that you use, if you need to make it, make it with your letters. (To B) What word is this?

S: Will

T: Write it one more time – will. Now put it in your story.

I had them go up, show me will really quickly, because we practiced that yesterday, and today when they first came in. A couple of them still struggled with will (shows A's journal). A still struggles so I had him say it slowly, think about how it should look. I think I even dumped the magnetic letters out for him. To me, that's just a trigger for them, to see – this is what I did yesterday, so do it again, think about what I did yesterday and that's what I'm going to write. I try to have those handy. It's scaffolding them, I have the letters here. I can see how to make it and I'm going to write those letters.

T: Will – T&S: you – Go up to your practice page – you – It's got 3 letters. Who remembers how that word looks.

Like "I love you" – will you - Now, before you put it in your story, what do you need between these two words.

S: A period.

T: No

S: space

T: A space. Remember, you have to put space. Think about in your story – they have one word and then a space (shows in the book). OK, put your space and put you, A.

T: Oops, are you right? Come up here (practice page) and write "you." What are you writing? What word?

S: You

T: You. See those letters that make "you" (points on practice page).

T: Ready? Let's come back to will: Will you come. Come up here if you're not sure.

S: I'm sure

T: (gives magnetic letters to student). Think about the letters that make come. Make it.

S: I know it, I write it at home.

T: (gives letters to A). Make it. Make "come" with those letters.

T: Good job.

T: What do you have? What do you need on the end?

T: (with boo-boo tape) Go up to your practice page and show me that word, come, B.

T: (to A) What word is this?

S: Come

T: Come. Do you see how it looks.

S: Nods

T: OK, put your space and fit come in your story. Put it in your story. (Takes away the magnetic letters while he writes).

### **ELKONIN (SOUND) BOXES, Level 3**

“And” we pushed in a box, we’ve been doing the sound boxes in stories and sometimes just before a lesson or during our word study we’ll push boxes, and I want to continue that and for them to know if I can push it here, I can push it in my book, too, when I come to a tricky part.

Ready? Let’s go back to will. Will you come and – Freeze. Don’t do anything. (makes boxes on each page) We’re going to put it in our boxes. I want you to say “and” slowly. Say “and” - I don’t hear anyone saying and,

S: annnd

T: say it slowly. OK, take it out of your box and write “and.” And. Up here, write and. Remember, push it with your finger.

T: Write and. Come up here and say and. Write it right here. (to different children). Remember, push it with your finger. Put your finger up here and say and. Say it. Push “and.”

S&T: And.

T: Do it again. And. What did you hear first? Push it again.

S: and

T: annnn – what are you hearing? OK, come back

T&S: Annnddd –

T: Uh, huh. (child is writing)

T: Ok, now take it out and write and, right there, put it all together

T: Go back and read your story.

S: Here is my (car, red)

T: Here is my red. OK, stop.

T: Just like we did yesterday, I’m going to put your boxes up here. Red has 3 sounds. Hold your fist up. We’re going to say this one slowly ready?

T&S: Rrr-ee-dd (Put up a finger for each sound).

T: Let’s do it again.

T&S: rr-ee- dd.

T: OK, that’s just one sound. Let’s do it again.

T&S: rr-ee-dd.

T: Do you hear those sounds in that one. What do you hear – come up here, this is a good one for the boxes. Think about what you hear first in the word red.

S: rr-ee-d.

T: OK. Say it again.

T&S: rr-ee

T: ee – is that like aa – apple? Or is it like ee, ee, elephant?

S: E

T: You're going to see an e. Listen to it. rr -ee-dd. Like elephant. Do you hear how that one sounds? OK, come back up here and write it.

T: Say it, C.

S: rr -ee -d.

T: So that's what you have to see, that's what you write. Rr-ee-d.

### **LETTER FORMATION , (Level 3)**

T: Last thing, I want to show you something real quick, because you wrote a b instead of a d. Let me show you this one. This is how you write a d – c, up, down – d. That's really tricky. You've got to slow down and tell your hand what to do. Come up here. C-u-down, d. Practice it again.

S: c-up-down

T: What letter is that

S: d

T: – do it again. C-u-down- do. Do it again. Make it a tall letter. There you go. What letter is that.

S: d

T: one more time. C-up-down – d. Now (points to where the child wrote reb). Red has a d.

S: c-up-down-d.

T: One more time. Make it a tall letter. C-

S: C, up, down – d.

T: OK.

T: Look at this. What's your first letter in "here"?

S: h

T: Did you write an h here? This is an h, right here. See how it looks? That's how you have to write it, every time. Come back here, show me an h. Start at the top, pull down, OK (to other students) wait a second, just a second. (back to G) What is this? Here. Now let me show you, you've got to slow down, and make this letter an h. The first letter is an h. You start at the top, down – look at this. The first word in your story always starts with a capital letter. Let me show you how that looks in your book. Do you see how they wrote the word "here"? It's the first word. So we're going to start it with a capital h. Eyes here. (writes on whiteboard). This is how the word "here" is going to look in your story. Here. You see the capital, uppercase H. This is how you need to write it in your story since it's the first word. Here. So D, you're right, but we need to start it with the capital H, the uppercase.

### **WORDS GIVEN BY THE TEACHER (Level 3)**

And then "car" was tricky. I know a couple of them wrote can and then copied the r from somebody, so I just gave them car. It's a tricky word until we learn this ar part, so that's something I'll just give them. I could have pulled the book out and said show me "car," see how it looks here, write it in your story. That's just hindsight, that I could bring the book out, this is how it looks in your story, that's how it has to look in my writing as well, just to keep up those links. If I can do it in my book, I can do it in my writing, to constantly reinforce those go together, reading and writing go together.



S: (reading his writing) Look at my – car (writes)  
T: What did you write? What do you have first?  
S: a- n  
T: What does that whole word say that you wrote?  
S: Can  
T: Can. Hmm. Almost like car. (puts boo-boo tape on n). Say it again.  
T&S: carrrr.  
S: Oh, r. (writes)  
T: Say it. Car. It's a tricky looking word, and you just have to know how it works. Write your r right there. And then put your period.

J\_\_ got bored, I think, because he was working faster than the others in the group, and you can see he was trying to write new words up here and these aren't words. I definitely need to give him something to do when he finishes, maybe come up and practice a word a few times, or maybe a letter formation that he isn't doing the way we would like him. So I need to figure out how to get him more involved, maybe practicing some things while he's waiting for the others, so he's not bored.

*What did the teacher learn from the writing to inform future teaching?*

### **LEARNING FROM CHILDREN'S WRITING , (Level 3)**

When I was planning this part of the lesson, I wanted to get Here in there. I wanted to get some of these other words that we have been working on, because that's what they are really in need of. So – "Here is my red car." We've worked on my quite a bit, and is we've worked on too. So that's why I chose that story for them to write, and it was a lot of work, I mean, just a lot of work for all of them.

You can just see how much we're having to work on these HF words. And with G, she was the one that I was spending a lot of time with, a lot of letter formation, and it makes me question does she really know all of these letters, and if she does, she's very slow with them, so we need to continue to firm up her letters as well.

My idea was practicing the HF words- here, is, my, and push red in the boxes. They all got the initial r, they all put an a so I know they don't know those vowel sounds which are tricky but we need to continue to firm up, and they also the b and d confusion, so I need to make sure that I'm supporting them in that, and maybe overlearn d now, get firm with the letter d and how to write it and force that they write the d every time and me take on the b for a while until they really firm up that d, because that's a major confusion.

I think the writing shows you a true picture of where they are when you have a patterned text they can pretty much navigate the text pretty easily, but when you take that away and like here where they have to do a lot of the work in their writing, it helps you understand what is truly known, and what they still have confusions on. So even with this it leaves me thinking, we've really got to work on letters and these sight words.

Even though they could read this level 3, this writing shows you there's a lot of work they still need to do before we move on to any harder text.

## **GUIDED WRITING: CO-CONSTRUCTED STORIES**

*How does guided writing with a co-constructed story support struggling readers and writers at emergent text levels?*

### **NEGOTIATING THE CO-CONSTRUCTED STORY (level 4)**

T: So today for our writing, this was the first time that we've done a Somebody-Wanted-But-So. We hadn't done that before, I've been doing more dictated sentences with them, but I changed it up a bit just to see how they would handle it and I thought they did fairly well. I know it's a lot to write about, but I wanted them really thinking about their story. When we talk about the Somebody=Wanted-But-So you have to think about who's in your story, the problem that they're facing, what happened, and so how did they handle the situation in the story. So we talked about that together.

T: Now today we're going to look at – Somebody-Wanted-But-So. I want you to think about who was our somebody in the story. Who were our somebodies?

S: The cat

T: Yeah, Kitty Cat

T&S: and Fat Cat and the bird.

T: So let's think about Fat Cat. What did Fat Cat want in this story?

S: The bird.

T: The bird. But what happened?

S: Kitty Cat scared the bird away

T: Kitty Cat scared it away, so then what happened?

S: Fat Cat, um -

T: So what did Fat Cat do?

S: (inaudible)

T: So what did Fat Cat do? Fat Cat wanted the bird, but Kitty Cat – scared the bird away

T: So what did Fat Cat do?

S: Chased him!

T: Chased who?

S: Kitty Cat.

T: So this is a long part that we're going to write. So find that next blank page in your journal.

I had an idea where I wanted to take them. I wanted them to say, "Fat Cat wanted the bird, but Kitty Cat made it fly away, but they changed it up a little bit, but I went with what they wanted to write. That was their understanding, their meaning, so that's what we stuck with. I didn't want to jumble it up too much for them and plant too many things for them, so they would have a better understanding using their own words.

### **TEACHING STRATEGIES IN WRITING 1 (Level 4)**

T: So we're going to talk about how Fat Cat wanted that bird. So let's think about how "fat" looked in our story. Can you come up to your practice page and we're going to push "fat." First I want you to say it slowly – so say "fat."

S: Fat cat

T: Well first we're just doing "fat." Faaatt. So what do you hear? Write it in your boxes.

S: ffaat

T: Say it, you got it. Write it in your boxes.

S: faat. Fat.

T: What does this one say though?

S: Fat

T: Fat. Say it

S: faaatt

T: Fat – Cat. Now wait a second. If you know “fat,” you know “cat.” What part sounds the same? Write “cat” up here, up under it, write cat. Think about what sounds the same. C – at. So what part is the same in that word?

S: The “at.”

T: The “at” part. And what part did we have to change?

S: Cat

T: The first part, c. So put your space and write cat.

### **TEACHING STRATEGIES COMMENTARY 1**

We pushed fat in a box first, because I wanted them to say it slowly and think about what they were going to see and hear, and then we talked about how if we know “fat,” that’s going to help us with “cat.” So I had them write cat in their journal, up under where we had pushed fat, so they could see it. In hindsight, I’d probably have them go back and circle that part that was the same, so they would have a better grasp of seeing it and saying fat, cat, do you see it? do you hear it? making sure they really understood that. That goes back to our word work we did yesterday, saying it slowly, all the way through. So everything meshes together.

### **TEACHING STRATEGIES IN WRITING 2**

T: Fat Cat wanted the bird, but – what did you tell me happened?

S: Kitty Cat – jumped out –

T: and scared it away. So, but Kitty – hmm, how did that word look in our story? Who remembers? Kk-

S: C

T: (pointing to word) kk-Kitty. See how it looks? So write Kitty. It’s right there in your story. You read it, so you have to think about how it looked in your story.

T: So Kitty Cat scared it

S: away

T: Clap “a-way”

S: a-way

T: How many parts? Let’s go up to your practice page.

T: Away, how many parts does it have?

S: a-way – 2?

T: How many parts when you clapped it, a-way? And you know the first part says what?

S: a

T: a – what’s the next part say?

S: w

T: ww – yes, (to child) Where are you practicing away? Come over here, it goes together. So come here and put a back, now say – how is the next part? A – ww

T: OK, stop right there (looks at other children’s journals) – a -w – a-way.

T: So Fat Cat – what did Fat Cat do?

S: Chased her

T: Chased Kitty Cat. Chased – hmm

S: sh

T: Not sh, almost. This time it’s c-h, that’s “ch”.

T: (writing on whiteboard) ch – assss – t.

## TEACHING STRATEGIES COMMENTARY 2

I probably could have had them clap “Kitty Cat” and think about those two parts, liked we did with “away,” but this time I just showed them in the book. You’ve seen it in the book. You saw it on just about every page. So you’ve got to think about, if you’re seeing these words, it’s going to look the same in your writing. So if you see it in one place, it’s the same in the next. So I just brought the book out to show them, this is how it looks here, it’s going to look like that in your story. So just go ahead and copy that. Again, I knew we had a lot of work, so I try to take out some of those parts that maybe are going to be a little tricky and I didn’t want to take too much time up on certain things when I’m trying to focus on other areas. So just to show them, it’s here, it’s OK, you know where it is, copy it, write it down, that’s OK. Use what you know from the book to help you in your writing. I just provided “chased.” We haven’t really talked about “ch”. We’ve done the sh and th a little, so I provided that ch just so they didn’t get bogged down thinking about that.

## TEACHING STRATEGIES IN WRITING 3

All right, let’s come back. Fat Cat wanted the bird but Kitty Cat scared – it. Write “it” quickly. It is who?

T: It. What is it? Well, no, what is “it” in the story. Who is it? Who did he scare away?

S: The bird.

T: So when we wrote it, we could have written “the bird,” but instead of saying “the bird” we wrote “it.” So do you understand how “it” in your story means bird here. Instead of writing bird, we wrote it. That’s who that means, it.

T: Instead of saying Kitty Cat, she’s a girl, so we can say, Fat Cat chased – her. Fat Cat chased her. What do you hear when we say “her”?

T: What do you hear right when we say it? “hh”

S: H

T: H, yes. So write your h. And then there are two letters that say the “er” sound – e-r.

## TEACHING STRATEGIES COMMENTARY 3

Kitty Cat scared it – I just threw this in there, because instead of repeating what we had just written, I want them to start thinking that sometimes in our stories, they aren't always going to use names and proper nouns. They're going to start changing it up with "him," and "she," and "he" and "her" and "it" and "they." So they need to start thinking about how else we can say things in stories. So I tried to plant the "it" and the "her" at the end for them, so they can start thinking about – who is the "her"? Who is the "it"? because it's not always going to be that black and white in our stories.

I thought they did pretty well with it. We did a lot of work in this story. Again, we had the boxes, we talked about how if I know one word that can help me with another – analogies, we clapped "away," talking about the different parts and how it should look, and again, the "it" and the "her" were also brought up in there.

### ***What are the benefits of co-constructing a story with children?***

#### **SUPPORTING COMPREHENSION IN WRITING (Level 14)**

The story they read I always try to go back to that to do writing so they can write about the meaning of the story and to maybe have some things to help them come up with some stories. We've gone from dictated stories full of high frequency words that we were working on and you know if you can read these words you've got to be able to write them. Vice versa.

We worked on you know you're writing these words really quickly over here, it's the same word in your book. So if you see h-e-r-e you're writing "here," you've got to be able to read it as well as that same word.

So we've gone from more of those type stories where I was planting words that I wanted them to work on to really think about their stories. Now we're doing a beginning middle and end, we're doing somebody wanted but so, so it's the type writing where they have to really think about their stories what happened in sequential order, or what happened first, what happened next, what happened last, where are the problems, how like we're gonna solve those problems. I really try to pull those things out into their writing to help them vocalize what's happened and then write it so that they can reread it and see this is what was important details first. And this was what's next. A lot of the words that we're writing, "You just read it. You can read it, so think about how it looks in your story, how should it look here.

T: That is an important part. But we can't put everything that happened in our beginning, middle, and end. So the beginning part he's at school and he lost his tooth. What's the important part in the middle of the story? Think about the middle?

S: Ben was showing his tooth to his mother.

T: Yeah, he went home and showed his tooth to his mom. And then what was the other

S: You said mother?

T: We could say mother. And then what was the other – he went home and showed his mother and what did she say, T\_\_\_?

S: Put the tooth by his bed.

T: So that's another important part in the middle, OK?

I feel like pulling those details out of this story will help them understand better or more that these stories have a meaning and I need to pay attention to that meaning when I'm reading. And hopefully that it will go from one text to another.

### **CONSTRUCTING COMPLEX SENTENCES** , Level 8

Now that we've gotten into these harder books, I knew that was what was going to be tricky about this book is that the sentences are so complex.

And trying in her writing, I'm trying to get her to have more complex sentences so that she can start to understand that you can have two thoughts and they go together and you have to read all the way to the period. So I try – what we're working on in reading, I try to put in her writing as well, and it took a bit longer but I really wanted her to have a more complex sentence instead of these simple little sentences, because that's what she's reading and I want her writing to match what she's reading. Your story had two parts in it. It all goes together. Just helping her understand how to phrase these sentences is huge so that she can understand what's going on and happening.

T: We can also write about our story. So let's think about Little Dinosaur here. Want to write about what was bad or do you want to write about why he had a very lucky day?

S: A lucky day.

T: What caused him to have a lucky day?

S: At the end, he went in his hole.

T: He went in his hole, didn't he? He got away from the Big Dinosaur, didn't he? So could we write that? What could we say. He what?

S: He ran in his hole.

T: OK, he ran in his hole, and then what? He ran in his hole, and...

S: The Big Dinosaur did not eat him.

T: OK, that's good. He ran in his hole, and the big dinosaur did not eat him. I like that story.

S: (reading her writing so far) He ran in his hole and

T: Here's the next part, and

S: He ran in his hole and the

T: Yep, and the what? And the –

S: Big

T: Oh, that's what would come next, Big --

S: (reading her writing) (pauses before starts) He ran in his hole

T: (covers up the rest) Right, now who are we talking about? He ran in his hole. Who's

S: The Little Dinosaur

T: Yea, OK, so he ran in his hole

S: The Big Dinosaur didn't get him.

T: Yea. Little Dinosaur. The Big Dinosaur didn't get him.

S: (reassembling cut up sentence) him.

T: I like how you were thinking about your story and holding that story in your head. Very good. OK, this time you're going to read it with your eyes. Read all the way to the period, just like you did in your book.

S: He ran in his hole and the Big Dinosaur didn't get him.

T: It was his lucky day. That was the only part of the day that was lucky for him, wasn't it.

*What additional insights can we gain to maximize the benefits of guided writing?*

**NEGOTIATING STORIES NOT BASED ON THE TEXT, (Level 10)**

T: So you got a tadpole?

S: Yes

T: When?

S: From yesterday, from the other day

T: And where, is it in your room?

S: Yea

T: It is?

S: It's a baby.

T: It's a baby.

S: It's not inside an egg. It got out.

T: OK, so you have a baby tadpole, and where are you keeping the baby tadpole? Is the baby tadpole sleeping in your bed?

S: He's at our school. He's got to stay in our school.

T: Oh, he's in your class?

S: Yes

T: OK. So when did you get it?

S: Uh – the other day

T: OK, so the other day – that would be a great way to start our story.

S: I got a tadpole

T: You told me what kind of tadpole was it? Is it a big tadpole or a baby tadpole?

S: It was a baby tadpole.

T: OK. So the other day I got a –

S: Baby tadpole.

T: Baby tadpole. That's a great story. The other day, I got a baby tadpole. You say it.

S: The other day, I got a baby tadpole.

So I didn't choose to write about the book today because he has a lot of great stories. And oftentimes when I push him to write around the book, which is really important he will interject things like I want to tell you about my tadpole. I have to really kind of find a balance there. I have to honor what he wants to write about while at the same time thinking about how important are the structures in this text and if we use this not only am I able to access a deeper level of comprehension and to write about his understanding of the story, but these text structures also come in a little more naturally. When he writes about topics of his own choosing, I have to be really careful to question him and listen for when those structures come into play. Today he said "the other day" and so when I say to him then that's a great way to start a story, "the other day," I kind of hold that for him and let him finish telling me about the tadpole. But I'm not going to let that structure go because if I said to him tell me about the tadpole and then I'd say, What do you want to write about the tadpole, he would not come up with "the other day" I got a baby tadpole. So I want to also be kind of the keeper for him around those structures because I know he needs them to pave the way for what he's reading and if I just go back and say well what do you want to write about, he's going to say "I like tadpoles." So I'm going to push on that or I'm going to get the same safe story from him day after day. I like I like I like and it's not always I like but

something similar. And so if I'm going to veer away from the stories, which are excellent springboards for writing, I'm going to make sure that I have a plan.

I know I want that structure. I know when he read in familiar read sleeping for sleepy, when he tells me it's a baby tadpole I can link back to that. So I'm like running this race in my own head about listening to him thinking what he shares with me what's in there that's productive and generative and is going to push him in the ways that I know he needs to go. And if I don't get it, I continue to engage in conversation with him around that topic.

I'm working with a small group using the text as a springboard is much easier because right now when I have five children front of me we have a shared understanding of *Baby Bear's Hiding Place*. So if tadpoles comes up you know everyone at the table is going to have different understanding and different experience with tadpoles so using the books in small group as a springboard is much easier. And I don't mean easier in the sense on me, but I'm more likely to get the types of things that I know are going to support them in their writing and transfer into their reading.

#### **THE CUT-UP STORY: USING CHILDREN'S ORAL LANGUAGE, Level 10)**

Every strategic action we want children to do occurs in the cut-up.

T: I can't wait to see that tadpole. (cuts up sentence). OK, you ready?

S: (reads as teacher cuts each word) The other day I got a baby

S: tadpole

T: tadpole. There you go (mixes up the pieces on table).

S: The other – wait, that's tadpole – other day I got a baby tadpole period.

T: The other day – let's put it like this –

S: OK

T: I got

S: A baby tadpole

T: A baby tadpole. And what I'd like for you to do is read these parts all together: the other day

S: I got a baby tadpole.

T: Put it all together

S: The other day I got a baby tadpole.

T: great.

When I had Jesse early on and he wasn't doing those things like he wasn't rereading, I taught him to do that in the cut up, because when he goes back each time and rereads his sentence because he knows what the sentence is supposed to say because it's born of his own oral language and he's putting that cut up back together, that's the very work I need him to do when he's in text. So he needs to go back and reread and gather up meaning to support him as he moves forward in the particular text. So I used language like when he would reread during the reconstruction of a cut up I'd say to him, That's exactly what you need to do when you get to your book today, your new book. Or he'd get in the new book and it would be time for him where he needed to go back and reread and I'd say this is just like you do



with a cut up; you need to go back and reread. So he begins to understand that what he does in one place that supports him can be done in another place to support him as well.

The other piece that really is supportive is that idea of grouping words into meaningful units. I have really pushed for phrased and fluent reading from Jessie from the beginning. I think sometimes it's a misconception that text shouldn't sound fluent even when it's those early level texts. We really want children to begin to understand how to see those words as a unit on the page and how to extract meaning from them. Today in the writing you can see I went back and grouped the words together, "the other day I got a baby tadpole," so that he sees those as units of information and he can read that all together and extract meaning from it. I need that then to transfer into text. It's easy for him to do it in his writing.

This is his own language, his own story. So he doesn't have to simultaneously be holding on to the meaning. It's embedded in everything he's doing around that story. And so it's easier for him then to go back and pull that together because that's how he did it when he first got the story out. So we have to think about children's oral language. And when he shared the story with me and I said when did it happen, he said, "the other day." It's very phrased, very fluent, because it's his own story, it's his own language. And so then when I put those words together as part of rereading the cut up he can see oh yeah I say the other day and that's what it looks like.

#### **RECIPROCITY IN USING ANALOGIES, (Level 10)**

The reciprocity between reading and writing is huge and we have to, as Diane DeFord would say, dig the ditch between what kids are doing in reading and what they're doing in writing.

T: Hold on. Clap tadpole for me.

S: tad-pole

T: tad. Do you know a word that sounds like tad?

S: pad

T: yes, how about dad? Can you write dad for me please?

S: (writes dad) dad.

T: dad – tad. They have a part that's going to sound the same, and look the same.

S: t-a-d.

T: Yes. You got it. Put it down.

In writing children are going from sound to letter. so when he comes to tad, I have to say to him, "Do you know a word that sounds like tad?" Because he's going to call up what he's hearing. He doesn't - he comes to "tad," He's not sure how to write it but he hears the sounds in the word. So if I say a word that looks like tad and he said something I can't remember what it was but I prompted him for Dad because I knew he knew how to write dad. So he writes dad and then I can say OK dad-tad, they have a part that sounds the same. And they also have a part that looks the same. And then he's able to write tad and he's also then able to write other words that work the same way.

When he comes to that in reading the prompt is the reverse. Right. It's you know a word that looks like that because he's coming to the word tadpole OK and he sees it but he doesn't do anything. And I can call on his visual memory for that word. And oftentimes right then he'll say Dad, Dad, tad. So it serves

as a way for him to think about what he knows about the pattern and call that up to problem solve in reading. So it works similarly but based on the principle of going from sound to letter in writing and in reading going from letter to sound so they're kind of reverse processes and what we want children to do is to tap into both of those.

S: (reading) The lions are sleeping. They are going to take a nap.

T: read this first line to me please.

S: They are going to take a nap.

T: Start up here.

S: The lions are sleeping. (teacher masks end of word and pulls away). Sleep -ing.

T: What's this word right here (points to going)

S: going

T: Going. What's this word here? (points to sleepy)

S: sleeping

T: Do they look the same at the end? Go-ing

S: sleep-ing

T: Is that ing? What's this word here? (writes "baby" on strip)

S: baby

T: baby. (comes back to book). This ends the same way as "baby."

S: sleep-y

T: What's the word?

S: sleepy ( looking at teacher)

T: Read it. Put it all together.

S: The lions are sleepy.

T: Right. They both make sense. Sleeping makes sense, and sleepy makes sense. But, J, look, right here, you have to check

S: sleep-ing

T: Which is it? Is it sleep-y or sleep-ing?

S: sleepy.

T: Read this page to me once more.

S: The lions are sleepy. They are going to take a nap.

T: Let's look at baby one more time.

S: Baby

T: Show me how "baby" and "sleepy" are the same.

S: bab - y, sleep- y.

T: What's that part that's the same in both? Bab - y, sleep-y

S: Y

T: Y

T: So I'm going to cut this off tonight, right there, and I want you to put it back together. Bab-y. And that way when you get here, (in book), I want you to remember, is it sleep-ing, or is it sleep-y?

S: Sleep-y

T: Well look down here, don't look at me, and tell me.

S: Sleep-y

T: See how that works?

## LETTER BOXES, (Level 10)

S: (writing) tad – pole.

T: Let's put that part in boxes. That's not my pencil!

S: writes the p.

Say the word.

S: (no response)

T: Want me to help you? Watch - ppooll.

S: o

T: uh-huh.

S: l? (writes l)

T: What would make it look right at the end?

S: tadpolln – n?

T: What would you expect to see?

S: e

T: Yes. 23:40 Put it in. Watch how this works – pollle

S: (writes)

T: You're going to put it right next to "tad" because it's the same word.

S: tadpole

T: tadpole. Clap it.

S: tad-pole.

T: Show me the parts.

T: show me tad

S: (shows) tad

T: now show me pole

S: pole

T: You see how it works?

You can see he is in letter boxes right. He started out in sound boxes where he got a box for each sound. So for pole right he'd only have three boxes because he doesn't hear the e at the end. But now I need him not only to call on the sound but I need him to call on the orthographic nature of the language; he now has to balance phonology and orthography and we move children into letterboxes where now they get a box for each letter. So when he gets here he knows there should be something else and that prompts him. Now today I had to say what would you expect to see at the end. But eventually he'll add the e on his own. And that forces him to think well it does sound like POL but I know there should be something else.

S: (writing in the boxes) o – uh – u?

T: uh – th – What 2 letters?

S: sh?

T: Not sh.

S: th.

T: th. Say the word.

S: other. Uh –

T: What 2 letters are you going to need there, at the end? Make oth – er. Like in moth-er

S: u?

T: Is that what you're thinking about, you want to say u, because it sounds like u at the beginning? But it's an o. So watch how this works - oth – er.

T: Like in moth-er. What 2 letters do you see at the end when we read Baby Bear's Hiding Place and he's leaving. Let's use father as an example, it works the same way. Fath-er.

S: e-r.

T: e-r. Those are the two letters that you need to make it look right.

The same thing when he gets to other -that there are two boxes left and he says "other," well what two letters are going to produce "er". If those two boxes weren't there, chances are he'd just put an r. So the two boxes call his attention to the fact that it's one sound but it's mapping on to more than one letter. That's important because that's also a really salient unit. So when he couldn't call this up today I went back into a text and said it works like "father". And that principle, just like we saw with sleepy and baby, it's that generative principle. It's not that he gets it right here, although I want him to get it right here. But it's that tomorrow when he writes a word that contains "er" he's able to say oh yeah that worked like it worked yesterday in other add in father and mother and in river. And I can call that up and use that now to write this unknown word.

#### **CALLING ATTENTION TO VISUAL INFORMATION 1 (Level 6)**

The big advantage to writing with young children is it slows down the process automatically. Just the mere production of it. So they have to pay more attention to the visual information.

I try to use some pieces from the story, some of the language in the story. "on" and "my" were in the story, "the" was in the story. He Interchanged my and the so I was trying to get him to put that in the story so that he would you know take a better look at it, because everything you do in reading can be done in writing.

T: Well Aja Rose did all kinds of funny things. What was the funniest thing you think she did?

S: Umm – stand on her head.

T: Do you like to stand on your head?

S: Sometimes.

T: Where did she stand on her head?

S: On a pillow.

T: On a pillow. That was funny, wasn't it? What do you stand on when you stand on your head? A pillow?

S: No, I stand on the carpet.

T: The carpet, or the couch? So how could we say that in a story about standing on your head on the carpet?

S: I like to stand on my head on the couch.

#### **CALLING ATTENTION TO VISUAL INFORMATION 2 , (Level 13)**

A\_\_\_, she's got multiple alternatives for saying the same thing because she's got great control of language and so you can see where that was a problem in her reading because she could say it better

than the author. And then she does the same thing in writing. And I have to kind of keep drawing her attention to the visual information to guide some of those things.

T: So listen, what were you telling me about what the spider does with the babies?

S: She puts them in her little thing-y.

T: She keeps them in her web, and what does she do after she feeds them?

S: Well, first she has to grow fat, she has to eat a lot, and then the babies come out, and then she has all the little babies, and she puts them right there, and when she's going to catch a fly, she's not going to eat it, but she's going to eat the other flies. That one little –

T: Oh, she saves a fly to feed her babies?

S: Yes, just one little fly.

T: OK, so how can we say that, about how – the spider saves – one little fly –

S: For all the baby spiders.

T: For all the baby spiders?

S: Yes

T: OK,

S: or we could say –

T: OK, let's say it again.

S: The mama spider leaves one fly for the babies.

T: OK, the mama spider leaves one fly for the babies.

S: The mother

T: Are you going to do mother?

S: Can I do mom?

T: You can do mom.

S: (writing) The mom sp-

You know she could say the mom, the mamma, the mother. She could say all of them and you know she'd be satisfied because she's enough visual information to confirm it and it's what she said and it doesn't matter to her. But it does matter in reading. So it's tricky. And I did ask her, I said, Are you going to write mom mother or Mom? Mom OK well then I'm going to hold you to say mom and it's just a matter of holding her you know gently but firmly that you can't do it.

If I can rearrange some of the sentences so that I show alternatively to get her to attend a little better. Like when she says something like the little puppy didn't listen to Bella and Rosie, she put it together. The little puppy didn't listen to Bella and Rosie. And then when I rearranged it I changed places with Bella and Rosie to force her to look. I do these little tricky things.

You have to understand these are 6 year olds. So I asked her to write the word "see" she knows see was in seek. So she wrote "C" and I said the word see. Then she started to write e. And then I gave her some examples from language. I see. "Oh," she says. So we got see down, then she didn't have any trouble after that. But you can see just how confusing these things are in our language to young children. Write "see". She did exactly what I told her. Write the word See. Oh that's the one with the ees. I mean it's to me it's sort of just fascinating to see how they react and how they interpret things and how easily it is to confuse them. And that's that's why it's so important for teachers of young children to be very mindful about what they're saying, where they're pointing, what they're drawing children's attention to, because they see the world differently. They're six. They really do see the world differently.

## **INDEPENDENT WRITING**

### **COMPREHENSION IN WRITING, (Level 16)**

Writing is important in guided reading . It helps me kind of extend or expand their comprehension a little bit more because we do work on comprehension, especially in second grade, work on that comprehension piece, just giving my students the opportunity to respond to text, and knowing how to respond to text. We're doing where they have to recall facts. Something that they struggle with OK, I know about pizza, so they'll give me something that they already know. Well, when you're responding to the text, I need you to respond to what you read. I know that you know that, that's right, but what did the book tell us?

We're learning how to pull key words out of text to help us recall facts. So yesterday we pulled out those key words and today they were able to write on those things.

T: Now friends, yesterday you all wrote key words from certain pages in the text. So we're going to do our writing today. You're going to use your key words to help you what? What do the key words help us do?

S: It helps you remember that – if you make notes like – ooh –

T: Let's get somebody to help you. You had it, you were thinking about it. J?

S: Key words help you remember what you found out – no, no –

T: What we read, right? Yeah. Our key words are what we use to help us to recall facts from our book, because this book was a nonfiction book, wasn't it? So what does that mean?

S: It was real.

T: It means that it was real.

T: So let's start with your first key word and you're writing facts from the book.

T: What is your first one?

S: milk.

T: What does "milk" help you recall?

S: It helps me recall that farmers, they milk the cows to make the cheese.

T: let's go.

T: What does "tomatoes" help you recall?

S: They grow tomatoes on the farm,

T: They grow tomatoes on the farm, and they what?

S: It makes the sauce

T: Awesome.

T: (to next child) Let's talk. What do you knead?

S: Bakers knead – knead – knead – bakers knead flour

T: Uh-huh. (to first child) OK.

### **PROMPTING FOR PROBLEM SOLVING, (Level 16)**

And it also gives me an opportunity to improve their writing skills because a lot of them struggle with things like starting a sentence with a capital letter, ending with punctuation. Punctuation is big - we just want to keep going.

I use writing journals because I can look at my students' patterns of responding. When they get to a word they don't know, what are they doing? Are they just depending on OK, I can say this slowly, and just depending on how it sounds, or are they thinking about how it looks. Are they using those analogies, are they using things they already know to help them.

I knew there were certain things I wanted to go after, like I knew I wanted to get analogies in there, and for the most part, I got it in for the ones I wanted to get it in.

T: (to girl) So tell me, what are you writing?

S: The workers pick tomatoes to make sauce.

T: Oh, I love it. The workers pick –

T: All right, listen. Pick. Yes. Let me show you pick. That's how many letters are in "pick." What do we see first?

S: p

T: Go ahead and get it in there. Milk the..

S: I said the farmer

T: scuse Me. And that even makes sense when Ms. Owen's says it. Keep going, pick. What do you see next? The farmer milks the - What are you saying?

S: Cow

T: Cow. Is There a word that can help you with cow? Cow. Hmm.

S: ow

T: Now, "pick." Now we hear - that's the last sound we hear so you know what, what 2 letters say, "k".

S: ck.

T: OK. We'll stop right here. So I want us to come to a close. J\_\_, let's see I want you to - hear you go. You see how you listened for those parts? That was pretty clever. I want you to write "keeper" underneath. Keeper.

T: Workers. Look, would we say the worker pick, or the workers?

S:workers .

T: The workers pick the tomatoes to make sauce. The Pizza maker shreds the cheese. All right let's go back to "cheese," OK. Cheese now the word "see" can help you with cheese because there's a part in there that we hear in both those words. Write that word "see."

T: Listen "jar," you were listening for that part. You heard it in farmer. And we had it in jar. I want you to write start. Yep, because I hear that part in there.

T:Listen, let's come back up here. OK, put a period at the end of your sentence.

T: Look at you. One more. sheeps.

T:Ok, listen. chart. What 2 letters say "ch"?

S: ch?

T: Alright, let's get it up here. Fix it.

T: All right friends, we did an awesome job. One thing I want us to keep in mind is just like we were reading friends, you know how we read and we've been talking about finding those parts that help us with words that we don't know, T? You've got to do the same thing in writing. When you're writing boys and girls, you have to listen for those parts because just like you, some of you I had you to write words that you already know and you use those words that you already know to help you with words you didn't know. So just like we do in reading we look for those parts, I need you to be doing the same thing for writing, be listening for those parts.

## DIFFERENTIATING SUPPORT, (Level 16)

With my friend right here, she really struggles – she’s new to my group, I’ve only had her for like two weeks – I know a lot of it is it’s just taking her a little bit more time to see how we do things, just to catch on. So with her, I spend a lot of time with her in her reading and her writing, because the same problems she’s having in her reading, which is recognizing those high frequency words, she’s having that same problem in her writing as well. So just trying to work with them on seeing those analogies, seeing those parts being embedded into words, trying to get that in.

Two friends right here, I’ve had them the longest, they don’t necessarily have to see it, but oftentimes I do have to prompt them, “There is a word you know that can help you get to that word.” They’ve gotten to the point now where they can think about it and then they’re able to go ahead and write it. Whereas with these friends here, I actually wrote car down for her, so that she – OK, she hears the part, I wrote car for her so she can see it. And I did that just to kind of take some of that responsibility off of her because she is working so hard. So I did write car for her to free her up so she can get the word that she needed, which was “farm.” And she was able to hear that. So for these two friends, I am actually having to write it, whereas for these two, I’m just prompting them, “There’s a word you know that has that part in it that can help you.”

I love how you came up to the practice page, \_\_\_\_, What are we trying to write?

S: Farm

T: Farrmm. Now listen, there’s a part in there that I know you know.

S: ar

T: ar. What does ar look like?

S: a-r

T: See. You didn’t need my help. You already know. OK, let’s go, let’s fix it.

S: (writes)

T: OK, what do we need? Farm-ers

S: (can’t see what he’s writing)

T: OK, look – farm-er. What’s that part that says “er”? What’s that er?

S: e-r?

T: e-r, yeah. That’s what you need at the end, er.

T: I like how you came up to the practice page, J\_\_\_. What are you writing?

S: farmers

T: Farmers. Let's take a good look at it, are you ready? ffarrmm. Does that look like that word farm? Let's think for a second. There's a part in there that you hear. Listen let's look at this one that you know. What is that word?

T: That words says car. Let's break it so we can see the parts, ready. Now what does that part say? What does this part say, J? .

S: c.

T: Look here. And what does this part say?

S: ar.

T: ar. Do you hear a part in car that you hear in farm?



What part do you hear Jael?

S: ar

T: You hear ar. Can you show me the part that says ar? Show me up here in car, what part says ar? yes. So let's write farm, let's go. (child writes). You See how you have to listen for those parts? Go ahead keep going.

T: Listen, I want you to come up here. Car. . Is there another word you can think of that car can help you spell. Well you know what I'm thinking of the word start. Can you make that word start.

T: Let's Try one more.

I want you to write the word chart, chart right here. Make it right here.

## **COMPREHENSION IN WRITING 2 (Level 16)**

We always incorporate some sort of writing and since I've been working with these kids a lot on beginning, middle, and end, that is naturally what we write about.

As far as retelling beginning, middle, and end, these kids are pretty firm. When it comes time to put the pen to the paper, sometimes our beginning, middle, and ends are much more difficult. I do find, because a lot of the kids in the group are still struggling with sight word writing, that becomes laborious, writing a known word can be laborious, so the beginning, middle, and end becomes a little harder for them to write.

I think talking about it helps to get them ready, sort out any questions, and then to rehearse what they're about to put on paper. So on the final day we do try to sum it up so that they can think through all the parts and then they turn and get into their journals and they are really owning their own writing. There they are deciding how their sentences will sound in there. They're definitely thinking about story.

T: Let's talk about the careful crocodile. Think about the parts of the story. Who wants to start us off. Olivia?

At the beginning, the mother, she - I don't want to do that part. I forgot it.

T: You didn't because you told it to me. What was the mother crocodile doing at the beginning of the book?

S: She was hiding in the ferns .

T: She was hiding in the ferns. Do you agree with that? What else. .

S: with her babies.

T: And She wasn't just hiding herself.

S: She was hiding her babies.

T: Her eggs. Right. They weren't babies yet. Let's take a quick look back at the picture you can check the picture. If you're having a hard time remembering what's happened that's another clue. Okay so is Olivia right? Was mother crocodile hiding in the ferns and she was hiding her eggs. Okay. Who wants to pick up. .

T: Riley .

S: In The middle the baby eggs were hatching.

T: In the middle, the eggs were hatching.

S: *(inaudible)*

T: Wait a minute. Something else big happened in the middle. Middles usually have two good parts. Besides the eggs hatching, which you're right. What happened.

S: A dinosaur came and tried to eat her babies

T: You think that's important?

S: Yes.

T: because The whole story is about the careful crocodile. She's having to protect her babies and be careful with them right?

So then the crocodile, I mean the dinosaur came right. So we've got a dinosaur and the eggs are hatching. Both that happened in the middle. all right. Do you want to pick up the end? OK. .

At the end she took her babies to the lake and she stayed with them to let them get \_\_\_\_.

S: And, protected.

T: And with your journals you're going to write those ideas for your beginning your middle and your end.

T: Your beginning, middle, and end cards are there if you need them. I know beginning tends to be a hard one. Open your journal to your next clean page.

T: Are You guys ready to write your beginning, middles and ends? Jump in and start.

## **PROMPTING FOR PROBLEM SOLVING 1**

I really think writing is so important because we want to make sure that what they're doing in their reading they can also do in their writing, and vice versa, because some kids are strong writers, but they don't realize they can do the same things as readers.

So it gives me a chance to see really close up what they have a handle on as writers, whether it be sight words or blends or even those vowels. So it really just gives me a chance to work with them individually on their needs as writers.

I do like to keep a journal so that I can track what we have done and what things I've already taught them. It's interesting sometimes I get ready to write and then I can flip back and say, well that's what we did in here last time, you know just to remind them that you have done this before, you've seen this. So it's just a good way to kind of track the things that you know that they've done along the way. It's a good way to kind of gauge their progress.

Writing also is important, the journals, keeping their journals, because it does kind of slow their thinking down. And they're able to take what they might do in their reading able to take it into their writing and slowing them down to make sure that they're being careful enough and that really what they're saying matches what they're seeing.

T: Oh, let's go back. Do you remember the sight word we used to help us with this one yesterday? What is that little word?

S: her

T: her. Now when we write, feeerrrn, we're going to see that same part. Can you come up to your practice page and try that? Say it as you write it. (student writes) What's making the "er" sound? (student writes the er) Look at that. Now how do you make it say "ferns"? Yeah, you just don't need that apostrophe. Just stick your s on the end.

(To other student) What are you working on?

S: took

T: Do you know look? Write look.

S: Oh!

T: Do it up – there you go. OK, well look at that. Same word, put it down there.

T: O\_\_, stop. What letter is going to come next?

S: N

T: Put it there. And what letter is going to come last? Now look, you used the part that you knew from her to get to – ferns. OK, so now reread, because I've stopped you from thinking about your story.

T: (to R) What word are you writing?

S: took – care

T: Took what?

S: care

T: care. Do you want to come up to the top and work on care? You're getting the right letters but they're not in the right order. Let's do some letter boxes. Let's think about how that word looks. Care. What letter would you expect to see first?

S: c

T: So write the c. (student writes)

S: r

T: the r comes next. And do you know what letter goes at the end to make it look right?

S: d

T: It's an e. There's no d sound in the word "care." This is what "care" looks like when you take it out of boxes. Fix it up.

## PROMPTING FOR PROBLEM SOLVING 2

T: (to third child) Let's go back and reread. Do you remember in our stories how you're having to stop when you see periods? When you write, you have to put periods so the reader knows to stop. Don't do it yet, find out where you need to put it. Go.

S: In the beginning, mother crocodile was hiding in the ferns and her eggs were in the nest

T: Where's a good place to stop? (student points) I agree. Put your period at the end. And then since you're ending your sentence, what do you have to do to start your next sentence?

S: Capital

T: Yea, so stretch it up and make it a capital I

T: There's one sight word I want you to look at. You almost have this one right. You wrote the word, "where." But you want the eggs "were". Do you know the four letters that make the word "were"?

S: w-e-r-e.

T: Got it. So fix that up.

T: (looking over at K\_\_'s work) Oh, look, you caught yourself fixing it up! I like it. If you know a sight word, you're responsible for spelling it correctly.

S: -ing – chasing

T: Nice work! Did you make it look right?

S: (nods yes)

T: Get it started

S: chas-ing

T: Look at you, breaking words as you write. Fabulous. OK, reread

S: (reading) was trying to eat her eggs. She started to chase the dinosaur.

T: Good. Get "chase" started.

S: ch

T: What two letters make that sound?

S: t-h

T: Say it again?

S: t-h

T: All right. Hold up. Watch me. (writes on practice page and says) ch-ee-se. Ch-op. What's going to start ch-ase?

S: c-h

T: come up here and try it. (student writes)

T: Everybody used that word, and that was a tricky one.

S: But I did "chas-ing."

T: You did such a great job. She did "chase" and he did "chased." (to K). Check that vowel right there. You say "chased."

S: ch-aased.

T: What do you want that to be?

S: a

T: a! (gives boo-boo tape) So as writers, we have to do the same thing we do as readers. You've got to look at those vowels, make sure that it matches – what you're saying matches what you see, you've got to break off endings like you did, and you've got to make sure you're getting it started just the right way, don't you? You guys have done a great job. Let's just finish up tomorrow.

## **ANALYZING CHILDREN'S WRITING**

She wrote a T for the c h sound, so that lets me know I'm going to have to teach into that a little bit for her. Then I gave her some words that begin that way so that hopefully she could hear how they sounded alike and see how they looked alike.

So that she's able to be able to read, the word "chase," by getting it started with the sound that she knows and so now she can write the word "chase" because she hears those sounds and she's going to make that connection. We did the same thing with her in "ferns". I should have had her write "her" because she knows her. And then link it to the word that was harder for her, because down here with "ferns" she wrote f r n e. So she has some visual memory there but she wasn't really using the part. And I think once she heard it and then she saw it, she knew she could read "her" and then that connected to her writing so that she could write the new word ferns.

I mean I could even see it on her face, when I wrote her she went, you know like oh yeah I can read that one so now I can write it. I do I think it just really it just firms it out for them. We talk so much about how kids might know things in one context but not in the other. And that's a prime example. She knows her in her reading. But to be able to use her as an analogy for her writing is something that she's still learning to do. So this is the place to firm it up I think.

Since that was something we talked about yesterday, it was just a really powerful point today. I think because now she went from reading it to writing it, and hopefully she'll go back to do that next time and that won't be as hard for her. Hopefully she'll make her own connection with that part.

*She* took "care" to boxes. When she got ready to write care, she was similar to O\_\_\_. She knew some of the letters in care but she had them out of order. So the letter boxes just helped her straighten that out. Oh that was interesting. She got to "took" and she looked so confused and so I just asked her write look and she didn't even look. She goes Oh look. So here, the word that she knew gave her a way into writing a word that was harder for her.

Getting it started with blending and digraphs is hard for Riley. But she totally surprised me with chasing. She got to chasing. She said it long and strong and she didn't need me at all. She spelled it all the way through without support. But with Olivia she got to chasing and wrote a t. So writing allows you an opportunity to teach into what they need.

And Little K over here, is a very strong writer. He can compose story really well. He jumps right in and doesn't need much support but I could teach into holding him accountable for sight words that he knows. So they're all needing different things. They're all on the same task. But you can really have an opportunity then to zoom in to what their individual needs are.

In our journals that's another place where you're really coming in where they are. Little things - are you putting capitals at the beginning of your sentence and are you ending it with punctuation. Are using your sight words that you know in your journal correctly. Are you saying your words long and strong and recording what you hear. Like sometimes I think they get into such a rush and then they go back to reread and it's hard to reread it because they weren't careful. So we talked yesterday about slow it down and I think I'll try to slow them down even more so that that they are attending to so many things that they've learned up to this point. This is really where everything comes together.

So I definitely think with O\_\_\_'s group, I feel there needs to be lots of word work. I'm still trying to get them to use analogies. O\_\_\_ got ready to write the word took today and she wrote it T O K E. And so I did exactly the same thing I got to do with R\_\_\_ yesterday. Write the word look. Take it to took, so more analogy work and more work for breaking and then making sure that when they are in their writing that we're using those analogies as writers as well. So I definitely want to do that.

That's the other thing about journals, you kind of have to be careful because boy can I teach into more stuff. You know I'm looking I'm like - hiding you know she did she knows that silent e rule, we've be talking about that but she doesn't know to drop it. There's so much you can teach into you. And I think we need to be careful about what we're choosing to teach them now. So we're not overloading them.

## SERIAL ORDER DIFFICULTIES

*How do we help children who have difficulty with serial order (reading and writing print from left to right?)*

### ADDRESSING SERIAL ORDER IN WRITING (Levels 4-6)

S: I like (starts to write the k)

T: OK. Hold on. (Covers k part of the l with booboo tape). You've got the l. What comes after the l?

S: (writes i, k, e) like

T: You got it? Does it look right? Yep. Go ahead.

S: (reading his writing): I like to stand – on (writes "no"), my head (writes my) – "h"

T: Yep. Put your h. I'll finish the word head. Now when you read, I want you to look, because something's not quite right. See if you can find it.

S: I like to stand on my head.

T: OK. Did you find something that wasn't quite right?

S: No

T: Come up here (practice page) and write the word "on." What's "on" start with?

S: (writes on)

T: OK. Do you hear the o first? Put your finger there and check it. O-n. Hear the o first? That's a tricky one. Those little ones are tricky. You read and see if you can find it.

S: I like to stand – (stops)

T: Oh, see! What does on have to start with?

S: O.

T: Yes. Now write "on." You've got it.

S: (writes on)

T: Oh! Read.

S: I like to stand on my head.

With C\_\_\_, you saw it creep up a bit in the writing, especially with two letter words. They're harder to control the serial order, and you have to get them to attend to it. I tried to get him to reread several times, but he still didn't pick it up, so then I had to go and have him write. You have to get to where you want to go. The best thing to do is to prevent, so you saw me say to him, before he started to write, after he'd written "on" – he'd written "no," and he didn't pick it up on rereading, which I thought he might. So what I then did was I had him write it and I stopped him, because you have to slow it down, so you can get him to attend a little better and I said, "What are you going to start with?" because he knows, he does have some connections with the sounds. That's an important link for children with serial order. You can get them to attend to the sounds that are coming out of the mouth. That gets them to attend to the order of the letters they're looking at, so they can check against themselves. So I had him get that started, and then once he wrote it down here, then he recognized it as incorrect in here, he found it.

It also showed up with “look.” He wanted to write the k first. The k is the most salient letter in “look,” and “like,” it’s very odd looking, it stands out. Some children don’t understand the left to right progression early in their programs. It’s just a haphazardness about how they look at print, so you have to establish that dominance. One thing that helps you is this repeated writing of these known words so that he gets that movement across the letters, across the print, and it becomes more solid with him. So that’s what I try to do. I do that also with the masking card, so that I draw their attention to it.

### **ADDRESSING SERIAL ORDER WITH ELKONIN BOXES**

It’s tricky to work with children with serial order. The best thing you can do is help them link letters and sounds, which the Elkonin boxes that are on the practice page for them are very helpful to them, because they give them a starting point and an ending point. Getting them to move left to right across those is the same way you move left to right across the print. So everything with these kids is done left to right to reinforce that serial order looking.

S: (writing) stand

T: stand

S: s – a

T: (takes pen)

T: (drew Elkonin boxes) st-annd – So you got your s

S: s-

T: say it. Say it again.

S: staan – t?

T: and I think you know this part.

S: stand – i?

T: Say it again – stand

S: a

T: Say it again

S: stan – n. And a d?

T: There you go.

S: (writes the d)

T: And you cheated on that d on me, didn’t you? OK, it looks good, but you can’t do that. We just practiced the d. Tell yourself how to do it. How are you going to tell yourself to do the d?

S: around, up, and down

T: Yeah, that’s the only way you can make the d. I’ll let your teacher know, I’m telling you, only that way for d. Do it again. Make your d.

S: around, up, and down.

### ADDRESSING SERIAL ORDER IN WRITING (Levels 3-4)

I just don't know that they understand why can – when you put these letters together, why that one says can. I think in Kindergarten, I've got to know this word, I've got to know this word, and they mixed them all up. They have a visual memory for what they look like, but do they understand why this one says "can."

So I've really forced them to say them slowly, and think why this one says what it does. I just think they're so confused about the visual information and why words are – why they – why you have to use a certain letter, you've got to listen and write. So I think that's a huge confusion for a lot of our struggling readers.

T: When you're reading, it's a really nice thing to point, but make sure that you're looking when you're pointing. OK? Read this word?

S: Here

T: Here. Very good. Can you read this word?

S: My

T: My. Write "my" on the table fast. Let me see if you can do it.

S: (writes with finger on whiteboard)

T: Say it, C. What do you

S: mm (writes y) iii (write m)

T: What do you hear first? Mmm

S: mm – writes M

T: why does the m go first, do you know? MMMy

S: because it starts with an m cause it's got the yy

T: You've got to slow down and think about that – mmmmy

S: (inaudible)

T: Write it again

S: mmyy – (writes it correctly)

T: Write the word "at" Can you write "at"?

T: (talking to other student) – look how this lower case T looks

S: (in front – writes "at" TA)

T: So most of the time when you're writing we use these lower case letters. Do it one more time. Put your tops on – are you right here?

S: (nods yes)

T: Check it and see.

S: (shakes head no)

T: You've got to think about what you hear, has to match what you –

S: See.

T: OK. Go ahead and write one more time. Don't write so big please.



S: (writes at)

T: When you say it, it helps you too. Check it, where's the first –

S: aa – tt.

T: See – what you hear matches what you see. Good.

With C\_\_, what I noticed, the thing that really stood out today in this lesson is serial order. She's got all of her letters, but she's not going left to right. With "my" she wrote the y first and then the m. So she's really got to slow down and say these words and think about what she's going to see first.

With "at" she did that as well. With "at," she wrote the t and then the a. So we've got to get her to where she's saying these words, and thinking about how they look in the book, and also making it match what you hear has to match what you see. What you hear first, you have to write that letter first.

T&S: Here is.

T: Come up here and show me "is." Can you do that one fast? That's one you need to know. Is. OK, let's check it and see if you're right.

T&S: liiiss.

T: What do you hear first?

S: iiiss

S: I

T: So what do you – what letter? Good, G, this is "is." Write it in your story. iiss.

We had to practice the "d" so there was a lot of formation here, but there was also "is." I had her practice that several times because she had written that one out of order. You can see right here, she wrote the s first, and then the i.

I think it's crucial that I continue to make them say them as they write them, because that will help them get the letters in order.

Maybe before we ever start our lessons, I might do a box and get them to – I'll push the sounds and get them to show me where their eyes start, what do you hear first? Write it, so we can get them in that habit from the very beginning, thinking about the first letter and making it match what they see, and really reinforcing that left to right with all three of them. It won't hurt D\_\_ either.