Nesting the Neglected "R"
A Design Study: Writing Instruction within a Prescriptive Literacy Program

by

Grace Hisaye Morizawa

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Education

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Heinrich Mintrop, Chair
Professor Sarah Freedman
Professor Khatharya Um

Fall 2014

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

Nesting the Neglected “R”
A Design Study: Writing Instruction within a Prescriptive Literacy Program

by
Grace Hisaye Morizawa

Abstract

Nesting the Neglected "R"

A Design Study: Writing Instruction within a Prescriptive Literacy Program

by

Grace Hisaye Morizawa

Doctor of Education

University of California, Berkeley

Professor Henrich Mintrop, Chair

Teaching writing has long been neglected as in schools. Findings from the National Assessment of Educational Progress (NAEP) indicated that most students have basic writing skills, but cannot write well enough to meet the needs of employers or for college. The writing programs in prescriptive literacy programs, which were adopted to ensure student achievement have not proven to be effective for developing proficient student writers. This design study is an attempt to provide teachers trained to teach in a prescriptive literacy program with the writing content and pedagogical knowledge necessary to engage elementary students in writing as a complex, intellectual activity so that they become proficient writers.

From the literature on effective writing instruction and on teacher learning, I developed a theory of action to guide the design. A key feature of the design was to situate teacher learning in the context of a study group led by a facilitator with knowledge about writing instruction. The design emphasized teachers learning from writing themselves, reviewing student work, learning effective strategies and procedures of writing instruction, and developing knowledge through collaborative talk and reflections. Seven teachers, Grades 2 to 5, from a Title I urban school that required teachers follow the script of *Open Court Reading* (*OCR*) participated in the study. At the time of this study a window of opportunity had opened up to modify the *OCR* writing component.

I framed teacher learning in two dimensions—Dimension 1: Instructional Strategies and Procedures, and Dimension 2: Writing as a Process. I investigated the impact of the design and the process of the design's development. Overall teachers' knowledge about writing content increased; their knowledge about writing pedagogy increased to a lesser degree; however their level of growth varied. Moreover growth in the elements of instructional strategies also varied. Growth ranged from 15% for teacher modeling writing and 109% for teacher referring to literature to teach writing strategies. Thus, I found the design basically sound but recommended modifications for future iterations.

Dedication

In memory of my mother, Harue Morizawa, who believed an education was as necessary as breathing and returned to school at age 50 to fulfill her lifelong dream of becoming a nurse.

Contents

List of Tables and Figures

Acknowledgments

Writing this dissertation has been a challenging and joyous experience. Thank you to all who have encouraged and supported me. First I would like to express my gratitude for the guidance and insights of my advisor, Dr. Heinrich Mintrop, and my dissertation committee, Dr. Sarah Freedman and Dr. Khatharya Um. Dr. Mintrop's passion for equity was both inspiring and sobering. He constantly reminded me of the purpose of this work. His response and feedback to my writing helped me structure my thinking. I appreciate Dr. Freeman's invitation to participate in her thesis seminars. Meeting with her and her students brought a depth of knowledge and understanding about writing and literacy which sparked my curiosity and my thinking. Dr. Um answered my call for another pair of eyes on my work. It was important for me as a person of color and an educator working in a diverse community to have her on my committee. I would also like to thank Dr. Elyse Eidman-Aadahl, Executive Director for the National Writing Project, for not only serving on my orals committee but for the many meetings that helped developed a vision for my dissertation.

I also want to express my appreciation to the principal and teachers of Rosa Parks Elementary School. I learned so much from them. They are heroes working day in and day out with young children, enriching their world with the gift of learning. I feel renewed by their commitment, energy, and generosity. It was a privilege to have worked and learned with the teachers in the study group.

I could not have finished this dissertation without the encouragement and friendship of my LEEP colleagues. The commitment my cohort—Sondra Aguilera, Catherine Arenson, Kelly Bowers, Karen Eshoo, Mary Sandy, Brandee Stewart, and Eric Swanson—made to support each other until we had completed our work has been a beacon for me throughout our years together. We continue to cheer each other on. I especially want to thank Cat for her ongoing support and our many study sessions together. I also want to thank Barbara Penny-Jones for encouraging me to apply to LEEP and to fulfill a dream.

I am grateful for the support of my writing group, especially Judy Kawamoto, Ann Lew, Pat St. Onge, Carol Tateishi, and Marty Williams, who read sections of my work. I appreciate our many conversations about writing and teaching. Knowing that we share a commitment to the power of writing, especially to the young voices whose stories have not yet been heard, reminded me that I was not alone in this work.

I want to also thank the many friends who supported me, adjusted to their schedules, and simply were there being friends. My friends and my family were my continual support system. To my family—Ray, Sumiko, Sandra, Julia, Marilyn, and Maryann, your love and belief in me have sustained and nourished me throughout this journey. Thank you!

Chapter One: Design Challenge and Professional Knowledge Base

Putting letters and words on paper is almost magical. Indeed, writing was once considered so powerful that only a few, elite religious leaders were trained to write words on a page. The instinct of human beings to express themselves in some lasting form is not just for the few and privileged. We see that even before children are able to read, they put scribbles and symbols on a page in the attempt to do what all writers do—unlock their minds, organize and synthesize their thinking, and communicate to themselves and others.

The National Commission on Writing describes writing as a "complex intellectual activity that requires students to stretch their minds, sharpen their analytic abilities, and make accurate and valid distinctions" (National Commission on Writing, 2003, p. 3). However, findings from the National Assessment of Educational Progress (NAEP) indicate that most students have basic writing skills but cannot write well enough to meet the demands of colleges and employers (Salahu-Din, Persky, & Miller, 2008; National Center for Education Statistics, 2012).

School districts with high mobility and high teacher turnover often seek to remedy low student performance by turning to prescriptive curriculums in an effort to develop a strong technical core (Achinstein, Ogawa, & Speiglman, 2004; Moustafa & Land, 2002; Pease-Alvarez & Samway, 2008). These programs include all strands of the language arts curriculum as well as writing. By prescriptive curricula, I mean curricula that are highly specified in terms of the level of detail they provide to support instruction. In California, districts adopted *Open Court Reading* (*OCR*) or *Houghton Mifflin* as the literacy curriculum for elementary students. These programs have a strong basic skills component; however, emphasizing basic skills is not the most effective way to teach writing as a highly complex and deeply intellectual subject (Correnti & Rowan, 2007; Pressley, Mohan, Reffitt, Raphael-Bogaert & Mistretta, 1997). Furthermore, research on effective writing practice suggests that complex writing entails a multifaceted and flexible approach that a prescriptive program with its focus on pacing, scope and sequence does not capture. In other words, teachers using a prescriptive program will need to switch gears to teach children to write proficiently.

This design study attempted to address this need by developing a research-based, professional development intervention for elementary school teachers who teach writing within a prescriptive literacy program. The ultimate goal was for teachers to gain the pedagogical knowledge to treat writing as a complex process within the genre specific and prescriptive framework of *OCR* and to support students in developing the habits of mind utilized by proficient writers.

Design Context

A basic skills approach within a prescriptive curriculum has not proven to be the most effective approach to teaching writing as a highly complex and deeply intellectual subject as

called for by the National Commission on Writing (Correnti & Rowan, 2007; Pressley et al., 2007). Dyson and Freedman (1990), in their literature review of 201 studies on teaching writing, pointed out:

> Writing is conceived as a skill and yet, at the same time that skill is itself a process dependent upon a range of other skills and, moreover a process that is kaleidoscopic, shaped by the author's changing purposes for writing. (p.1)

They suggested that the complexity of writing (the orchestration of skills a writer puts forth to compose) likewise necessitates a complex and flexible approach for teaching writing. A prescriptive program with its focus on pacing, scope and sequence, and a one-size-fits-all curriculum does not capture the complex orchestration that the literature and empirical studies suggest enable students to succeed as writers.

Because this design specifically targets teachers using *Open Court Reading (OCR),* I will give a brief overview and analysis of the *OCR* writing component.

Teaching Writing in *Open Court Reading*

OCR declares writing is a complex process requiring knowledge that includes skills, structures, critical thinking, knowledge about genres, and awareness of audience; therefore, *OCR* focuses on skills, structures, and strategies for writing. Its instructional goal is for students to learn to write with correct conventions and forms rather than generating a particular idea for communication. "The goal of this instruction is to learn how to write, rather than to develop a particular idea" (SRA/McGraw Hill, 2002, p. 28 Appendix). At the same time, *OCR* acknowledges that it is important for students to understand the purpose of writing. However, writing for a purpose without necessarily learning how to develop an idea seems internally contradictory. Without the purposeful development of ideas, writing is essentially meaningless (Miles, 1979).

Throughout each grade level from Grades 2 through 6, an *OCR* unit focuses on one of six writing genres: narrative, expository, descriptive, poetry, personal writing, and persuasive writing. They provide, through transparencies and the *Language Arts Handbooks,* exemplary grade-level, models, and definitions of these genres. Each unit focuses on a genre, for example narrative, with assignments within the genre such personal narrative, story writing, or realistic fiction. A lesson is generally taught over five days, but can also be condensed into three days. For each of the writing assignments, a particular feature such as plot development, setting or dialogue is emphasized. *OCR* provides a rubric for each genre as well as rubrics for conventions, writing process, and writing traits. Each assignment moves through five days, with each day as a stage of the writing process: getting ideas, prewriting, drafting, revising, editing/proofreading, and publishing. There are clear guidelines for the teacher to follow for each stage. The teacher's manual directs the teacher to directly teach and model these stages each day, referring at times to the *Language Arts Handbook* or the transparencies. Students are directed to fill out a workbook,

called the *Writers' Notebook,* for prewriting and before drafting. The revising and editing focus for each assignment is given in the teacher manual. In other words, the scripted lesson plans dictate a teacher focus on improving and expanding student writing rather than responding to the development of a student's work or a student's development as a writer. Many times, the revision and editing activities are scripted as reminders and directions rather than as models to guide students through a strategy. For instance, a teacher might direct students to "pay attention to particular features or qualities of writing such as checking dialogue to make it sound like real people" without instruction on how to review a piece or how to actually improve dialogue to make it sound like real people. Students also take an on-demand writing test at the unit's end.

OCR purports to support activities that develop writerly habits of mind with activities such as brainstorming to generate subjects to write about, so that students select their own topics within the confines of the assignment. However, because of the pacing of the activities before actually writing, students may have little opportunity to develop their ideas and thoughts through a recursive process as expert writers do. Also there is little room for teachers to modify the assignments so that students can explore topics that connect to their lives and their home literacies. Moreover, as part of the prewriting activities, students are directed to fill out a workbook check sheet regarding their intended audience and purpose for writing. Writing is an outside experience, not necessarily meaningful and connected communication.

Having purpose and audience awareness are generally considered important for the development of writing, but it is unclear whether the *OCR* activities actually develop the student's awareness of audience and purpose. Checking off who the audience is in a workbook appears to be superficial or artificial activity. Without multiple opportunities to share and get feedback from their peers or the teacher as they are writing, the idea of an audience often remains an abstract concept to student writers. Similarly, students may acquire a brief and superficial understanding of purpose. In fact, because students are always assigned the writing, they do not have the opportunity to authentically decide on the purpose; instead, they simply regurgitate a pre-determined purpose in their workbooks. Writing for a purpose is an important habit of mind, writers need to develop. Having a purpose keeps them motivated and gives them an authentic reason for writing, not simply writing for a grade. Urban students have a unique perspective that we need to hear and the process of voicing that perspective through writing can be empowering.

Implementation of *OCR* in Urban Districts

Teachers are trained to follow the pacing and curriculum of these prescriptive programs and in many urban districts they are heavily monitored for fidelity to the programs (Lee, Ajayi, & Richards, 2007; Moustafa & Land, 2001; Parsons & Harrington, 2009; Peck & Serrano, 2002). Hence, teachers trained to conform to the authority of a script may be limited in their pedagogical knowledge about teaching writing as a complex and flexible orchestration of skills,

which can enable students to engage in writing as a complex intellectual activity (Valencia, Place, Martin, & Grossman, 2006).

Design Challenge

This design study attempted to address teachers' needs by developing a research-based professional development protocol. Assuming that teachers' instruction was framed by a required prescriptive literacy curriculum, my design challenge was

> **To create a professional development protocol so that teachers learn to teach the conceptual development of writing within the Open Court literacy program and help students write to develop their thoughts, ideas, or feelings and the habits of mind of proficient writers**

In this study, I examine a research-based professional development protocol for teachers to deepen their knowledge about writing and to adapt the prescriptive writing component of a prescriptive literacy curriculum. The challenge for teachers is to rethink strategies and procedures in the prescriptive program and to develop content and instructional knowledge about writing.

Research suggested that teacher study groups enabled teachers to grow and develop content knowledge in the face of top-down curriculum mandates. Through action research and collaboration, teachers explored and acted on new ways of thinking and doing to adapt units to better suit the needs of their students (Engeström, 1987; Short, Giorgis, & Pritchard, 1993; Torres-Guzmán et al., 2006). In keeping with this, I designed a professional development protocol using collaborative inquiry by teachers in a study group to (a) assist them in considering ways to shift instruction to a more authentic, student-centered, flexible approach to teaching writing; and (b) create classroom structures that support students to approach writing as a complex process and develop the habits of mind of proficient writers.

In this introduction, I have discussed the need for professional development that addresses the limitations of prescriptive writing programs to provide instruction so that students become proficient writers and approach their writing as a complex intellectual process. Next, I explore the research on the composing process in an attempt to examine the complexity of writing. I examine writing instruction for elementary school students, writing instruction in prescriptive literacy programs, and what research says about effective practices to support student writing as a complex process. In the final section of my literature review, I consult the professional knowledge base on professional development to investigate what teachers need to know to teach writing effectively.

Literature Review

In consulting the professional knowledge base, I reviewed selected topics that inform my design study.

Writing as a Complex Composing Process

The type of writing called for by the National Commission on Writing to meet the needs of our nation is a complex and a deeply intellectual activity. Flower and Hayes (1981) defined it as a problem-solving activity in the way that writers grapple with many skills, situations, and audiences. For example, writers not only need to grasp the message they want to send to their audiences, they need to become competent at skills such as sentence structure, punctuation, and spelling. They also need to learn how to generate and order ideas to meet communication goals (Dyson & Freedman, 2003; Flower & Hayes, 1981; Perin, 2007).

George Hillocks, from his meta-analysis of twenty years of research on writing (1984), articulated the complexity of the composing process:

> Research on the composing process indicates that writing is an enormously complex task, demanding the use of at least four types of knowledge: knowledge of the content to be written about; procedural knowledge that enables the manipulation of content, knowledge of discourse structures, including the schemata underlying various types of writing (e.g. story, argument), syntactic forms, and the conventions of punctuation and usage; and the procedural knowledge that enables the production of a piece of writing of a particular type (p. 71).

As writers write, their writing goes through processes commonly referred to in schools as prewriting, drafting, revising, and editing. Flower and Hayes's (1981) seminal piece on the cognitive process of writing challenged this concept of set stages to the writing process. They found that the mental processes of writers are not linear or fixed. Instead, they are flexible and dynamic as the writer works with a hierarchy of networking goals that are continuously recreated and expanded throughout the process. "Thought in writing is not linear but jumps from processes to processes in an organized way largely determined by the individual writer's goals" (Dyson & Freedman, 1990).

The writing process is recursive with an interrelated set of processes and subprocesses during which the writer is constantly reviewing what has already been written. Studies of writing indicated that these processes and subprocesses are constantly interrupting each other and that writers need flexibility and time to cycle through them (Dyson & Freedman, 2003; Flower & Hayes, 1981; Hillocks, 1984, 1987; Graham & Perin, 2006; Moats, Foorman, & Taylor, 2006).

Expert writers keep in mind their audience and what this person or group is likely to know. This allows the writers to anticipate what they must clarify and explain (Hayes & Bajzek, 2008). Writers also make decisions that depend on the situation and purposes for writing. They need to keep these in mind as they compose; for instance, how they write a letter to a friend, or, for that matter, text a message on their cell phones is different from writing an article for a journal. Studies have indicated that when writers are writing on more abstract topics, they take more time to write. They are likely to pause more when the writing requires more generalizing than reporting. At the same time, all this involves enacting a series of processes and subprocesses in order to relay a message (Dyson & Freedman, 2003).

The more expert the writer is, the more complex the writing process. Studies suggested that expert writers prepare by thinking about their readers, a process that helps writers to plan and generate ideas. Then they approach writing as a problem-solving activity.

Experts are more likely than novice writers to work on revision. When they revise, they work on meaning and make more global changes rather than working on a word level. These revisions may occur mentally before words are actually put on the page as well as in the process of writing. A writer's ability to revise requires flexibility and a willingness to try again (Dyson & Freedman, 2003; Graves, 1994).

Because of the complexity and the intellectual decision making involved in the kind of writing that will meet the needs of our nation, students need instruction that is flexible and provides time for them to explore both the writing processes and subprocesses, and to learn the strategies and habits of mind of proficient writers.

Writing Instruction for Students within Prescriptive Literacy Programs

Many elementary schools and districts, especially schools with students living below the poverty line seeking to raise test scores, have turned to prescriptive literacy programs (Lee et al., 2007; Moustafa & Land, 2001; Parsons & Harrington, 2009; Peck & Serrano, 2002). The promise of success through direct instruction, including a sequence of teacher-led lessons around well-defined skills that follow the pacing and the scope, and sequence of the fast-paced teacher's manual, lured schools to these programs. Moreover, these programs claimed the systematic lesson plans required less preparation from teachers and ensured that they were using best practices based on evidence-based scientific research (Dyson, 2006; Izumi, Coburn, & Cox, 2002). In the words of one principal from a school referred to as a high-achieving, high-poverty school, "[Teachers] know exactly what to teach. They know what day or what week to teach it on. It's planned for them" (Izumi, et al., 2002, p. 7).

However, research suggests that teachers following prescriptive literacy programs do not provide the instructional support needed to develop the habits and conceptual processes to approach writing as a complex, intellectual activity (Dyson, 2006; Lee et al., 2007; Lipson, Mosenthal, & Daniels, 2000; Moats et al., 2006; Pritchard & Honeycutt, 2007). In a survey of

100 elementary school teachers from 25 randomly selected schools in the Los Angeles Unified School District where *OCR* was the basic literacy curriculum, 73% of teachers indicated that they perceived that *OCR*'s writing component was the least effective element of the program for English-only students and 93% of the teachers indicated the writing component was the least effective element for English language learners (Lee et al., 2007).

Not enough time for writing. Lee et al. (2007) suggested that writing instruction was thwarted in elementary school because the adoption of basic skills literacy programs did not include writing programs that sufficiently met the needs of today's diverse young students. In prescriptive programs where pacing is laid out for teachers, it takes typically two to two and a half hours to cover lessons on phonics, word knowledge, and reading comprehension strategies and skills. This left little time for writing instruction. Moats et al. (2006), in a large-scale, longitudinal study of a prescriptive literacy program in two large urban settings, observed that students scored within the average range on reading tests but below average on writing assessments. They found that, on average, fourth-grade students had approximately 15 minutes of daily writing instruction.

Writing instruction focused on procedures. Prescriptive programs characterized teaching the writing process as stages in a step-by-step process. Each step of the writing process was taught directly to students with students prewriting on Monday, then drafting on Tuesday, responding on Wednesday, revising on Thursday and editing on Friday (Dyson, 2006; Lipson et al., 2000; Moats et al., 2006; Pritchard & Honeycutt, 2005). This linear process may reflect the external production of a piece of work but does not indicate or illuminate the cognitive processes of thinking while writing (Flower & Hayes, 1981; Dyson & Freedman, 2003).

This "stage" model of the writing process focused on teaching writing as discrete, sequential steps. Teachers tended to teach each stage to the whole class, such as the whole class brainstorming together, and with the expectation that students would complete the writing activity during the assigned time, usually one or two periods (Dyson, 2006; Lipson et al., 2000).

Such procedural implementation of the writing process does not take into account the recursive nature of writing. When teachers focus on the use of procedures to move through the process, students may miss the opportunity for self-regulation. Lipson et al. (2000) noted that teachers who focused on teaching writing as a process in separate, sequential steps also expressed that one of the main purposes for writing was for students to become knowledgeable about the writing process as a step-by-step process rather than knowing writing strategies and habits of mind to become proficient writers who express themselves and their ideas through writing. Moreover, the prescriptive curriculum with its focus on pacing and procedure is predisposed to produce a well-edited piece rather than develop students' growth and understanding of themselves as writers.

Writing instruction focused on basic skills. Researchers (Moats et al., 2006) observed a focus on direct instruction of basic skills during writing lessons. Teachers incorporated workbook skills lessons into their writing period with little application to students' writing. They also modeled punctuation, spelling, and handwriting while drafting rather than thinking aloud about their composition process. Their teacher to student conferences were short and roving and focused on editing (Dyson, 2006; Lipson et al., 2000; Moats et al., 2006; Pritchard & Honeycutt, 2007). Moats et al. (2006) found that high-risk, minority students needed better instruction than what prescriptive programs had to offer.

Dyson noted that the focus on correct rendering of a message by the teacher missed students' efforts to expand their thoughts and also missed the opportunity to build on the literacy understanding that they already had. Dyson called for a "new basics" with a "curricular valuing of different registers, vernaculars, and languages as options and resources for literacy learning" (Dyson, 2006, p. 36) so that instruction would focus on communication and thinking rather than on an inflexible standard of correct writing.

In sum, the prescriptive programs did little to support the habits of mind needed for proficient writers. This writing did not spring from real purposes and ideas rather from assignments that may be unrelated to students' interests, lives, and experiences. There was seldom enough time for students to think and rethink their ideas for writing. Instead, they followed a lockstep process with assigned writing topics, which did not give them the opportunity to self-regulate or develop their own cognitive processes. The prescriptive programs' strategies to engage students in writing, along with a focus on basic skills, did little to generate complex thinking or the opportunity to learn while writing that proficient writers experience.

Effective Writing Instruction

In contrast, effective writing instruction recognized and incorporated the processes and habits of expert writers as a backdrop for the instruction of student writing. Effective instruction approaches writing as a conceptual process, a way for writers to think and communicate their ideas. It also considered how students learn and how their writing develops and grows. Effective instruction of students involved a variety of approaches ranging from explicit, systematic direct instruction on planning to peer collaboration as well as teacher-student conferences. Lessons could be short five- to one-minute lessons before students wrote, or lessons that extended over several days (Applebee & Langer, 2009; Dyson & Freedman, 2003; Graham & Perin, 2006; Graves, 1994; Pressley, Yokoi, Rankin, Wharton-McDonald, & Mistretta, 1997; Pritchard & Honeycutt, 2005).

Writing researchers (Dyson & Freedman, 2003; Sperling & Freedman, 2001) argue that the underpinnings of effective writing instruction are rooted in the sociocultural theories developed from Vygotsky's theories of cognitive growth and Bakhtin's theories of dialogical discourse. Vygotsky argued that for children to think critically and grow cognitively through the

act of writing, the writing must be authentic and meaningful. He also developed the concept of a zone of proximal development (ZPD), where he posited two levels of development: the actual level of development, reflecting what the child knew and could do alone, and the additional, where the child could perform under guidance or collaboration a range of functions. Vygotsky theorized that social interactions mediate higher internal processes, which then support internalized development, thus moving the child to a higher level of independence. Once at this level, the child would again, with assistance, move on to the next developmental level with each level of development building on earlier ones. He contended that what a child could do with assistance was more indicative of mental development than what a child could do alone. Vygotsky understood writing as a developmental process, evolving from a the use of direct symbolism and gestures, to oral language and finally to symbolic representation in writing, then to ever more complex representations and development of thinking and problem solving through writing.

Additionally, sociocultural theory draws on Bakhtin's theories of dialogism, asserting that through the interaction of multiple voices new meanings are created (Bakhtin, 1986). Building on Vygotsky and Bakhtin, research on classrooms where writing is effectively taught asserts that within a classroom the interplay of the multiple voices, including students' accessing their own histories, contributed to students thinking critically; through approximation, students learned and extended their text (Dyson, 2006; Dysthe, 1996; Freedman, Delp, & Crawford, 2005; Gutierrez, 1994; Knoeller, 1998; Knoeller, 2004).

Many of the instructional elements that these studies found effective overlapped or were basically similar but labeled differently. These studies suggested that no single approach could meet the needs of all students. Blending these elements to suit specific students' needs would produce the best results (Applebee & Langer, 2009; Dyson & Freedman, 2003; Graham & Perin, 2006; Graves, 1994; Pressley, et al., 1997; Prichard & Honeycutt, 2005).

For practical purposes of a design study, I draw on effective writing instruction in terms of writing strategies, habits of mind, conferences, authentic tasks, and classroom routines and procedure.

Writing strategies. Learning about writing as a process is not as simple as following the routine process that is commonly presented in textbooks with students prewriting on Monday, then drafting on Tuesday, responding on Wednesday, revising on Thursday, and editing on Friday. This rote, lockstep way of teaching writing is not the process used by expert writers and does not invite the writer to write with complexity.

Complex strategy instruction. Effective instructional strategies were not disconnected and isolated teacher-directed lessons disconnected from content. They included complex teaching content, such as planning or revision through a series of mini-lessons (Pritchard & Honeycutt, 2005). Over twenty-five years ago Hillocks (1984, 1987) found the environmental

mode of teaching writing as an effective approach with high levels of interaction; he focused on structured, specific strategies for collecting and organizing information and engaging students in peer-group interaction around a series of tasks to support critical thinking. Effective strategies had in common a multiple-step process, including explicit instruction, teacher modeling, studying models of writing or literature, peer interaction, and independent writing. Researchers noted that throughout these multiple-step approaches, students were explicitly told that they were learning a series of strategies in order to develop a piece of writing (Graham, Harris, & Mason, 2005; Graham & Perin, 2006; De La Paz & Graham, 2002; Perin, 2007).

Connecting to students' lives. Expert writing teachers and instructional leaders encouraged teachers to develop strategies to tap and build on students' culture, language, and home communities to develop ideas (National Commission on Writing, 2006). One example is the work of Shirley Brice Heath (1983) who studied language use in two working-class communities, an African American community and a white community. She worked with teachers to develop strategies that tapped students' home literacies and linked them to school writing; for example, teachers asked students to investigate and describe folk concepts about agriculture in their community and compare them to scientific concepts. While not all teachers could develop extensive strategies as Heath did, they were able to listen to their students' out-of-school lives to learn ways to bridge with their students' home lives (Dyson & Freedman, 2003; Hymes, 1980; Florio & Clark, 1982).

If students are to engage in writing as a complex and intellectual activity, they need to feel a sense of ownership about their writing. They need strategies to choose their topics, to develop their ideas, and to understand their purposes for writing. They need strategies to discover what they are deeply interested in and to learn how to focus their writing. They need to use models of literature to see how other writers express thoughts and ideas through writing (Pressley, Mohan, Reffitt, Raphael-Bogaert, & Fingeret, 2007; Graves, 1994).

Habits of mind. It is helpful for students to know and experience what good writers do, to see writing as a mode of self-expression and develop and elaborate their ideas. They need to develop the habits and processes that characterize expert writers who approach writing as a complex, intellectual activity. They need to see writing as a problem-solving activity, understand and be aware of their audience, and be willing to work and rework a piece to fit their writing goals, purposes, and the situation. Schools and teachers can create a climate—or as many in education say, "a community of writers"—to support students taking risks, being willing to be flexible and rework a piece, and tapping into their own thinking, ideas, and feelings as they write. These are also characteristics of expert writers.

Conferences. In support of Vygotsky's theory that social interaction moved children's development forward, Dyson and Freedman (1990) suggested that collaborative social interaction helps students internalize processes they first performed collaboratively, and that the teacher is a key player in this process: "Teachers do not simply direct the learner's performance

but, rather, collaborate with the learner; teachers model both the problem-solving process and involve the learner in that process" (p. 24).

Writing conferences are a place for collaborative interaction between students and teachers. Effective conferences enabled teachers to observe, listen, assess, and instruct students (Dyson & Freedman, 2003; Freedman, 1982; Graves, 1994; Pritchard & Honeycutt, 2007; Sperling, 1990; Schulz, 2009). In a series of meetings, teachers had conversations with students that uncovered and supported the students' thinking throughout their composing process (Freedman, 1987; Sperling, 1990). The goal of this type of conference is not to simply complete a piece of writing but to support students in their thinking as writers.

Authentic tasks. Vygotsky (1980) posited that for children to think critically and grow cognitively through the act of writing, their writing must be authentic and meaningful. Effective instruction that supported students' habits of mind was ongoing and reflected the daily life of the classroom. It was not the procedure but *how* the teacher structured a lesson and his or her expectations that led students to think deeply about writing (Dyson & Freedman, 2003; Graves, 1994; Pressley et al., 1997). One teacher regularly used the author's chair to ask for response from students to help her revise her own writing, and by this modeling, she signaled an authentic purpose to this procedure. (Spillane & Jennings, 1997).

In a study by Purcell-Gates, Duke, and Martineau (2007), students engaged in authentic writing by first participating in scientific inquiry with readings and field trips and then publishing brochures with their findings. Purcell-Gates et al. found that the degree of authenticity in a school assignment was a statistically significant predictor of the degree of student growth for informational and procedural text. Their finding correlated with that of Flower et al. (1990), which showed that students are more likely to engage in writing when it is connected to larger communicative or social purposes; that is, making student writing authentic rather than a simply an assignment or procedure.

Classroom routines and procedures. Effective writing teachers arranged their classrooms and structured routines and procedures to support students in their learning and practice of writing strategies. In this way, students rehearsed habits of mind through interaction with the teacher and peers and internalized their experiences. These teachers created communities characterized by daily writing, thinking and talking about writing, and sharing by students and teachers of their writing and process.

Time for writing. Students had time for writing. The environment signaled the expectation that students would write (Applebee & Langer, 2009; Dyson & Freedman, 2003; Graham & Perin, 2006; Graves, 1994; Pressley et al., 1997; Pritchard & Honeycutt, 2005).

Writers needed time to access, transform, and organize their knowledge into writing (Graham & Perin, 2006; Hillocks, 1984, 1987; Moats et al., 2006). Expert writers take more time to write abstract pieces and to think as they generalize details into concepts (Dyson & Freedman,

2003). Effective writing teachers recognized that students needed time that is regularly scheduled for writing to think through the medium of writing (Applebee & Langer, 2009; Dyson & Freedman, 2003; Graves, 1994; Freedman et al., 2005; Hillocks, 1984, 1987; Pritchard & Honeycutt, 2007; Pressley et al., 2007).

Time dedicated to writing included daily lessons, time to write, and time for feedback but not in a rigid, lockstep way. At any given moment, students may have been in a different stage of writing; some may have returned to prewriting after revising. For students to understand that writing is flexible, writing time was interspersed with additional time to write, confer with the teacher, and collaborate with classmates. Students worked as a group in a variety of ways but not always under a teacher's direct instruction (Dyson & Freedman, 2003: Fearn & Farnan, 2007; Graves, 1994; Lipson, et al., 2000).

Audience and peer interaction. Classroom structure and environment also played an important role in assisting students to understand the concept of audience. Developing a sophisticated sense of audience by estimating what knowledge and background the audience shares with the writer is no simple problem solved by simply writing on a line in a workbook about who the audience is. A sense of audience was explicitly taught as a strategy, developed further through conferences, and further experienced through interaction with peers. "Children . . . grow and learn as they join in ongoing social activities, engaging in problem-solving with others" (Dyson & Freedman, 1990, p. 24).

Understanding audience requires the writer to anticipate what the audience knows and does not know. Pritchard and Honeycutt (2007) found that "using peer groups supports the process approach by providing social benefits" (p. 35). Knoeller observed that students explored and rethought their ideas when involved in a discussion with peers (Knoeller, 2004). Delp's students routinely shared their learning logs in small informal groups. After sharing, Delp urged students to "embellish" their logs with new ideas and thoughts gained since writing their first entries. Students came to understand the concept of audience as they learned about improving their own writing by tapping into not only their own thoughts but also those of their peers and their teacher (Freedman et al., 2005). In other words, these studies illustrated Bakhtin's (1986) perspective that all utterances are directed to someone and build upon each other and that texts reflect other texts and future texts. When Bakhtin's theory is operationalized in the classroom, Freedman and Delp (2007) call the classroom a "grand dialogic zone."

Additionally, a sense of audience was further supported in an environment where student works were shared in multiple ways, such as through the author's chair, newsletters, and parent meetings (Pressley et al., 2007; Pritchard & Honeycutt, 2007). As Vygotsky noted, writing should be purposeful and meaningful (Vygotsky, 1980). Writing was shared not only in the classroom, but also in the office and school library. Also, classrooms reflected a strong literacy environment with writing materials, books, student portfolios, and other tools for writing

instruction readily accessible to support student self-regulation. The environment signaled the expectation that students would write.

In sum, effective instruction for developing students' understanding about writing required teachers to tap into their knowledge about the lives of their students, the cognitive development of students, and their students' writing process. It was characterized not by a specific procedure, but the degree of authenticity of the writing tasks; that is, how teachers conferred with students, how they led discussions about writing, and how they supported students working as problem-solvers with a piece of writing. Effective instruction involved teaching students about strategies and providing tools to learn about themselves as writers and to support their understanding.

The literature on effective instruction implies that effective writing instruction is more than a series of the "right" procedures and requires teacher knowledge. Effective instruction means understanding and orchestrating this multilayered process. Teachers also need to understand how writing, like all communication, is socially situated. Such knowledge guides teachers to make decisions about how to intervene so that students can continue to grow and take risks as writers since proficient writers are constantly sharpening their skills and developing their understandings about writing. Similarly, a review of literature illustrates how effective *teachers* of writing are always learning more about the writing process of their students and about how to teach them well.

Professional Development for Teachers

The literature on effective instruction suggested that teacher knowledge is key to elevating instruction to match the needs of students. Research also suggested that many teachers need more knowledge to effectively teach writing (National Commission on Writing, 2003). Teachers need to know content to create learning opportunities that consider students' experiences, interests, and needs. Moreover, teachers need to understand subject matter deeply to design instruction that takes into account diversity and helps students develop robust understandings of content. Teachers also need to know how to unpack the learning they have acquired, they need to work backward from their sophisticated understanding of content so that it makes sense to students. They need to develop "pedagogical content knowledge," knowledge that links content and pedagogy (Ball, 2000; Ball, Thanes, & Phelps, 2008; Shulman, 1986, 1987; Wilson, Shulman, & Richert, 1987).

America's Choice and the National Writing Project. Two professional programs that have successfully trained teachers to teach writing are America's Choice and the National Writing Project. That teachers also can learn by writing themselves was a core belief of both these professional development programs. In them teachers examine their own process and development as writers and unpack their writing process. By writing they come to know about features of texts and purposes for writing (Graves, 1994; Parr, Glasswell, & Aikman, 2007). The

more familiar teachers are with their own composition process, the more they are able to incorporate writing strategies into their instruction (Fearn & Farnan, 2007; Graves, 1994; Kaplan, 2008; National Commission on Writing, 2006; Street & Stang, 2008; Whyte, et al., 2007).

The success of these programs provided insight into professional development for writing instruction. America's Choice prepared teachers on the structures and routines for writing workshops, including content and approaches for designing mini-lessons on procedures, craft, and skills (Correnti & Rowan, 2007). Teachers learned about writing by writing themselves. America's Choice had a school reform focus. It provided ongoing structures for robust learning through teacher meetings, study groups, and inter-visitations to encourage collegial learning and ongoing inquiry into how students are learning (Supovitz, Poglinco, & Bach, 2002; Supovitz & May, 2003).

The theory of action for the National Writing Project (NWP), the foremost staff development program for teaching writing, centered on the concept of a learning community in which teachers interacted, reflected and learned. Whatever the type of training, from the summer institute to school site workshops, the NWP model included teachers writing, modeling exemplary practice, and studying research (Kaplan, 2008; Lieberman & Wood, 2003). Whyte et al. (2007) posited that the following components led to teachers' learning and practice of nonroutine methods of teaching writing:

- The experience of writing and revising through nonroutine activities
- Exposure to demonstrations of best practices by peers
- Opportunities for constant response and feedback from colleagues
- Exposure to research and input from knowledgeable leaders
- Ongoing participation in a community to improve their teaching of writing. (p. 14).

However, the two programs do not address the teacher who is teaching within a prescriptive literacy program. NWP approach to teacher learning that privileges teacher knowledge and teacher decision-making does not fit into a school setting where teachers are mandated to follow a scripted program. Additionally teachers who participate in the NWP summer institutes are knowledgeable writing teachers who want to improve. One of the challenges of an intervention for teachers trained to teach prescriptive programs is to support a transition from reliance on the textbook to teachers' own knowledge about teaching writing.

One district attempted to improve writing instruction in the Success for All (SFA), a prescriptive literacy program, by directing teachers to use the America's Choice writers' workshop design, which is based on teachers' content knowledge. Teachers reported feeling high levels of inconsistency and uncertainty about guidance for instruction. Teachers reported that the America's Choice approach that depended on a closely integrated reading and writing curriculum

was diametrically opposed to the SFA prescriptive approach to reading with a focus on basic skills, which does not allow for that kind of integration (Barnes, Massell, & Vanover, 2009).

Simply plopping in another program did not work. Teachers will need ongoing support to implement a child-centered developmental approach to writing within a prescriptive literacy program.

Garet, Porter, Desimone, Birman, and Yoon's (2001) empirical study on teachers' learning determined three core features of effective staff development: (a) focus on content knowledge; (b) opportunities for active learning; and (c) coherence with other learning activities. They further argued that based on teacher self-reports that following structural features significantly affected teacher learning: (a) the type of activity (reform type of activities such a teacher study groups and coaching; (b) collective participation (schoolwide, grade level, or subject) and (c) duration (learning over time). This finding and Penuel, Fishman, Yamaguchi, and Gallagher's (2007) more recent study suggested participation in study groups may provide an avenue for successful professional development for these teachers.

Teacher study groups. Teacher study groups are becoming the preferred form of professional development in the United States because of the interactive format and the positive outcomes that result from collaborating on issues and concerns specific to their respective schools and students, especially in urban settings. Providing opportunities for teachers to collaborate, look at student work, and exchange ideas concerning methodological and pedagogical practices in literacy will allow them to jointly identify solutions that address the needs of their students. Groups can include knowledgeable outsiders and university participants (Freedman, Simons, Kalnin, Casareno, & M-CLASS teams, 1999; Grossman, Wineburg, & Woolworth, 2001; Little, Gearhart, Curry, & Kafka, 2003; Pearson, Taylor, & Tam, 2005; Talbert & McLaughlin, 1994). All learners learn best when they have opportunities to discuss and share their thoughts with others (Kaplan, 2008; Saavedra, 1996).

Birchak et al. (1998) proposed that teacher study groups encourage collegiality among educators while providing an arena for discussion and feedback. Additionally, other researchers have documented how teacher study groups enabled teachers to grow, flourish, and develop content knowledge in the face of top-down curriculum mandates. Through collaboration and inquiry, teachers explored and acted on new ways of thinking and doing in order to adapt units to better suit the needs of their students (Short, Giorgis, & Pritchard, 1993; Torres-Guzmán, et al., 2006).

Learning from a sociocultural perspective. The relevance of teacher study groups to the field of education is grounded in sociocultural theory. When participating in a community of practice, social interaction plays a major role in the development of cognition, which occurs through a struggle to assimilate new ideas and concepts (Lave & Wengler, 1991; Vygotsky, 1980). Additionally, sociocultural theory draws on Bakhtin's (1986) theories of dialogism, which

posit the creation of new meanings through the interaction of multiple voices. In this case, not only would teachers' voices be part of a group's dynamic and multiple voices, but also included would be the voices of the students they teach and the voice of the curriculum that they use for literacy instruction.

Kaplan (2008), referencing Dewey (1938), noted teacher study groups were especially important when addressing literacy in writing. Writers and teachers of writing needed to broaden their intellect and develop problem-solving skills and critical thinking. The group dynamics of teacher study groups or learning communities encourage interaction and reflection (Kaplan, 2008; Himley, 2011; Saavedra, 1996; Stein, Silver, & Smith, 1998; Talbert & McLaughlin, 1994). If the underpinnings of effective writing instruction as a complex activity is based, as researchers argue, on sociocultural theory, then teachers learning in a teacher study group or professional learning community are in a position to more fully understand what it means to be a learner from a sociocultural perspective (Freedman et al., 1999; Stein et al., 1998).

Challenges for teacher study groups. Researchers, however, also cautioned against oversimplifying the development and learning in teacher study groups. A professional learning community or teacher study group can appear to be functioning as a learning community for teachers, but if members are generalizing and not discussing conflicts and different points of view, Grossman et al. (2001) view it as a pseudocommunity. Hargreaves (1991) calls this "contrived congeniality," especially if the groups were administratively regulated, compulsory, fixed in time and space, and focused on implementation.

Teachers have long worked together to develop curriculum, assessments, and goals for students. However, to work together for their learning was viewed as a different outcome. Indeed, Grossman et al. (2001) observed that some teachers found it frivolous and self-indulgent, and that in the beginning of their study, few teachers understood these two outcomes as a commingled possibility. Their study of a professional learning community of 22 social studies and English teachers in a high school over a period of two and a half years found that the group had to pass through stages of development before it could be called a professional learning community. This meant that teachers had to create norms for interaction and a group identity, negotiate the tension between student learning and teacher learning, work through the differences and fault lines within the group, and accept the communal responsibility for each other's growth.

Despite these challenges, teacher study groups could offer teachers the opportunity to learn, solve problems, and plan with each other. A study group could present teachers of prescriptive programs with the opportunity to use their knowledge to adapt and modify their programs so that students could learn to think and generate ideas through writing. Stein et al. (1998) posited that a community of practice supports moving from a skills-based approach to an authentic, student-centered instructional approach.

From this literature review I have extracted a number of relevant concepts to use when undertaking professional development training in writing for teachers. Foremost is the use of a study group format to support teachers shifting from a strict scripted approach to one that adapts and modifies the prescriptive curriculum in order to more effectively teach writing. Next I will enumerate these features as I introduce my design and theory of action.

Chapter Two: Theory of Action

My literature review suggests possible areas for teachers to learn about writing within a prescriptive program. The theory of action, developed for this study, builds on these areas. Theories of action are conceptions of why a particular practice or policy ought to work (Argyris & Schön, 1978). Because my intention is to support teachers' moving away from a prescriptive stance and then to approach pacing and instruction based on their pedagogical knowledge, it is especially important that the theory of action is conceptualized as learning emerging from the experiences, processes, and interactions of the intervention (Wenger, 1998) thus, not a design to be implemented with fidelity. In this section, I describe the theory of action behind the proposed professional development for intermediate grade teachers trained to teach *OCR* (Figure 1). First, I state the problem and its causes. I explain why teachers following prescriptive literacy programs do not provide the instructional support needed to develop the habits and processes to approach writing as a complex, intellectual activity. I then discuss the intended outcome of my proposed intervention. Next I provide a theory of change to describe what learning will need to be addressed in the design process. Finally, I incorporate into the design the elements of effective writing instruction and teacher learning that I identified from the professional knowledge base. I describe the proposed intervention for teachers and the minimal conditions necessary for its successful implementation. Throughout, I draw from research and practical considerations to develop my theory of action.

Explaining the Problem

To summarize from my previous discussion of the literature, basic skills literacy programs do not include writing programs that sufficiently meet the needs of today's diverse young students. In prescriptive programs where pacing is laid out for teachers, little time is left for writing instruction. Prescriptive programs characterize teaching the writing process in stages as a step-by-step process. This stage model of the writing process focuses on teaching writing as separate, sequential steps rather than helping students figure out what real writers do, write with flexibility, and find their own purposes and intentions for writing. Finally, the focus on basic skills does little to help students generate ideas, think through these ideas to communicate to others and themselves, and understand that writing develops as they review and revise their writing over time.

My earlier analysis of the *OCR* writing program indicated that the *OCR* writing program, which focuses on skills, structures, strategies, and pacing, may not provide the flexibility and time that students need to develop as writers engaged in a complex intellectual activity. Lessons on composing fall short. Although the genre focus provides a framework for learning, some of the lessons are simply directives; others are scripted lessons that are too generalized to be helpful. They are not fully developed and do not link to the students, their situations, and life experiences, and they do not take into consideration the developmental writing process of the students. Nor do they draw on the reading-writing connection with rich models of writing. The

pacing of the lessons and the directed lessons overburden students with formal steps and encourages a formulaic mindset for both students and teachers that can overlook the interactive and recursive nature of composition and the development of students' growth as thinkers and writers. Students need more complex strategy instructions and structures to develop habits of mind to become writers who orchestrate the complex skills of a proficient writer.

As a principal in an urban elementary school using *OCR,* I noticed that many teachers needed more content knowledge about writing to support students developing habits of mind as writers. They needed support to learn how to help students develop a sense of audience and a sense of ownership of their writing as well as more knowledge to teach strategies for features of writing. I also observed teachers who participated in summer trainings through the Bay Area Writing Project (BAWP) return to their classroom and then struggle to fit and practice the complex strategies and knowledge they had learned into the pacing and flow of a prescriptive literacy program. Some stated that they were reluctant to adapt the pacing and move away from the script because they were afraid they might not cover what was required for testing.

Outcome of Proposed Design

My aim was for participants in the study group to attain four goals by the end of the study group professional development: (a) begin to use strategies to promote social interaction and collaborative work as writers among students and with the teacher; (b) experience writing recursively and demonstrate their knowledge of the cognitive process of writing by using their writing to model for their students; (c) know basic strategies and resources for writing and use that knowledge to develop supplemental lessons for Open Court as well as develop and implement structures to support routines, tools, and the time for students to work as authentic writers; (d) recognize the limitations of a basic-skills, direct-instruction approach used in prescriptive programs such as *OCR,* and understand how instruction can be expanded without breaking out of the whole framework.

As teachers develop content lessons, they will have the knowledge to decide what strategies their students need to expand and develop their writing. Revision strategies will not be confined to the directives suggested in the teacher's guide, but teachers will expand on these directives with lessons that include discussion, teacher modeling of their own writing and revision, and guided practice so that students learn strategies such as foreshadowing, developing character by describing the setting and a character's reaction to the setting, expanding a moment to create dramatic tension, and other strategies that are appropriate to the pieces they are writing. When teachers examine their own processes as writers, they may see that they are writing recursively, but to transform this understanding of the writing process into their instructional program may be too challenging to accomplish by the end of the proposed intervention design (Ball, 2000; Ball, Thanes, & Phelps, 2008; Shulman, 1986, 1987). The degree in to which teachers incorporate elements of the design into their practice may vary because of their experience and skills. This proximal outcome is the object of my study. The distal outcome is

that teachers' pedagogical content knowledge and knowledge of their students lead to students writing to develop their thoughts, ideas, or feelings and to their developing the habits of mind of proficient writers. This distal knowledge is beyond the scope of this study.

Design Challenge

To review, the problem of how to effectively teach students to write proficiently when their literacy instruction is based on a prescriptive literacy curriculum is pervasive. It is within this context that that I have formulated my design challenge.

> **To create a professional development protocol so that teachers learn to teach the conceptual development of writing within the Open Court literacy program and to help students write to develop their thoughts, ideas, or feelings and the habits of mind of proficient writers.**

In my design a study group facilitated by a knowledgeable writing instruction facilitator provides the social support for teachers to change their knowledge, beliefs, assumptions, and attitudes about teaching writing and see their role in helping students engage in writing as a conceptual process.

Theory of Change

In the theory of change, I outlined what mental processes I believe are needed for envisioned changes to come about and what social supports are needed for this process. Through a review of the professional and research knowledge base, I have identified as main levers to address this design challenge: the need for content knowledge about writing, pedagogical knowledge about writing, and support to move from a skill-based approach to include strategies and structures that reflect the interactive and scaffolded sociocultural approach that researchers argue is the foundation of effective instruction in writing. In the theory of change, I spell out how I believe learning will take place and what learning I presume will be needed for these elements to become incorporated into teachers' practice.

The main social setup for this learning will be a teacher study group with a knowledgeable facilitator to engage in professional development about writing. As discussed earlier, a growing body of research documents the effects of professional learning communities on elementary and secondary teachers as being of critical importance to changing school cultures and student learning experiences (Stein et al., 1998; Talbert & McLaughlin, 1994).

Teacher study groups where teachers write and share their writing are one way for teachers to learn about writing. A basic assumption of a study group is that teachers are learners and must continue to learn throughout their careers. Working together in a community of practice supports teachers in expanding their instructional approach. By working together as a study group, teachers not only experience what it means to learn in a community of practice, but they situate their learning about writing development and about their students as they work and

plan together to develop an effective writing environment in their classrooms. Learning is a process, not a menu of must-dos to teach effectively, which teaching a prescriptive program with fidelity implies.

The use of study groups in this design research project is intended to facilitate a change in teacher knowledge, beliefs, assumptions, and attitudes about teaching writing. Changing classroom practice requires that teachers unlearn some conventional practices, learn new concepts of teaching, and have substantial knowledge of the subject matter itself.

Drawing from the literature discussed previously, I theorize that these changes will occur when teachers focus on the conceptual development of writing, which revolves around students understanding that the primary purpose of writing is to express themselves and their ideas through writing. This broad transformation, I surmise, is facilitated when teachers

1. Learn new strategies for teaching writing. These strategies will focus on ways to support students generating and elaborating on an idea: connecting students to their own lives and literacies, using interaction and conferences throughout the writing time, and using mentor text as models for writing features and organization.
2. Experience writing as a recursive process and discover complexity of writing through writing themselves.
3. Practice ways to support the untapped potential of writing.
4. Learn ways to make teaching the complexity of writing manageable.
5. Plan lessons incorporating the new strategies and structures they have learned.
6. Implement these lessons in their classrooms.
7. Reexamine their lessons through looking at student work with their colleagues.

I believe these steps embedded in the study group format will be powerful in moving teachers to develop content knowledge about writing and to link this knowledge to their understanding of writing as a way for students to think and to express themselves. When teachers see writing as a conceptual process, they will come to understand the limitations of the *OCR* formulaic approach to writing instruction.

Theory of Intervention

In the theory of intervention, I outline the sets of activities that may encourage, facilitate, or propel the kind of learning or change discussed in the theory of change and how they will do so. The professional knowledge base indicated that for students to write proficiently, they need time and space to write in a social environment that supports learning strategies for writing, developing habits of the mind as writers, and developing a sense of audience and purpose for writing. Teacher study groups provide a vehicle for teachers to learn content and pedagogical knowledge and to consider how to restructure some of the direct-skills instruction in *OCR* to provide more time for writing, time for conferencing, and time for peer interaction.

Content Knowledge about Writing

Teachers will learn about writing by writing themselves. They will engage in writing as a process throughout a 10-session professional development: planning, sharing, and drafting their piece as a recursive process. They will also write to learn through an ongoing log, which they will refine and expand after sharing and discussing their initial thoughts with their colleagues.

By writing themselves, teachers will come to understand the varied and complex processes involved in writing as a recursive process that develops ideas and thoughts, rather than a lockstep, stage-by-stage process. This understanding is an essential core of the knowledge they need in order to adapt the curriculum and develop structures in the classroom to engage students in writing as a complex intellectual activity. As they develop their pieces, they will learn and discuss strategies that further the development of a writer. This may provide the underpinnings of lessons they develop for their students. Both research and teacher testimonials indicate that teachers learn both content knowledge and the concept of writing as a recursive process through writing themselves (Fearn & Farnan, 2007; Graves, 1994; Kaplan, 2008; National Commission on Writing, 2006).

Pedagogical Knowledge about Writing

Learning in a teacher study group allows teachers to reflect and collaborate and to situate their learning in their own environments, rather than having it thrust upon them by an outside expert. Teachers will have their own writing and writing experience to use as a resource with students. They will have the opportunity to unpack their own experiences as writers to develop instructional strategies for teaching their students. Their experience conferring with another teacher about their own writing can give them conference skills, vocabulary, and strategies that supported writers discovering and exploring what they mean. My theory of change outlines the steps teachers will take to translate their learning into lessons for students. Together they will examine the *OCR* lessons, adapt, and change them and then reexamine them to more effectively instruct their students.

Teachers will work collaboratively to look at student work to develop pedagogical knowledge about writing, to understand the students' developmental process of writing, and to learn more about their students. Rather than reference the traditional rubrics used to score student writing, teachers will use an adaptation or the Prospect School Protocol (Himley, 2011) for observing student work. These instruments support teachers' looking at the whole child, not simply at a finished product. Through teacher analysis of student work, teachers will not simply adhere to a textbook rubric, but rather they will also share and learn from each other about the many considerations that teachers of a diverse group of students assess when looking at student work. Knowing a child is key to supporting and tapping that child's understanding, experience, and literacies to write.

Ongoing Support

The goal of this professional development is not to completely change the *OCR* approach to writing, but to modify and adapt it to provide structures that allow interaction with teachers and peers, develop multistep lessons that teach students strategies for generating and developing their ideas within the genre framework of *OCR.* Shifting an approach to instruction entails more than simply learning new strategies and new lessons. Teachers need to recognize the limitations of the prescriptive one-size approach to teaching writing. Teachers need to see learning in a different way and understand how to recognize it. In writing, this is especially difficult because as student writers develop and begin to approach writing as a complex intellectual activity, the structures and frames they have learned may not work to hold the complexity of their thinking. As a product, students' writing may look worse, with run-on sentences, sentence fragments, and wandering paragraphs when, in fact, students are going through a process of assimilation and accommodation and working at a higher cognitive level. By looking at work over time with an eye to developing students' complex thinking, teachers can sort out what is effective and what they might want to change in their instructional approach.

Any new practice needs to be situated in each teacher's particular classroom. Instead of relying on an outside expert to generalize and problem-solve for them, teachers in a study group are in the position to make their problem solving relevant to their teaching. Instead of struggling alone to create structures, procedures, and tools to teach writing, they can also work together to find ways to plan, extend, and adapt *OCR* writing lessons and determine what assignments are essential within a genre study and what lessons they would like to embellish by creating a more effective script for their students. They would consider not only the students' productions, but also what habits of mind students are developing and how they take on the responsibility of being a writer. The study group format supports teachers' taking risks in their classrooms with their new learning and insights and then returning to the group to modify or refine a particular approach.

Figure 1. Professional Development Protocol Theory of Action

OVERARCHING PROBLEM	**Most students have basic writing skills but cannot write well enough to meet the needs of employers or succeed in college.**
PROBLEMATIC PRACTICE	Teachers follow the pacing of Open Court Reading (*OCR*) and teach writing as a step-by-step writing process rather than a recursive process. Teachers follow the script of *OCR*, giving directions with limited and unauthentic modeling of writing and do not connect writing to literature. Teachers do not connect writing to children's experiences and home literacies Teachers provide limited opportunities for students to confer with the teacher or with peers throughout students' writing process. The limited conferences tend to focus on editing.

	Teachers focus on teaching conventions and spelling, which are included in *OCR*'s writing section.
EXPLAINING THE PROBLEMATIC BEHAVIOR What underlying causes contribute to the problem?	Writing instruction is limited. Teachers do not spend enough time on writing instruction and with students actually writing. Instead lessons focus on grammar, conventions, proofreading, and areas tested on mandated tests such as proofreading and analyzing writing excerpts, leaving little time for students' writing and thinking. Many teachers have limited experience writing themselves and limited knowledge of strategies for teaching writing, the recursive process of writing, and the developmental process of writing. Teachers have been trained to use prescriptive programs such as *OCR*, which are procedural and not flexible enough to meet students' needs and tap students' strengths or to create an understanding of writing as a complex intellectual activity. Teachers may feel that unless they follow the script of the prescriptive program, they will not cover what needs to be covered; or teaching to the script may satisfy them. The prescriptive program has not required teachers to understand that writing is a means for students to express themselves and think through ideas that are meaningful to the students. Instead it fosters a formulaic attitude about teaching writing.
OUTCOMES	Teachers will experience writing recursively and demonstrate their knowledge of the conceptual process of writing by using their writing to model for their students. Teachers will know basic strategies and resources for writing and use that knowledge to develop supplement lessons for *OCR*. Teachers will begin to use strategies to promote social interaction and collaborative work as writers among students and with the teacher. Teachers will recognize the limitations of a basic skills, direct instruction approach used in prescriptive programs such as OCR, and understand how it can be expanded without breaking out of the whole framework
DESIGN CHALLENGE	To develop a professional development protocol so that teachers learn to teach the conceptual development of writing within the Open Court literacy program, and students write to develop their thoughts, ideas, and feeling, and develop the habits of mind to become proficient writers.
THEORY OF CHANGE What learning needs to occur to enact the design elements?	Move from problematic to desired behavior if they: 1. Learn new strategies for teaching writing. 2. Write themselves. 3. Practice ways to support the untapped potential of writing. 4. Learn ways to make teaching the complexity of writing manageable. 5. Plan lessons. 6. Implement these lessons in their classroom 7. Reexamine their lessons with their colleagues. A study group with support of a knowledgeable writing instruction coach provides the social support for this learning.
THEORY	Teachers will participate in a 10-session study group with a knowledgeable facilitator for professional development. Teachers will write, share, and respond to each other's writing to learn and practice strategies for authentic writing.

OF INTERVENTION What activities will lead to the design elements being enacted?	Teachers will use their own writing to understand the recursive process of writing and to provide a backdrop for authentic conversations about writing. Teachers will learn about resources and tools to use for writing instruction. Teachers will collaborate to adapt Open Court Reading lessons for writing and develop routines and practices that support students learning the habits of good writers and tapping their interests and knowledge for authentic writing. Teachers will examine samples of students' writing to learn about students' developmental process when writing and to learn about their students. They will collaboratively develop lessons and strategies to further support students learning about writing. Teachers will engage in learning through a community of practice
PRE-CONDITIONS FOR IMPLEMENTATION AND FEASIBILITY What are the minimal conditions necessary for implementation of the design?	Teachers' willingness to participate in a professional development about writing as a recursive and developmental process. Teachers' willingness to participate in professional development within a study group. Facilitator will be knowledgeable about writing instruction with skills to work collaboratively in a study group and find resources as needed for teachers. Using Open Court Reading as the principal curriculum for literacy. Principals' support to adapt and change instruction and pacing of the writing section of OCR. Time in study group to write, reflect, and work collaboratively to learn and develop pedagogical knowledge for teaching writing.

Intervention Design

The intervention design shows in a nutshell what I am planning to do. Teachers in the study group will learn the competencies and strategies necessary to begin authentic and meaningful writing within a prescriptive program in a professional development series of ten 90-minute sessions. The study with group lessons, activities, and collaborative lesson planning will echo and model how learning occurs through collaboration and interaction.

Teachers will keep a learning log to share with each other and with me. They will write reflections for each session in their logs, then share them and discuss any instructional approaches for that session or previous sessions that they tried or rethought, then add this information to their logs. The facilitator will suggest prompts they can use to record their reflections. This not only serves as a way for teachers to capture their own learning and the group learning, but also provides a model of a tool teachers can use to develop their students' oral and written discourse.

A focus on two genres will structure the series, with teachers writing and studying narrative writing for the first six sessions and then learning about a genre of their choice during the remaining four sessions. Through this process, teachers' content knowledge will spiral and deepen (Vygotsky, 1980).

The basic design of the professional development is outlined in Appendix A, "Overview of the Professional Development Series." This intervention reflects teachers' writing and investigating one genre focus and reviewing the pedagogical strategies they learned in a second genre. Throughout, teachers will write to deepen their content knowledge about writing, look at student work to understand the developmental process of writing, and work together to make instruction relevant to students' home culture and lives. During the first six sessions the facilitator will provide lessons and resources on strategies for interaction, connecting to students' experiences and literacies, and using mentor text to support students' conceptual process as writers. During the next four weeks the study group will revisit and elaborate on strategies for making connections to students' lives and writing models. The goals, activities, and rationale for this design are outlined in Appendix B.

This design is a 10-week professional development series for five to ten teachers of grades 3 to 5. My goal is to develop a professional development protocol for teacher study groups who seek to adapt a prescriptive writing program that supports students in developing habits of the mind as writers and in understanding writing as a complex process.

Chapter Three: Research Design and Methodology

My purpose is to create a professional development protocol as an intervention that helps teachers learn how to instruct students to write in an intellectual and complex way within a prescriptive literacy program. This purpose lends itself to a design study in which the researcher acts as the primary agent in designing the intervention. A design study is the study of the process and impact of specific instructional design and development efforts (Richey, Klein, & Nelson, 2004). Design studies include methodology that tests whether the design works according to its theory of action.

Design Research

Van den Akker (1999*)* asserted that design research, also referred to as development research, is often initiated for complex innovative tasks for which only a few validated principles are available to structure and support the design and development activities. In those instances the process and impact of the intervention to be developed are often unclear; consequently the research focuses on realizing limited but promising examples of those interventions. The aim is not to elaborate and implement complete interventions but to arrive at prototypes that increasingly meet the innovation purposes and requirements. The process is often cyclical or spiral: analysis, design evaluation, and revision activities are iterated until an acceptable balance between ideals and realization has been achieved (van den Akker, 1999).

Design development studies are similar to action research methodology in that they both are concerned with developing practical knowledge to solve problems, are research *in* action rather than research *about* action, are concurrent with action, and are collaborative (Coghlan & Brannick, 2007). This design development study has an action research orientation with two main research components: assessment of the design's impact and investigation of the design development. The action research component is best characterized as "insider action research [which is] . . . mechanistic-oriented action research that is framed in terms of managing change or solving a problem: it is directed at confronting and resolving a pre-identified issue" (Coghlan & Brannick, 2007, p. 65). Although I was the lead developer, the collaborative nature of my design process, with the participating teachers serving as codevelopers, is also typical of insider action research (Coghlan & Brannick, 2007).

Design development studies have several key characteristics that support the development of a research-based intervention. These characteristics include preliminary investigations, theoretical embedding, empirical testing, documentation, analysis, and reflection on process and outcomes (van den Akker, 1999). All of these characteristics were present in this study. Preliminary investigations involved consulting the literature and practical examples to identify ways in which the problem has been previously addressed. My literature review and experience as a principal and a writing consultant serve this purpose. Theoretical embedding means that the rationale for the intervention was made explicit based on findings from the

preliminary investigations and on connection to the local context of the problem. My theory of action explicated the logic of my intervention design. Empirical testing is the process by which I investigated the effectiveness of the design. My research design, data collection, and data analysis were the means for this testing. Finally, documentation, analysis, and reflection on the process and outcomes were necessary so that the methodology of the design and development was made visible, allowing for design principles to be enumerated. Protocols were in place to ensure that my role in the development and investigation of the design were well documented.

In the next section, I explain the details of my research design. I describe the setting and research participants. I identify my unit of analysis and research methods. Next, I describe my data collection strategies and my data analysis process. Then I address rigor and bias. I conclude with concerns around validity, transferability, and reliability.

Methodology

Setting

To review, the setting for this design study was a small focus group of seven teachers in Grades 2 through 5 in an urban district where *OCR* was the adopted literacy curriculum and teachers were mandated and monitored to follow *OCR* with fidelity. A window of opportunity existed as the district mandated fidelity to the *OCR* writing program loosen. In the district 92% of the students are students of color, and 67% qualify for free or reduced-price meals. This district, like many others in California, chose to implement *OCR* with fidelity in an effort to develop a strong technical core where the average number of years' experience for teachers is 10 years and 10% of the teachers have two years of experience or less.

Research Participants

The research participants were teachers in Grades 2 through 5 who were open to shifting from a procedural approach to teaching writing with a more student-centered approach that is developmental and supports writing as a recursive process. Through my colleagues, I contacted the principal of an elementary school whose staff was interested in professional development in writing. After meeting with the principal, she decided to offer the opportunity to her staff to participate during their ongoing weekly staff professional development period. She also requested that I adjust the time for each workshop from 90 minutes to 75 minutes to fit into the school's weekly scheduled staff development period, which I did. Teachers could choose this professional development or an alternate project. Teacher recruitment was based on interest and an expressed commitment to participate in the three month study. Although the intervention was designed for intermediate grade teachers (grades 3 to 5), I accepted the second grade teacher because the intervention would start in the second semester of the school year. From the seven teachers in the group, I selected as focal teachers four teachers who represent a range of grade levels and teaching experience to highlight in the design development section of the findings.

I developed specific written guidelines to govern the study group process and the issues of confidentiality. Participation was strictly voluntary, and there was no financial compensation. Teachers received two writing resource books: *Craft Lessons: Teaching Writing K-8* by Ralph Fletcher and JoAnn Portalupi and *Wishes, Lies, and Dreams: Teaching Children to Write Poetry* by Kenneth Koch and Ron Padgett.

My role can be described as participant and change agent. In design development studies of the kind I pursued, the researcher is both the design developer and the evaluator of its implementation. My role can also be described as change agent because I developed the design study and attempted to guide (and be guided by) teachers through a transformative process to benefit their students. In this regard, I was a concerned researcher who wanted teachers and students to be positively impacted by this professional development series. My former experiences as a classroom teacher, district literacy coach, BAWP consultant America's Choice curriculum developer, and elementary school principal permitted me to contribute my wealth of experience to the conversations and introduce teaching methods and practices that have been proven engaging. With insider privileges, I asked the participants sensitive questions about their current teaching practices that may be inconsistent with state and district policies and guidelines.

Unit of Analysis

My design was an intervention to promote teachers' learning strategies and procedures to support their students in developing the habits of mind needed to be proficient writers. The unit of analysis was both at the individual level of four focal teachers and at the level of the study group. The cases of the focal teachers provided an opportunity for in-depth analysis. The study group impact data and the process data served to illuminate the connections between intervention, teacher learning, and impact. Additionally, the intervention was just one of many professional activities that may contribute to teachers' change in practice and attitude. Isolating the additional activities as a factor in teacher learning is beyond the scope of this study.

Data

Research for design development has two functions: assessing the design's impact and investigating the process of design implementation, in order to better understand how outcomes were influenced by the process.

Impact data. To avoid bias, impact data needed to be low-inference and ideally quantifiable with clearly operationalized measures around a task or observable behavior. Baseline and outcome data provide evidence to establish the effectiveness of the intervention for the intended group (van den Akker, 1999). I collected baseline data to be compared to outcome data to assess the impact of the professional development design. As the participating teachers had varying levels of skill and experience teaching writing, I used a multiple baseline structure, which allows the researcher to assess individual development and growth (Benedict, Horner, & Squires, 2007).

I examined whether the study group format enabled teachers to learn strategies to design and to implement lessons that adapted and expanded *OCR* writing lessons. I created a writing problem as the context for teachers' planning a lesson (Appendix C), and administered it during the first session and again during the last session. Teachers described and explained how they would teach students to write a realistic story (an *OCR* genre focus). I conducted semi-structured pre-interviews and post-interviews (Appendix D) as a follow-up to the written plans. I then used rubrics, which I created prior to the intervention (Appendix E) to determine the extent to which teachers' descriptions incorporated the major design elements. It is growth on the planning task that indicates impact. The rubrics' descriptors reflected the design elements that I theorized would promote teacher change and instruction to support students' conceptual development in writing. These indicators were drawn from the knowledge base and included operational definitions. The definitions or descriptors are rated from 1 to 4.

I scored each teacher's plan based on the teacher's written description and the follow-up interview. Teachers wrote the plans for the writing problem in the first session, and if necessary completed the plans before the next meeting. I scheduled follow-up interviews during the next week. I collected outcome data by readministering the writing problem for lesson plans during the final session and conducted follow-up interviews the following week. The results of the pre-series and post-series data collection activities were compared to assess the teachers' change and growth in developing lesson plans for teaching writing. As this study has multiple baselines, the teachers scored differently in different areas both pre-intervention and post implementation.

Process data. Process data were more qualitative in nature, to capture the complexity of the development of the change process elicited by the design. This design study took a formative approach to researching the intervention because research activities were performed throughout the professional development process. In formative research, the priority is on information richness to obtain salient and meaningful data that can guide revisions to the intervention design and determine its effectiveness (van de Akker, 1999). I asked two main questions: (a) is the professional development design feasible, that is, it is appropriate for the time, energy, resources, and skills the participating teachers bring to the table; (b) do the planned activities work as planned, that is, do they elicit the kinds of learning I surmised they would.

Qualitative research methods are the most appropriate for gathering such rich information. I relied on pre-surveys and post surveys, audio recordings of the study team meetings, field notes, teacher reflection logs, charts and documents produced by the group, samples of student work, and my reflections to detail the information about the intervention.

The principal use of qualitative methods is to understand the meanings people have constructed from their experiences (Creswell, 2008). Each session began with teachers sharing their reflections of the previous sessions and the successes and problems from each session. This process gave teachers an opportunity to uncover and share the meanings they were creating as members of the study team. As the researcher, particularly an action researcher, I actively

contributed to this meaning making. Part of my responsibility as the facilitator supporting participants' learning about writing was to lead them to focus on their metacognitive processes and to write about them in their logs. Using multiple qualitative data sources, including audio recordings, my field notes, and the teachers' logs, I determined in what ways the experience of this professional development series may have led to teacher growth from each teacher's and from my own perspective. To guide my analysis of each session I had determined specific goals for the sessions (Appendix B).

The survey included questions with numerical scales and open-ended questions ranging from strategies used to teach writing to teachers' personal experience as writers. (Appendix F). The post survey (Appendix G) included questions about the impact of the professional development design on the teachers' knowledge about teaching writing. These survey self-reports are not data that indicate impact, but they help me connect impact with process.

Because of the testing schedule and other schoolwide activities, I was able to observe only one teacher's writing period followed by an open-ended interview reflecting on her practice (Appendix H). I did observe all teachers informally during the intervention. I had originally planned to conduct pre-observations and post-observations of two teachers. These informal observations helped me concretize teachers' discussion about their instruction and their classrooms and determine the focus for our learning.

According to Coghlan and Brannick (2007) data analysis in design development research occurs concurrently with the design unfolding as well as after the final data collection. Analysis during data collection helps shape the action research process. My design had two similar iterations: process data from the first iteration guided design adjustments for the second, briefer iteration. I began my analysis of the process data with an informal analysis of the design development after each session to consider adjustments and changes to the design. I reflected on the data, asking analytical questions and making marginal notes, and shared my informal analysis with the teachers in the study group for input and to adjust, if necessary, the design protocol.

Data analysis followed Creswell's steps for analyzing data in a qualitative study. The first step was to organize and prepare the data for analysis (Creswell, 2008. I read through the field notes, observations, surveys, and transcriptions of audio recordings and made summary data sheets that noted preliminary patterns and new questions in an ongoing manner throughout the series (Miles & Huberman, 1994) and also read through the data to obtain a general sense of the findings (Creswell, 2008). I also coded the data as patterns emerged, following Creswell's steps for coding. I then wrote preliminary descriptive narratives utilizing tables and graphics when appropriate. Additionally I followed Miles and Huberman's approach to analyze teacher's reflection about their students' work.

After concluding data collection, I revisited the process data for a more thorough analysis, again following Creswell's steps for analyzing data in a qualitative study. This more detailed analysis allowed me to identify how the design was used and to provide evidence of teachers' learning process (or to note the lack thereof) throughout the professional development. The data were then organized logically to link program processes to participant outcomes (Patton, 1990) to demonstrate the extent to which there was a relationship between the professional development and teacher change.

Summary of Data Collection. I have described the data sources and data analysis processes for the impact and process data in the above section. Appendices I and J provide a summary of the design outcomes and the data sources. Data collection for this took place in three stages. I collected baseline data, data on the intervention in action, and culminating data. Data were also collected on the design development throughout the professional development. I also specified teacher-learning goals for the sessions (Appendix K).

Avoiding Bias, Ensuring Rigor

Design studies by their nature are subject to challenges of bias and questions about rigor for several reasons. These include the tension in role division between development and research (van den Akker, 1999), the potential for advocacy bias (Stake, 2006), and reactions of the participants to the presence of the researcher (Patton, 1990). For each issue, I explain the potential challenge particular to this design study and how I addressed that challenge.

In design studies, the researcher is both the design developer and the evaluator of its implementation. This tension can lead to conflict between the desire to pursue an innovative design and the need to critically seek corrections of decisions and empirical proof of outcomes (van den Akker, 1999). In this design development study, research procedures were established ahead of implementation of the intervention. I was aware of when design elements should guide my decisions and when research considerations should determine the response. Participant checking and peer debriefing helped maintain the distinction of these roles to ensure rigor.

I was also aware that my multiple roles (designer, researcher, and actor) could lead to the possibility of advocacy bias. Advocacy bias occurs when the values of the researcher affect the conduct of the study or the findings (Stake, 2006). Among the factors that can contribute to an advocacy bias are the researcher's hope of finding the program or phenomenon is working, the desire to reach conclusions that are useful to others, and the desire to generate findings that will stimulate action (Stake, 2006). Actively seeking disconfirming information in the data and presenting it can help avoid this potential bias (Creswell, 2008). Most important, I designed low-inference impact measures, rubrics that allowed me to compare baseline and outcome data in a way that constrains my interpretations of the data. Also, throughout the research process I reflectively examined and discussed how my background as a practitioner might shape my findings, jotting notes of my feelings, impressions, and thoughts in a reflection journal after each

session and then working with fellow doctoral students who served as critical friends and sounding boards to help me understand what was happening (Creswell, 2008).

Finally, my presence as the design developer and evaluator had the potential to make a difference in how the intervention was implemented and on its outcomes. The fact that a study was being conducted may have created a halo effect—participants performing in an exemplary fashion and being motivated to "show off" (Patton, 1990). I was aware of these issues by documenting our conversations and oral and written reflections throughout the process, checking with my critical friends and triangulating these documented reflections with end-of-series survey data, classroom observations, and interviews.

Because of my own personal background developing writing curriculum and providing staff development for a large urban school district in the East Bay and for a nationwide reform project, and as a teacher consultant with BAWP and coleader of the Urban Sites Teacher Research Project for the NWP with a deep belief that writing empowers students and gives voice to ideas, thoughts, and ways of seeing that have not yet been heard, I was very committed to the success of my design. However, my personal style, which is collaborative in nature, made it possible to account for my personal commitment and deep knowledge of writing as an action researcher and to consciously interact with participants as a facilitator with knowledge, but not as the authority on writing. Continual reflection was necessary to disentangle the effects of the design from the effects of my personal expertise.

I consciously worked to avoid bias and address questions of rigor by sharing my reflection notes and preliminary analysis with critical friends to review for potential bias, and to identify potential inconsistencies in data collection and identify my potential influence on the design (Creswell, 2008). Reflection with critical friends was necessary so that I could remain aware when these issues emerged (Coghlan & Brannick, 2007).

Reliability, Validity, and Transferability

Reliability was established in this study through the use of common research methods that can be followed by others. My impact data were structured and low-inference. My process data came from interviews and observations that followed clear protocols. In this design development study, main concepts were carefully defined for the impact data and the learning goals and detailed data collection strategies set for each session. Impact data came from pre-series and post-series lesson plans and follow-up interviews, the quality of which was evaluated with rubrics that generated a quantitative score.

For each session, I collected routine process data: teacher logs, agendas, my field notes, audio recordings of the sessions, charts and graphics created during study groups, and my reflections. I also collected pre-series and post-series surveys.

Validity was established by collecting multiple sources of evidence (Yin, 2009). In my study, as previously discussed, I had multiple sources for both impact data and process data. Internal validity seeks to establish a causal relationship whereby certain conditions are believed to lead to other conditions (Yin, 2009). In this design study, I sought to establish a relationship between the intervention and teachers' growth. I detailed specific goals to indicate learning as the professional development unfolded. I reviewed the analysis of the process data for each session and the impact data to organize the data based on their relevance to each design element. I logically linked process data and impact data to demonstrate to what extent there was a relationship between participation in the intervention and teacher growth in writing instruction.

In design studies, transferability refers to the extent to which an intervention can potentially be transferred to a different context and result in similar findings (van den Akker, 1999). The process-in-context is described to increase the "ecological validity" of the findings so that others can estimate in what respects and to what extent transfer from the reported situation to their own is possible (van den Akker, 1999). Transferability may be limited by the unique makeup of the teachers in the group. With that in mind I have provided detailed evidence and descriptions of the content, the participants, and the role of the participant researcher to enable readers to compare this information to other settings and determine whether the findings can be transferred.

Having a knowledgeable facilitator for the study group was an essential element in the design. In this design protocol, *knowledgeable* does not necessarily mean an "expert" with a background similar to mine. It means a person who knows resources and strategies for effective writing instruction and who approaches instruction with the attitude that the underpinnings of effective writing consists of students writing to express themselves and their ideas in a meaningful way. Having said this, transferability may be viewed as limited because of my dual role as participant facilitator and designer, and because of my deep background and knowledge about teaching writing. My colleagues and I reviewed my field notes and reflections to disentangle my roles and expertise from the design and so that I could provide descriptions and details that allow readers to make decisions about transferability.

Conclusion

This design study was an attempt to develop a research-based professional development protocol that helps teachers deepen their knowledge about writing and adapt the prescriptive writing component of a prescriptive literacy curriculum. The goal of the intervention was to develop teacher capacity to support students in developing as writers and in recognizing writing as a complex process. As a developmental design study, the objective was to identify, if and what could be transferred to similar professional development trainings for teachers of writing. Therefore, design utilizing a methodology that tested whether the design worked according to its theory of action was of paramount importance.

Chapter Four: Findings

This developmental design study, "Writing within a Prescriptive Literacy Program," determines the effectiveness of a design development intervention to improve writing instruction within *OCR* by supporting teachers' learning content, strategies, and skills. This design was a 10-session study group guided by a facilitator knowledgeable in writing instruction.

Seven teachers in Grades 2 through 5 from Rosa Parks Elementary School[1], a Title I school in an urban school district, participated in this study. This group of teachers represented a range of experience and ethnic diversity (Table 1).

Table 1
Demographics of Study Group Teachers

Name	Grade Level	Years of Experience	Ethnic Background	OCR Training
Sylvia	2nd Standard	18	African American	Yes
Lindsey	3rd Language Enrichment	2	Caucasian	No
Renee	3rd Standard	14	African American	Yes
Sharon	4th Language Enrichment	21	Caucasian	Yes
Maggie	4th Standard	16	African American	Yes
Carl	5th Language Enrichment	3	Caucasian	No
Pratima	5th Standard	10	East Asian	Yes

We met at the site for ten 75-minute sessions approximately once a week from March 2012 through the first week of June 2012. Rosa Parks Elementary had a strand of self-contained language enrichment special education classes, which were taught by three of the teachers in the study group. The teachers and students from these special education classes were fully integrated into the life of the school. The academic range of the students in the standard education classes ranged from gifted to students with learning disabilities seen semiweekly by the school resource teacher.

I collected two types of data: design impact data and design process data. I used the impact data to assess the growth in teachers' thinking about writing pedagogy and to assess design feasibility. I used the process data to assist me in considering my role as the designer and action researcher. In the first section of this chapter, I analyze impact data and present my findings. In the second section, I investigate the design process by logically linking the design process data with the design impact data.

[1] I have used pseudonyms for names of all persons and schools.

Section I: Design Impact Data

To review, design impact data needs to be low-inference and ideally quantifiable with clearly operationalized measures around a task or observable behavior.

Operationalizing the Rubrics to Reflect Design Impact

I created a series of rubrics based on the literature on best practices to capture and more objectively measure baseline and outcome data to determine how teachers changed in their thinking about writing instruction. I operationalized the rubrics by placing all teachers on one of four levels. I used specific coding procedures and closely read the plans and interviews to further analyze the data. Codes were based on key words and phrases representing the criteria for the four levels of each rubric. My goal was to determine impact in two dimensions: first, teacher content knowledge about strategies, skills, and procedures; and second, teacher knowledge and implementation of writing as a recursive process.

I collected baseline data on teachers' approaches to writing instruction by asking teachers to create a lesson plan and then interviewing them. The lesson plan assignment also asked teachers to explain how they taught and supported students in writing a narrative and to describe the teacher's and students' activities; that is, to give a picture of the specific strategies and activities for a single lesson. The semi-structured interviews followed up on the lesson plans and allowed the teachers to fill in any gaps or talk about their practice more broadly. In general, when analyzing the lesson plans and interviews, I gave the interviews more weight. For example, if a teacher did not mention conferencing in the lesson plans but did in the interview, I used the interview information to determine the rubric level.

As the researcher, I constantly monitored my judgments for placement on the rubric. Any writing program is extremely varied, and not every assignment follows the same path. In weighing where to place a particular instructional strategy on a rubric, I often relied on the teacher's assessment of her writing program. For example, if a teacher noted that she led students through a process for assignments, and occasionally assigned student to do quick writes, I placed that teacher as teaching students writing as a process. On the other hand, if a teacher said most of the time students wrote quick writes to a prompt, and occasionally composed a piece by going through a process, I did not place that teacher as supporting writing as a process with her students. For each level on the rubrics, I offer examples based on a teacher's lesson plans and interviews to demonstrate how the levels were operationalized. In order to determine patterns, I have placed teachers' names on the appropriate levels rather than a numerical summary.

At the end of the study group, I collected outcome data by again asking teachers to create a lesson plan for teaching narrative writing. I again interviewed and analyzed the data to place teachers on the rubrics. While global rubrics did not show the fine-grain changes in teachers' thinking about writing instruction nor did the instructional activities always fit neatly into a

category, the rubrics did provide a rough guide for objectively measuring changes in teachers' thinking about effective teaching of writing. Once I looked at my data, I grouped them in a way that allowed me to compare across the six teaching strategies and procedures in one dimension and then analyze writing as a process in a second dimension. While Dimension 1 focused on specific strategies and procedures aiming to expand a teacher's toolbox, Dimension 2 focused on how teachers view and teach writing as a process, ultimately reflecting a conceptually deeper vision of writing and teaching writing. I will elaborate on this understanding of writing at the beginning of the section on Dimension 2.

Dimension 1: Instructional Strategies and Skills and Teaching Routines and Procedures

This dimension addresses how the intervention enhanced teacher instruction in areas that were not adequately covered in the *OCR* prescriptive writing guide. Elements of this dimension and the representational rubrics include

- Modeling of writing
- Explicitly referring to literature for writing instruction
- Connecting to life experience
- Modifying language arts skills
- Peer conferencing
- Teacher conferencing

Much of the content of the intervention focused on the above elements. The intervention was designed so that learning emerged through facilitator and teacher demonstrations of instructional exchange, through collaborative discussions of student work, and through teachers' writing. In this section, I consider the impact for this dimension by analyzing the baseline and outcome data gathered from teacher lesson plans and follow-up interviews**.**

Teacher models writing. *Rubric 1: Modeling of Writing* (see Figure 2) examines how a teacher models writing for the class. The rubric focuses on the composition process, not just modeling conventions, spelling, or grammar. Ideally, by modeling writing for students, teachers teach composition, sharing their experiences and thoughts while writing. The rubric for teacher modeling distinguishes between telling students what to do and showing them how one person, the teacher, thinks about writing while composing. The teacher writes in front of the class so students can see word-by-word how the teacher works through a piece. The teacher thinks aloud about the topic, word choice, and other decisions made while drafting, revising, and editing a piece, so that the metacognitive process is explicit. Additionally, the teacher could share a completed piece of her writing with students then discuss her writing process and writing decisions with students. In both cases, the teacher focuses on the process of composition.

To determine the levels for teachers, I analyzed the lesson plans and interviews for key words or descriptions that differentiated the level. One criterion I used was whether the teacher

actually wrote a piece to share and completed a piece of writing or simply modeled isolated examples or specific strategies. If lesson plans indicated modeling, during the follow-up interviews, I asked teachers to describe their modeling process to determine whether they explicitly thought aloud or explained to students why they make specific moves when composing a piece.

Figure 2. Rubric 1: Modeling of Writing

Level	Descriptor	Baseline	Outcome
4	Teacher models writing by thinking aloud process and decisions for composing a piece. Teacher models throughout the writing process.	Sylvia	Sylvia Renee
3	Teacher models writing but does not think aloud process and decisions for composing a piece. Teacher may think aloud decision for conventions. Teacher may or may not model throughout the process.	Renee	Lindsey
2	Teacher models isolated steps of writing such as how to transfer words and ideas on a graphic organizer to sentences. Teacher does not model throughout the writing process.	Carl Lindsey Pratima	Carl Pratima
1	Teacher seldom models writing.	Maggie Sharon	Maggie Sharon

Baseline. Two teachers did not model writing (Level 1). Sharon (Level 1) explained that her writing instruction was built on shared writing not modeling. She guided her fourth graders to contribute orally to a shared writing piece on a recent field trip while she recorded their contributions in front of the class. Maggie's (Level 1) interview indicated that her fourth-grade students wrote to assigned prompts. When asked about modeling, she explained that she occasionally wrote to the prompt with students then shared her writing along with the class as an end product. In both these cases, neither modeled composition in front of students although their instructional approaches were different.

Carl and Pratima (Level 2), fifth-grade teachers, demonstrated how to develop sentences from class-constructed graphics about characters and conflicts. Their lesson plans indicated that they both modeled several examples of possible sentences without incorporating them in an actual piece. When I interviewed them, they reiterated that they did not share with students a piece that they had composed, and they did not demonstrate using the sentence within a piece; hence they were placed at Level 2.

Two of the seven teachers planned to teach writing by modeling writing a piece for their students (Levels 3 and 4). During the interview, Renee (Level 3) clarified that she modeled writing with third graders by drafting a piece in front of students that focused on spelling,

punctuation, and spacing. Students were able to see her composition process, but because she attended to mechanics, they did not explicitly see her decisions and thoughts about composing. Sylvia (Level 4), a second grade teacher, modeled her composition process as she moved from a parent interview and timeline and drafted an autobiographical piece. She also modeled her thinking about spacing and conventions while drafting. In the interview excerpts below, Sylvia explains how she modeled revision, and then she goes on to discuss how she planned ahead while drafting so that she could model and teach proofreading and editing. In the first excerpt, Sylvia announced to students her intention to reread her piece, and then she reread and considered the need for more details as a way to model how she began to revise her piece. During the interview, she indicated that she made these changes by pointing to the revision guidelines posted on chart paper,

> And I'll read it [her piece written on chart paper] again, I'll go, "you know, I don't really like that sentence anymore. I think I want to change it to this . . ." I'll go "Oh, you know, I want to tell more about such and such thing. So I'll add more to the sentence, or I'll add an additional sentence . . ."

Next she talked about how she planned for and modeled proofreading and revision.

> I'll try to purposely make mistakes on my model—leave words out, not capitalize, not spell everything right so that I'll have some things to fix. And I'll read it out loud, and I'll say, "Oh! I forgot a word," or "Look at that! That's the end of my sentence, and I didn't put a period there."

Outcome. Two of the seven teachers' lesson plans moved up one level. Lindsey moved from Level 2 to Level 3 as she began to model drafting as well as prewriting with graphic organizers. When I asked Lindsey for a brief description of her modeling, she pointed to a completed graphic organizer chart and a chart of a draft of her writing, demonstrating how she transferred sentences from the graphic organizer for each section (beginning, middle, and end) to a first draft in a step-by-step process. She did not think aloud or explain her process beyond saying she took sentences from a particular section on the graphic organizer and transferred them to the draft. Renee moved from Level 3 to Level 4 as she added thinking aloud about her composition process as well as the mechanics of writing. All other teachers remained at their baseline levels.

Pratima and Carl (Level 2) continued to model by giving students examples of possible sentences. One pattern to note is that the upper-grade (fourth- and fifth-grade) teachers (Sharon, Maggie, Pratima, and Carl) did little or no modeling throughout the composition process. Nor did the outcome indicate any changes in the level of modeling they planned to do with students. On the other hand, Renee and Lindsey, third-grade teachers, each moved up a level.

Teacher explicitly refers to literature for writing instruction (mentor text). *Rubric 2: Explicitly Referring to Literature for Writing Instruction* (Figure 3) illustrates how and when

teachers used a reading-writing connection as an instructional strategy for teaching writing. By looking closely at the text, students can learn the structure of a brochure, see how setting creates a mood, or examine how writers use sentence structure to make their pieces livelier. In other words, they can learn the craft of writing by observing what effective writers do. Such a piece of literature that teachers and students return to again and again to learn about writing is often referred to as a mentor text or touchstone text. This rubric examines how teachers enhance the reading-writing connection by explicitly referring to literature as a way to teach students new ways of expressing themselves as writers. The levels consider how and when teachers used literature as models. To reach Level 4, teachers' plans and interviews must have indicated using literature as a resource throughout the writing process for the following purposes: (a) to generate ideas or topics for writing; (b) to consider the structure of a piece; and (c) to model features of writing, such as characterization, description of setting, and dialogue during drafting, revising, and editing. The coding procedure used to analyze the lesson plans and interviews reflected these specific elements. When assigning teachers a level, I considered how and when they used literature for ideas, for structure, and for features.

Figure 3. Rubric 2: Explicitly Referring to Literature for Writing Instruction

Level	Descriptor	Baseline	Outcome
4	Teacher uses literature as a resource for writing instruction throughout the process.		Lindsey Pratima Maggie Sylvia
3	Teacher uses literature as a resource for developing topics and to help student understand the structure of a piece.	Lindsey	Carl
2	Teacher uses literature for developing topics for writing.	Pratima Carl	Sharon Renee
1	Teacher does not use literature as a resource for writing instruction.	Maggie Sylvia Sharon Renee	

Baseline. The lesson plans of four teachers did not refer to literature as a tool to teach writing. However, when interviewed, they all acknowledged that there was a connection between reading and writing, but they did not explicitly draw on this to teach writing. Carl's lesson plan (Level 2) indicated he used literature as part of his prewriting support for students; he taught character description and setting by reading examples from literature then asking students to practice writing with quick writes. During the interview, I asked him whether he referred to literature while drafting, revising, and editing, and he replied that he did not. In Lindsey's (Level 3) lesson plan, she indicated that she modeled developing a graphic organizer to capture the structure for writing. However, while interviewing her, I learned that she actually spent over a week with her students reading fables and studying the structure before writing fables. She

explicitly linked the fables to the prewriting activities but did not refer to them for any other stage of the writing process.

Outcome. All of the teachers incorporated literature to teach writing by the end of the professional development. In Renee's (Level 2) plans, she wrote, "I would read a book to the students about going to a new school before writing to give them an opportunity to hear someone else's experiences." Carl (Level 3) explained in his interview that he added using literature to help students think about the structure of a piece; he referred students to literature excerpts to discuss writing a beginning, middle, and end. Although he made explicit connections as a way to teach features and structure, he did not refer to models for revision or editing, and so he advanced one level to Level 3 but not to Level 4. Four teachers, Lindsey, Maggie, Sylvia, and Pratima (Level 4), explicitly planned to use literature to show students how to revise as well as for prewriting. Lindsey referred her students back to the literature during revision conferences. Pratima, who had used literature to generate ideas for description as prewriting strategies, began using literature to teach revision strategies. During her interview, Pratima demonstrated a revision conference with a student in which she gave the student a handout with excerpts from literature and then referred to the literature models as they discussed details and dialogue. Sylvia (Level 4) explained it in this way in her lesson plan outlining the weaving of mentor text into her students' writing process: "Revise and revisit teacher's draft, revisit mentor text, discuss elements that make the mentor text more interesting. Teacher models adding more details. Students revise own writing." (Interview 4/1/12)

In this area, the outcome indicates that all seven teachers moved up at least one level and four moved up to Level 4.

Connecting to life experiences. Students bring to their classrooms a wealth of life experiences and interests that are often very different from the academic and institutional discourse and interests and the school environment. When teachers tap these life experiences and extend literacy beyond the school boundaries, they help students see themselves as writers with a foothold for building thinking and writing. However, for elementary students, it is not enough to remind students to refer to their own lives and experiences as a way to build thinking and writing skills and help them see themselves as writers. Teachers need to offer activities and lessons to help students extend and explore these experiences and interests. The levels in *Rubric 3: Connecting to Life Experiences* (Figure 4) range from not tapping students' experiences to offering a growing complexity of support to help students access their experiences. For coding purposes, I simply used the key words "home" and "experiences." However, because I did not provide teachers with a frame or specific directions for writing the plans, this strategy did not capture all references to students' lives. For example, a classroom activity not identified with the keywords was Sylvia's showing students how to build a timeline of their lives. So I realized that a closer reading was necessary to discern other references to students' life experiences. During the interviews I also asked probing questions to determine how teachers had thought about connecting assignments to students' lives.

Figure 4. Rubric 3: Connecting to Life Experiences

Level	Descriptor	Baseline	Outcome
4	Teacher plans instruction to help student make connections between students' life experiences or interests and supports students in developing ideas from their experiences to compose a piece.	Sylvia	Sylvia Pratima Renee Lindsey
3	Teacher plans instruction to support students in finding a topic that connects to students' life experiences or interests but does not plan activities to help students to develop their life experiences or interests as a way to compose.		
2	Teacher assigns writing prompts or writing tasks that connect to students' life experiences or experiences, but does not plan activities to help students to connect their life experiences or interests to their composing process.	Pratima Renee Sharon Maggie Carl	Sharon Maggie Carl
1	Teacher lesson plans do not include ways to support making connections between writing assignments and students' life experiences	Lindsey	

Baseline. Lindsey's plans (Level 1) did not mention students' interests or life experiences as a consideration for her baseline writing assignment. During her interview, she stated that her practice was to assign students topics that they had studied in class, and then lead students through a highly structured process to compose their pieces rather than write on topics related to their life experiences. The majority of teachers' plans and interviews indicated that teachers were at Level 2. They assigned topics that they assumed would interest students or draw upon their life experiences, but they actually did not explore how to connect the topic to the students' experiences beyond the assigned initial prompt. In the example below, Maggie explains how she selected topics for students:

> I try to tap into stuff they really want to write about. Every time I give them something they could relate to–something universal. I found a nice list of prompts kids could write to for 10 to 15 minutes. For example, "If your teacher was talking to your mom about you, would you want to hear that conversation?" (Interview, 3/22/12)

In contrast, Sylvia's (Level 4) writing instruction not only helped students find topics relevant to their life experiences, but during her interview she explained that she also provided a structure for draft development by assigning students to interview parents:

> I have them do some brainstorming about their lives. I have them talk to their parents about their early years because they don't remember. So there could be a couple questions, two or three questions, a questionnaire to take home to ask their parents. (Interview, 4/1/12)

Only Sylvia provided a scaffold to support students in developing their initial ideas.

Outcome. Outcome data indicated that all teachers took into account students' life experiences when planning lessons for writing. The range of instruction given to support students' tapping into these experiences was varied. Three teachers at Level 2, Carl, Sharon and

Maggie, continued selecting writing prompts or topics that they felt tapped students' life experiences. I learned from two of these interviews that rather than simply assigning a particular prompt, Sharon and Maggie offered students a list of prompts from which to choose their topic for writing. Giving students this opportunity for choice is an example of a subtle but significant change not measured by the rubric. Four teachers (Level 4) planned instruction so that students made connections to their life experiences, and they also planned activities and structures to help students further explore these connections. For example, Pratima actually modified an *OCR* assignment. Her fifth-grade students first brainstormed and discussed all the places they knew. The next day she took them on a tour of the hidden places in the school. As Pratima stated:

> They were really excited and got a lot of ideas. . . . Students need a lot of knowledge, visual knowledge of what they are going to write about. Because of yesterday's tour of hidden places, everybody knows all the places in this school; there's no hidden place. (Interview 6/5/12)

Through this series of activities students explored a special last look at their school, and for many of these fifth graders, it became a meaningful topic; that is, saying and farewell to their school.

Teacher modifies *OCR* language arts skills. This rubric refers directly to the *OCR* language arts section in each unit. The pacing chart for *OCR* suggests that teachers directly teach grammar, spelling, punctuation, and vocabulary as isolated activities then assign practice in *OCR* workbooks for 40 to 60 minutes in total. This leaves little time for writing. The rubric specially addresses how teachers adapt and modify these skill lessons, ideally to teach skills in context, that is, as part of writing. Teachers who indicated that at least one of the conventions was taught during writing time were placed at level 4. Most teachers did not include any reference to language arts skills in their lesson plans, so I relied on the interviews to place teachers on this rubric.

Figure 5. Rubric 4: Modifying Language Arts Conventions

Level	Descriptor	Baseline	Outcome
4	Teacher adapts or modifies *OCR* lessons for skills in grammar, spelling, punctuation, and/or vocabulary by modifying pacing for *OCR* lessons. Teacher teaches and reviews content of *OCR* lessons as mini-lessons or small group conferences during writing time.	Carl Lindsey Pratima Renee Sharon Sylvia	Carl Lindsey Pratima Renee Sharon Sylvia Maggie
3	Teacher adapts or modifies some *OCR* lessons for skills in grammar, spelling, punctuation, and/or vocabulary conventions by modifying pacing for lessons. Teacher reviews content of the lessons during editing	Maggie	

	conferences with students.		
2	Teacher adapts or modifies some *OCR* lessons for skills in grammar, spelling, punctuation, and/or vocabulary by changing pacing of lessons. Teacher does not use mini-lesson or conferences during writing time to teach or review adapted *OCR* lessons.		
1	Teacher follows the *OCR* plan with some adaptations or modifications		

Baseline. All teachers reported that they did not teach the *OCR* language arts skills section with fidelity. They omitted lessons, altered the pacing of instruction, and minimized student practice in workbooks. Six of the seven teachers (Level 4) were already embedding language arts skills lessons within the writing time, but their approaches differed. For example, Pratima (Level 4) developed an editing protocol with students to guide their peer editing work, and she also directly taught vocabulary and parts of speech through writing mini-lessons. Renee and Sylvia (Level 4) discussed and modeled mechanics such as capitals and punctuation as they wrote in front of students and also addressed these issues during student conferences. Maggie (Level 3) adapted the *OCR* programs but did not embed skills lessons in writing instruction, but did refer to them during editing conferences.

Outcome. Maggie moved from Level 3 to Level 4. She began to incorporate vocabulary lessons into the writing time. All other teachers continued to work at Level 4.

The evidence for this group of teachers indicates that most teachers were already modifying and adapting the *OCR* language arts skills lessons and teaching some skills during the writing time.

Teacher provides time for peer conferencing. In this study, peer conferencing refers to the process of having students read and respond to the writing of classmates in pairs, small groups, or with the whole class. Peer conferencing is most powerful when students share and respond to each other's work during all stages of writing, not just to help with editing. By working with peers, students get the opportunity to see the orchestration of skills and strategies another student used to compose, and they can reread and reflect on their own writing. Peer conferencing also works best when students have explicit written guides or tools to support their work together. Absent guides, teachers can give explicit oral directions. In this study, peer conferencing does not refer to the "think-pair-share" or "partner share" activity where teachers quickly engage students to work on a specific task with each other as part of a guided lesson. Nor does it refer to the informal exchanges students might have with each other while writing. To distinguish peer conferencing from a quick "think-pair-share" activity or another kind of opportunity to confer with a peer, I relied on interviews to get a fuller picture of how and when students shared their work. This rubric looks specifically at how the teacher intends to have students talk and listen to each other about their writing.

Figure 6. Rubric 5: Peer Conferencing

Level	Descriptor	Baseline	Outcome
4	Teacher structures instruction so students collaborate throughout the writing process. Students have guides and tools to support collaborative work. Guides are developed or reviewed in class.	Pratima	Pratima Lindsey
3	Teacher structures instruction so students share completed drafts for revision and/or edit in pairs or small groups. Students use guides and tools to support their collaborative work.		Renee
2	Teacher structures instruction so students collaborate usually for revision and/or editing in pairs or small group. Teacher gives oral guidelines for feedback and response.	Sylvia	Sylvia Maggie Sharon Carl
1	Students share completed writing at the end of the assignment with the whole class and get oral response from other students. Teacher seldom gives oral guidelines.	Lindsey Renee Maggie Sharon Carl	

Baseline. Baseline data indicated that all teachers had plans for students sharing their completed work, but only two teachers planned to have students share as they composed their pieces. Pratima (Level 4) set procedures for her fifth-grade students to share at various stages of the writing process. Throughout the prewriting activities, Pratima planned for students to work with a partner. She explained how students developed their drafts by sharing character charts, drawings, and finally quick writes about the conflicts between characters. Her small-group work to edit papers was anchored to the peer conferencing procedure.

On the other end of the scale at Level 1, Lindsey expressed concern that language enrichment students did not have the language facility to respond to each other's writing, and so she did not plan for peer conferences. My decision to place Maggie at Level 1 was more complicated. I weighted her process with district process writing assessments, which she followed three times a year, against the ongoing writing program of studying the California Standards Test (CST) release writing assessments and writing to prompts. She stated that when students took the district assessment, they read each other's "sloppy copies" (drafts) before revising and editing their writing. Clearly Maggie knew about peer conferencing, but since it was not a regular practice, I placed her at Level 1. Peer conferencing was not mentioned in her plans, so this decision was based on the interview.

Sylvia (Level 2), as previously discussed, asked students to meet with another student before conferencing with her. She saw that this activity provided students with a reason to reread their own work.

Outcome. Outcome data indicated that all teachers planned for students to share their work-in-progress at some time during the writing process and did not just read aloud completed work. Three teachers joined Sylvia, who remained at Level 2. Maggie (Level 2), like Sylvia, now

asked students to conference in pairs before meeting with her for a teacher conference. Sharon (Level 2) led students in a whole-class response to each other's drafts before they revised. Lindsey, who had been at Level 1, moved to Level 4. Her outcome interview indicated that students peer conferenced during prewriting and after drafting. She provided a written guide to support their interactions as she roved around the room to support their language needs:

> [After] making a list all together of different important events . . . kids could choose something from that list and then share with their partner about that time. . . . They would take turns sharing [drafts] . . . my kids need some sort of [written] structure of how that would work. I go around prompting them or asking them to elaborate, or getting them to extend their answers if they're just sitting there. (Interview, 6/6/12)

Renee (Level 3), with a nudge from her principal, had indicated in the baseline interview that she desired to move away from correcting pieces of writing and gradually release responsibility to her students to respond to each other's work. By the end of the intervention, she indicated that, like Sylvia, she asked students who had completed a draft to confer with each other before conferencing with her, and she provided posted guidelines for working together along with a spelling guide, so they could work together to proofread for spelling.

Teacher conferences with students. This rubric considers how a teacher plans for conferencing with students about their work or their development as writers. It refers to conferences that are longer than roving conferences, which are short 30- to 60-second conferences where teachers quickly assist students with writing as they walk around the room, and which are usually part of an elementary teacher's routine. In longer conferences, teachers might work with students on a writing problem or help student reflect on their process as writers. The rubric also links teacher conferences with peer conferences to reflect the gradual release of responsibility from teacher to student conferencing. The planned time for conferences may be in front of the whole class, in small groups, or individually. Most teachers did not include any plans for conferencing in their lessons plans; however, when they began talking about teaching writing as a process, they often implied that they were conferencing with students. For example, when Renee said, "But I find that kind of hard when you're just having kids relook at their writing and really make it more interesting and exciting." I asked what she did, and it was then she explained her thoughts about conferencing. She pointed to her conference table, "So that's a process in itself, because they're kind of like, 'Once I'm done, I'm done. And I'm not trying to go back to it or add to it.'" From this, I realized that she held conferences with students.

Figure 7. Rubric 6: Teacher Conferencing

Level	Descriptor	Baseline	Outcome
4	Teacher plans times for longer conferences with students throughout their writing process and structures procedures on peer conferencing to inform students' work before conferencing with teacher. This is not necessarily used for all steps in the writing process.	Sylvia	Sylvia

3	Teacher plans time for longer conferences to support revision and editing of pieces and structures procedures for peer conferencing to inform student's work before conferencing with teacher. This is not necessarily used for all steps in the writing process.		Lindsey Renee Maggie Pratima Sharon
2	Teacher plans times for longer conferences, but students do not engage in peer conferencing.	Lindsey Renee	Carl
1	Teacher does not plan time for longer conferences, but has quick conferences with students while roving around the room.	Carl Maggie Pratima Sharon	

Baseline. As predicted, baseline data indicated that all teachers had short conferences as a routine procedure. Although Pratima, Sharon, Maggie, and Carl (Level 1) did not plan for longer conferences, they, like the other teachers, routinely had roving conferences with their students. For example, Pratima had a well-organized procedure for peer conferencing, and she clarified during the interview that this did not involve longer conferences between the groups and herself. She explained that her routine was to rove from group to group to address quick questions and to make sure students were engaged with each other. Lindsey (Level 2) indicated that she routinely met with a small group of students who need extra support to prewrite and draft their work then conferenced individually with students. Renee (Level 2) felt she was spending too much time conferring with each student on editing and reported her principal suggested that she find ways to help students assume more responsibility for their writing by establishing routines for peer conferencing. Sylvia (Level 4), who was the only teacher with an established routine for peer conferencing followed by teacher conferencing, conferred with students throughout their writing process. Here, she talks about working with students at various steps in their process:

> If they're just having trouble starting, then we'll talk about how to get started, and I'll try to get them excited about it… I'll have them read to another person to see if it makes sense. Did they leave anything out? And then that moves us into revising [with the teacher]. If it's for editing and revision and all that, then again, I'll have them read it to me. If it's a really important piece of writing, then I'll try to get to everybody. (Interview 4/1/12)

Sylvia reported that her students found it easier to make editing changes and were reluctant to make revision changes to their writing.

Outcome. According to the outcome data, six teachers' plans for conferencing moved up, and one already at Level 4 remained there. Teachers appeared to have incorporated more

sophisticated, longer conferences in their plans for teaching writing. Three teachers moved up two levels; four teachers moved up one level. Carl, who moved from Level 1 to Level 2, planned to hold revision conferences with students: "I would just look at the story with them and talk about the really good points to figure out ways to bring those out more—make sure there was organization. (Interview, 6/4/12).

Pratima, who moved from Level 1 to Level 3, worked on revision with students after they met in peer groups and explained how she would place passages from mentor texts in front of the student and point to the passages as they conferred:

> I'll say, "How can we make this little sentence a little bigger? How can we add more describing words and details in this sentence? So think about something else." So really talking to students about it. Not only about the punctuation over any other things, but also how to add more details and how to make it more beautiful. (Interview, 6/5/12)

Pratima indicated that she felt that helping students with revision rather than focusing on editing was the best use of her time. Sharon (Level 3) used the Author's Chair[2] to facilitate peer response and teacher conferencing with students. Her students shared a piece for revision with the whole class while Sharon facilitated peer response and actively worked with the student in the Author's Chair by encouraging him or her to make oral revisions on the spot. She later helped students incorporate those revisions into their writing. She reported that this format worked for her language enrichment class because she was able to scaffold their oral interactions and model how to respond as she gave feedback to students. According to Sylvia's (Level 4) outcome plans, her students would follow the same procedure they followed in the baseline plans, but while conferring with students she would refer to the mentor text she used in her revision lessons, thus concretizing what she referred to as "more details" in her baseline plans.

Impact for Dimension 1: Teacher Content Knowledge about Writing Strategies and Procedures

One goal of the design was for teachers to gain content knowledge about writing instruction to supplement and flesh out the *OCR* writing program, so they could move away from the "one size fits all" approach that underlies a prescriptive program and teach writing based on what their students need to develop as writers. In this study, the elements of this dimension of a teacher's knowledge about writing strategies and procedures were captured with rubrics 1 through 6. By comparing the baseline and outcome data across the rubrics for each teacher, I numerically considered the effectiveness of the intervention (Table 2), charting teacher growth by levels for each element. To further ascertain the effectiveness of the intervention, I then determined the percent of teacher growth (Table 3). Due to the small sample size, this analysis

[2] Author's Chair is a special chair in the classroom, usually at the elementary level, where traditionally students read their completed pieces in front of the class. In a more expanded version of Author's Chair students share prewriting ideas, drafts, or talk about any phase of their writing.

only serves to more objectively determine teacher growth in planning and thinking about writing instruction and not to make statistical claims about the significance of the effectiveness of the intervention.

Table 2

Summary of Baseline and Outcome Data and Teacher Growth. Dimension 1: Teacher Knowledge of Writing Strategies and Procedures

Teacher	Grade Level	1 Teacher Modeling Writing			2 Referring to Literature for Writing			3 Connecting to Life Experiences			4 Modifying Language Arts Skills			5 Peer Conferencing			6 Teacher Conferencing		
		B	O	**G**	B	O	**G**	B	O	**G**	B	O	**G**	B	O	**G**	B	O	**G**
Sylvia	2nd	4	4	**0**	1	4	**3**	4	4	**0**	4	4	**0**	2	2	**0**	4	4	**0**
Lindsey	3rd LE	2	3	**1**	3	4	**1**	1	4	**3**	4	4	**0**	1	4	**3**	2	3	**1**
Renee	3rd	3	4	**1**	1	2	**1**	2	4	**2**	4	4	**0**	1	3	**2**	2	3	**1**
Sharon	4th LE	1	1	**0**	1	2	**1**	2	2	**0**	4	4	**0**	1	2	**1**	1	3	**2**
Maggie	4th	1	1	**0**	1	4	**3**	2	3	**1**	3	4	**1**	1	2	**1**	1	3	**2**
Carl	5th LE	2	2	**0**	2	3	**1**	2	2	**0**	4	4	**0**	1	2	**1**	1	2	**1**
Pratima	5th	2	2	**0**	2	4	**2**	1	4	**3**	4	4	**0**	4	4	**0**	1	3	**2**
Total Growth		15	17	**2**	11	23	**12**	14	20	**10**	27	28	**1**	11	19	**8**	12	21	**9**
% Growth[3]				13%			109%			71%			4%			73%			75%

B=baseline data. O=outcome data. G=teacher growth from baseline. LE=Language Enrichment class

The rubric scores indicated that all teachers had at least some growth from the baseline and that no teachers declined in any of the elements of Dimension 1. There were six elements, and among them there was a positive impact in some and little impact in others. A reading of Table 2 indicated that the element in which teachers had the greatest growth was in *Explicitly Referring to Literature for Writing Instruction. Connecting Life Experience* also indicated significant growth compared to the other elements.

Modifying Language Arts Skills had the least growth. However, the baseline for this element was already the high and influenced the overall percent of growth. Baseline evidence for *Language Arts Skills* indicated that this group of teachers had already adapted the *OCR* skills section and that six of the teachers were incorporating skills instruction at Level 4. More significant was the relative lack of growth in Element 1: Modeling Writing. The growth for this element was 13%. Although intermediate teachers grew as a group in all other elements, they did

[3] To find the percent increase, I took the absolute value of the difference between the baseline and outcome and divided it by the original value, the baseline. The resulting decimal was then converted to a percent.

not grow in this one. Just why this lack of change occurred was not apparent in the impact data; perhaps the process data will shed more light on this phenomenon.

Although teachers progressed in both *Peer Conferencing* and *Teacher Conferencing,* only Lindsey and Pratima reached Level 4 in peer conferencing. Sylvia was at Level 4 for both the baseline and the outcome in *Teacher Conferencing.* These were the only outcomes of 4 for both these elements although the majority of teachers moved up 1 or 2 levels. One implication is that implementing procedures is more complex and takes more time than adding strategy lessons to a teacher's toolbox of teaching skills and strategies. For example, when teachers teach writing dialogue through a mini-lesson, they are directly showing and telling students what to do. This practice is similar to the direct instruction approach of *OCR.* Teachers whose outcome scores for Elements 1 through 4 (with the exception of Sylvia) were higher scored higher in the procedural Elements 5 and 6. The evidence also suggests that learning and implementing procedures may depend on teachers reaching a higher level of accomplishment on the elements that represent teaching writing content (Elements 1 through 4). Incorporating a procedure such as peer conferencing requires teachers to change their management from whole-class instruction to a more student-centered classroom, gradually releasing responsibility to students so that students interact independently. In order to do peer conferencing, students need their own toolbox of writing strategies and skills to effectively listen and respond to each other's writing.

Table 3
Teacher Growth from Baseline, and Percent of Growth. Dimension 1: Teacher Knowledge of Writing Strategies and Procedures

Teacher	Grade Level	Baseline total	Outcome total	Number of Levels of Growth from Baseline	% of Teacher Growth from Baseline
Sylvia	2nd	19	22	3	16
Lindsey	3rd LE	13	22	9	69
Renee	3rd	13	20	7	54
Sharon	4th LE	10	14	4	40
Maggie	4th	9	17	8	89
Carl	5th LE	12	15	3	25
Pratima	5th	14	20	6	43
		90	130	40	Average %: 48

Teachers grew by an average of 48% in the dimension of teacher pedagogical knowledge about writing strategies and procedures. The percent of growth ranged from 16% to 89%. The median was 43%. Predictably, teachers with the highest baseline scores also reached the highest outcome scores. The rubric scaling did not capture growth beyond Level 4.

Also worthy of note was that Carl, a teacher with low growth, was one of the two new teachers on staff. In contrast, Lindsey had a similar low baseline and less teaching experience but had the second highest growth. Maggie, who began with a similar low baseline and ended with

the highest percent of growth, had 16 years of experience. Because teaching experience is often a factor in teacher learning, I will examine the design development data to better understand what additional factors may have played a role in these disparate outcome scores. Additionally, both Carl and Sharon, language enrichment teachers, had growth percentages less than the median and low outcome totals. It is possible that the intervention lacked relevant content regarding struggling writers. These patterns will be further explored in the design development analysis. Because Sylvia had a high baseline score, her percentage of growth is lower, but in fact her outcome score was high. This reflects the limitations of numeric rubric measurement. To understand teachers' growth or lack of growth in this intervention it is necessary to consider both impact data and process data.

Dimension 2: Instruction in Writing as a Process

Impact for Dimension 2 will be analyzed through *Rubric 7: Instruction in Writing as a Process.* It represents a conceptually deeper understanding about teaching writing than Dimension 1, which lays out basic instructional strategies and approaches at a more surface level. In this study supporting students writing as a recursive process, Level 4 in Rubric 7, depended on teachers having a toolbox of strategies and best practices to teach text features such as dialogue and characterization, and on teachers implementing procedures such as conferencing to support students' internalization of these strategies for writing. Although it is now widely accepted for teachers to know about a process approach when teaching writing, just how teachers interpret this approach can make the difference between supporting students in developing habits of mind to address a complex, intellectual process or teaching writing as a product-oriented process where students march in a lockstep fashion to produce a completed piece.

In considering support for the complexity of writing as a process, one criterion was that students have opportunities to hone and craft a piece as a recursive process. As practitioner-researchers have pointed out, the goal is for students to grasp that writing is a series of overlapping processes and that they as writers can move back and forth through these processes. Most textbooks, including prescriptive literacy programs, approach writing instruction as a linear sequence of steps. Yet, as discussed in the knowledge base, experts agreed that writing is not a linear but a recursive process. Moving away from the lockstep approach of teaching writing is a challenge for teachers trained to teach in a prescriptive program where students are expected to complete a piece in five steps with direct instruction. Unless teachers manage the pacing of their writing programs so that students can write recursively, students may be hemmed in when expected to write in the lockstep process outlined in *OCR.*

Instruction in writing as a process. This rubric looks at how teachers approach supporting and teaching students in writing as a process. I looked for the opportunities students had to write frequently over the course of a week and for indications that the teacher planned to support students' revising and reshaping of their work with flexibility. Usually, if teachers' lesson plans scheduled opportunities to draft, revise, and polish their work, I placed them at

Level 3. However, I found that interviews were necessary to discern whether teachers supported and enabled students to write recursively and could therefore be placed at Level 4.

Figure 8. Rubric 7: Instruction in Writing as a Process

Level	Descriptor	Baseline	Outcome
4	Writing instruction enables students to write in recursive process at least 3 times a week.		Renee Sylvia
3	Writing instruction occurs as a lockstep process at least 3 times a week.	Renee Sylvia Pratima Lindsey	Pratima Lindsey Maggie Sharon
2	Writing instruction centers on writing to a prompt, *OCR* conventions, or test-based questions several times a week.	Maggie	
1	Writing instruction occurs once a week or less.	Sharon Carl	Carl

Baseline. All teachers were aware of teaching as a process. In fact, the *OCR* instructions led students through a step-by-step process of writing, usually over five days. But baseline evidence indicated that three teachers seldom had students write or planned instruction to take students through a process as they wrote. Carl's (Level 1) students did prewrite, draft, and revise, but they focused on one stage each week. For this rubric, writing frequently during the week is a critical determining point for the levels. By writing frequently students come to internalize the developmental process of writing. So because Maggie's students (Level 2) wrote several times during the week even though they usually wrote quick writes to a new prompt each time they wrote, I gave writing frequently more weight than writing once a week and placed Maggie at Level 2 and Carl at Level 1. Teachers at Level 3 all planned for students to write at least three times a week by directing students through prewriting, drafting, and revising, so that they had a completed piece at the end of the week. No teachers (Level 4) planned instruction that gave students time to experience writing as a recursive process.

Outcome. Carl remained at Level 1. He stated that writing instruction was limited because of time pressures to teach science and social studies. Maggie and Sharon moved to Level 3 by planning lessons and developing procedures so that students moved through writing as a process in a lockstep fashion. Sharon used the whole-class response routine described earlier in *Dimension 1: Teacher Conferencing* to support students moving through the stages of writing. These two teachers who moved to Level 3, a regular fourth-grade teacher and a fourth-grade language enrichment teacher, were veteran teachers who added more writing time to write as a process. In contrast, Carl, who did not move up, was a new teacher.

Both Sylvia's and Renee's interviews indicated that they were approaching students' writing as a process with more flexibility. I placed them at Level 4, writing as a recursive process. They moved away from the one-day-per-stage process approach and acknowledged that students might be working on different stages and needed flexible time to write recursively.

According to Renee, she had a revelation about teaching as she began to plan mini-lessons so that students were learning elements of writing rather than approaching a lesson with simply the intent to produce a piece. "I think that was like an 'ah-ha' kind of moment—it [an assignment] doesn't always have to carry through to the final published piece for every student . . . I want them to do what real writers do" (Interview 6/5/12).

Renee seemed determined to move away from a product-driven, lockstep process of writing approach, and this required constant effort. As she planned mini-lessons, she consciously reflected on whether her lessons focused on her students' learning strategies for composition. She described herself talking to herself as she planned, "This is a mini-lesson. This is what the objective is. This is the goal for this. Like, I need to put that in my mind, otherwise, we're going to keep trudging until we finish the product" (Interview 6/5/12).

This is not to say that Renee did not support students in publishing a piece, but her lesson objectives were focused on students learning strategies for writing, and she gave students time to think and rethink what they were writing rather than all complete a piece at the same time. She focused on teaching students to internalize strategies to simply move to the next step.

Renee's statement suggests that as a teacher of writing, she is beginning to develop a habit of mind that considers writing instruction as an orchestration of skills and strategies that writers need to learn. Developing this habit was a deliberate effort to move from a product-oriented approach to one that allows for flexibility and habitually looking for and reflecting on ways to orchestrate children's writing talents and skills.

Impact for Dimension 2: Time for Writing as a Process

By the end of the intervention, all teachers except for one implemented a 30- to 50-minute writing block in their classrooms three times a week. Writing more frequently is a basic condition for effective writing instruction and represents a significant instructional change for teachers. As previously noted, only two teachers approached teaching writing as a recursive process. However, the rubric did not capture the small changes in teachers' practices that can, in time, lead to recursive writing. These changes include opportunities for students to choose their topics, to utilize drawing to extend their drafts, and to practice sustained writing at predictable times. The table below shows the growth of teachers in teaching writing as a process.[4]

[4] To find the percent increase, I took the absolute valute of the difference between baseline and outcome and divided it by the orginal value, the baseline. The resulting decimal was then converted to a percent.

Table 4

Teacher Growth from Baseline, and Percent of Growth for Dimension 2

Teacher	Grade Level	Baseline total	Outcome total	Number of Levels of Growth from Baseline	% of Teacher Growth from Baseline
Sylvia	2nd	3	4	1	33
Lindsey	3rd LE	3	3	0	0
Renee	3rd	3	4	1	33
Sharon	4th LE	1	3	2	200
Maggie	4th	2	3	1	50
Carl	5th LE	1	1	0	0
Pratima	5th	3	3	0	0
Totals		16	21	5	316
					Average % 46

LE=Language Enrichment class

These results highlight the challenge of teaching writing as a recursive process, one that is often described as a "messy process" as contrasted with the systematic approach of *OCR.* This very messiness, however, supports students' habits of mind as writers; that is, the ability to think and to sort through a tangle of ideas, images, and experiences.

Design Impact Conclusions

Teachers trained in the *OCR* approach were instructed just like their students to be receivers of knowledge. Looking at the impact data through the lens of the rubrics might suggest that the design for the intervention followed the transmission view of learning. However, in this intervention, teachers learned as a study group. The facilitator took on the role of an knowledgeable facilitator designing the protocol or the series, facilitating the group and demonstrating effective strategies for teaching. Teachers, through collaborative talk about the strategies, student work, and their own writing, shaped their learning and adapted new strategies and skills to improve their writing instruction.

Challenges to Determining Design Impact

One of the challenges in determining impact was to design rubrics that captured teachers' learning and to account for the fact that my interpretations determined where teachers were placed on the rubric. This was further complicated by the protocols for data collection. I intentionally crafted an open-ended prompt for the lesson plans and used semi-structured interviews to fill out the plans. I did not provide a framework for the plans such as Day 1, Day 2, etc. I also did not provide a checklist of common activities associated with writing instruction such as revision, editing, or conferences. Instead I analyzed the lesson plans and interviews by coding for key words and by close reading. Because of this open-ended format, I was constantly rereading the data to interpret and recheck my interpretation of what teachers were doing. For example, neither Renee nor Sylvia used the phrase "writing recursively," but stated that students would be working on different stages of writing at different times. Because the evidence also

indicated that they were using many strategies to help students learn writing skills and had procedures in place to meet students' individual needs, I determined that their programs allowed students to write recursively. For some indicators, placement on the level was clear, such as teachers outlining in their plans "prewriting," "drafting," and "revision," but sometimes my assumptions were changed by the interview. For example, Carl clarified that his students wrote once a week; first prewriting, then the next week drafting, and finally revision the third week. Throughout, I was aware that my analysis of the impact data could be colored by my interactions with teachers, so I constantly revisited the evidence and the interpretations and reviewed my work with my graduate student colleagues.

As stated earlier, responses to the intervention were varied. All teachers made some changes. Some, like Renee, who grew in both dimensions, demonstrated significant growth.

In the next section, I will analyze the design development data to logically link my findings on impact with what actually happened during the design process when teachers worked in a study group with a knowledgeable facilitator.

I cannot claim that the intervention was totally responsible for changes in teachers' thinking. I know that principal support played a role in motivating Renee to develop procedures for peer conferencing. Also, teachers may have felt freedom to teach with more flexibility and schedule more time for writing in the last month of the intervention after the state accountability tests were completed. Other workshops and conversations with teachers may have influenced their teaching decisions. It is beyond the scope of this study to account for these outside influences. However, a final analysis of the impact data suggested while there are strengths in the design, modifications could make the intervention more robust.

Section 2: Design Development Analysis

Any design goes through a series of iterations. This design began as a response to the problem of students not learning to write proficiently. The mandated literacy program, *OCR,* did not support the development of students as writers. Teachers needed content and pedagogical knowledge about writing to make the adaptations and adjustments to *OCR* so that students could write proficiently (Lee et al., 2006; Lipson et al., 2000; Moats et al., 2006; Pritchard & Honeycutt, 2005). The purpose of the study was to create an intervention for teachers to learn more writing content and pedagogical knowledge. Closely examining the development of the design protocol and analyzing the process data presented the rich opportunity to observe how teachers were learning and thinking about writing.

Research for design development has two functions: assessing the design's impact, and investigating the process of design implementation. Any research involving the development of teacher learning generates data that can be mined for many purposes. Because of the formative nature of a developmental design study, my examination of the process data is framed by the impact data. In Section 1, I concluded that findings from the impact data in both Dimension 1

and Dimension 2 suggested that modifications are needed for the intervention protocol. Analysis of the process data will further contribute to future iterations. Although there was growth for all teachers in Dimension 1: Instructional Strategies and Procedures, the growth in each of the six elements was varied. Teacher modeling writing, which is considered a key instructional strategy, had only 13% growth compared to the reading-writing connections with 109% growth. All other elements (except for language arts skills, where all teachers except for one had baseline scores of 4 on a rubric that ranged from 1 to 4) indicated teacher growth of at least 70%.

Impact data for Dimension 2: Time for Writing as a Process indicated that six of the seven teachers planned to teach writing as a process at least three times a week by the end of the intervention. However, understanding that writing is a recursive process, and tailoring instruction so that students can compose, rethink, and refine their thoughts and ideas by writing instead of following a formulaic approach for "good writing," remained out of the scope for all but two teachers.

I investigated the process data through four focal teachers who represent a range of grade levels and teaching experience. According to the impact findings for Dimension 1, Carl had the least growth and Maggie the most growth. Two focal teachers were standard education teachers and two were special education teachers. I also considered the growth indicated by the impact data.

Table 5
Demographics of Focal Teachers

Name	Grade Level	Years of Experience	Dimension 1 Impact Growth	Dimension 2 Impact Growth
Lindsey	3rd Language Enrichment	2	69%	0%
Renee	3rd Standard	14	54%	33%
Maggie	4th Standard	16	89%	50%
Carl	5th Language Enrichment	3	25%	0%

Rather than a straightforward session-by-session analysis of the process, I looked closely at key sessions. I asked how the ongoing vehicles for learning highlighted in my theory of intervention—teachers writing; teachers learning effective writing strategies; teachers examining student work; and teachers collaborating and reflecting in a study group environment—influenced teachers' learning and the impact data findings. Before I begin this examination, I briefly describe Rosa Parks School and then summarize changes made to the proposed intervention protocol to adjust to Rosa Parks Elementary School's schedule for staff development and to the needs of the teachers.

Conditions for Implementation of the Intervention

Like many in-service trainings for teachers in urban school districts, this intervention was

fraught with interruptions and distractions, sudden changes in schedules, and shortened meeting times. The major distraction for this specific group was the impending closure of the school at the end of the year.

As the professional development began, the district finalized its plan to close the school. Threats of school closure were not unusual with schools being on initial closures lists for over a decade only to be removed each time. Throughout the spring, as teachers learned more details about the closing, they began to realize that indeed, Rosa Parks was going to close. Each week they learned more district plans for closure. First that a charter school would take over their building, then that they would have an opportunity to meet with human resources to discuss their own transition to new schools. They were called to unscheduled individual and committee meetings and duties at the last moment, often on the day of the professional development, and so arrived late. This impending closure was at the forefront of the teachers' minds. What was originally scheduled as a 75-minute session became more like an hour of professional development time excluding time for settling in and general exchanges, especially about the latest development regarding the school's impending closure, which I had not built into the protocol. Yet all teachers came to the study group regularly with a few occasional misses. As one teacher said, "Well, you know, it just seems as though they've [the district] got to do everything the hard way. Like learn from the school of hard knocks on everything. Last year was such a nightmare with the March 15th letters [district notification that teachers could be laid off or transferred from their current positions] that went out. And some schools, like, losing practically their entire staff, or, you know, that that potential existed." (Interview, 6/11/12). A certain unstableness is a burden teachers in urban districts have had to bear year after year. It is against this backdrop that I examined the process of the professional development design.

Adjustments to the Initial Protocol

The study group began mid-March. Five teachers were present. The other two teachers were not in school that day. For this first session I created an agenda that followed the proposed intervention protocol—an introduction to the research requirements, an opportunity for teachers to write, a plan to look at student work and time for reflections. As the session progressed, I realized that we would not have time to look at student work, and only had time for brief written reflections.

The second session began with teachers' writing to a literature prompt. Once again we were not able to look at student work. Yet the opportunity for the rich discussion and collaboration that the study group format afforded was clearly apparent, so rather than rush through the preconceived protocol, I adjusted the protocol as indicated in the agendas for each meeting (Appendix L). Rather than weaving the four basic strands for learning—teachers writing, facilitator modeling effective writing strategies, looking at student work, and teacher discussion and collaboration in each session, I continued to plan for collaboration and reflection during each session, but focused on one or two of the other learning strands per session.

During the first session teachers wrote lesson plans for the writing problem that I would use for baseline data. The openness of the directions for the lesson plan and the prompt caused confusion: "Describe how you would teach students to write realistic fiction. Include your main goals and steps for teaching, how you would start and finish this assignment, what key strategies you use." I had purposely created an open-ended prompt to capture teachers' interpretation and structure for a writing lesson. Renee, a third-grade teacher, stated that her students had not yet written a story with beginning, middle, and end. Other teachers agreed. I then suggested that they then write plans for a narrative. A teacher then asked, "Expository?" Carl said, "So it could be fiction or not." I nodded, "Yes." Another teacher asked if description was narrative. Several teachers wanted to plan with their grade-level partners, but I asked them to write their own plans. In the end, I simply said to write plans for a successful writing lesson.

Although I thought a writing problem for a lesson plan prompt had been carefully crafted with support from my graduate seminar and my advisor, the level of confusion around it was a surprise. While I did expect to clarify the directions for the teachers, I did not expect the confusion around genre or that teachers had not taught realistic fiction, an *OCR* genre. Theorists have long argued about definition of genre, but *OCR* lessons and the district's formative assessments were organized around genre as defined by the California State Standards. It seemed that teachers had not, as a school, developed some common understandings of genre and vocabulary about writing. I rethought the intervention protocol to include a more presentational mode on basic information about the features of narrative writing, the genre focus for the first iteration of the intervention.

These adjustments to the protocol will be further discussed throughout the analysis of Dimension 1 and Dimension 2. In the next section I will examine the process data as framed by the impact data for Dimension 1.

Dimension 1: Teacher Knowledge of Writing Strategies and Procedures

The review of Dimension 1 examines six elements. I will examine the process of the intervention in relationship to the impact data for the elements shown in Table 6.

Table 6

Impact Data Results for Dimension 1: Instructional Strategies and Skills and Teaching Routines and Procedures

Element	Teacher Growth
Teacher modeling writing	13%
Explicitly referring to literature of writing instruction	109%
Tapping life experience	71%
Modifying language arts skills	4%
Peer conferencing	73%
Teacher conferencing	75%

Element 1: Modeling writing. Impact data indicated that the second-least growth occurred in this element (*Modifying Language Arts Skills* showed the least growth). Process data suggested that several factors may attribute to this lack of growth: disparate definitions of modeling for writing instruction; not enough explicit emphasis by facilitator on the value of modeling the full development of a composition; teacher adherence to the *OCR* approach of modeling writing; teacher's own inhibitions about writing and sharing their writing; and teacher approach to instruction.

Disparate definitions of modeling. "Modeling" is a commonly used term to indicate an instructional strategy that teachers or other "experts" use to explicitly provide students with a clear model of a skill or concept to learn. When teachers model writing effectively, they compose a piece in front of students, thinking aloud their composition process, or they may model specific strategies and then show students how these strategies are incorporated as they develop a piece. Additionally, effective modeling in writing could imply studying a model piece of writing and analyzing what went into it. Initial teacher interviews suggested that the teachers' understanding of modeling as an instructional strategy for writing were varied. Maggie talked about modeling writing by occasionally writing to a prompt when students were writing. She showed students that writing was meaningful to her. In other words, she modeled that she was a writer. However, she did not demonstrate explicit strategies and decisions of the composition process. Carl chose to model several examples of a strategy such as character description but not within the context of his own writing. Instead of thinking aloud during the composition process, he gave directions on how to write a character description. This isolated modeling of a technique is supported by *OCR*'s instructional approach of directly teaching specific strategies without focusing on the overall development of ideas. When Renee modeled for students, she focused on the mechanics, pointing out how to space words, spell words, and punctuate her piece as she wrote in front of the students. Again, this attention to conventions reflects the *OCR* lessons that emphasize mechanics and skills and overrides the development of ideas. Moreover, many teachers are more knowledgeable about the conventions and mechanics, which are surface features of writing, so tend to model them to the detriment of the composition process. It was only when I began to review my notes to understand the impact data regarding modeling that I realized that teachers' prior experience modeling writing might influence how teachers understood the modeling I did as an instructional strategy for teaching writing.

No explicit discussion about modeling the composition of a piece. Nor did I realize that we had not explicitly discussed the power of modeling the entire composition process in front of students. I modeled writing a complete piece through prewriting, drafting, revising, and editing as a recursive process over several sessions, and I noted the importance of modeling the development of one piece, but we did not discuss its significance.

I introduced modeling as an instructional strategy in Session 2. After modeling, I asked teachers to discuss and deconstruct my process, and I charted their comments. My purpose was to focus on composing rather than skills or conventions. Teachers immediately noticed that I

thought aloud, and that I stopped and started over as I wrote (see Appendix M). I used charting as a strategy throughout this intervention to make public, capture, and extend teachers' collaborative thinking and learning. After I modeled revision in Session 7, teachers commented about revision.

We never did acknowledge or discuss why I modeled the completion of a piece so that they could see the development of a piece. I assumed that teachers understood the significance of this from my ongoing demonstrations. By the end of the series, the second- and third-grade teachers modeled the development of a piece, and these teachers showed their students how to think back to the strategies they had learned, such as dialogue or circular endings as they composed. The intermediate teachers did not change. Alternatively, as an efficient option to modeling a longer piece for intermediate students, I could have showed teachers a draft and a revised version of a piece, and then reflected on my process as a writer. Also, an explicit discussion about the reasons for modeling the writing process could have built teachers' understanding about the significance of this modeling and provided an opportunity to discuss how to implement this strategy.

Teachers' "writing phobia." Teachers might have "writing phobia" or might be reluctant to share their writing. After all, K-12 teachers have few opportunities in their professional lives to write in the genres they are teaching. With modeling I conflate the activity of sharing writing with possible writing phobia because I am talking about teachers' modeling their own writing as an instructional strategy. Because my theory of action proposed that teachers writing in a selective genre would be a vehicle for their learning, I initiated teachers writing in the first session. As this was their first writing experience, I describe it in detail to illustrate the teachers' experience writing in the study group and how learning evolved from this experience.

After reading and discussing "Names," a chapter from Sandra Cisneros's memoir, *House on Mango Street*, I introduced the term "quick writes" as a short, focused writing period of 3 to 15 minutes. Teachers then wrote for five minutes about their names. Teachers shared their writing in pairs. Halfway through the sharing I reminded them to switch, but Carl continued to comment and question Maggie about her piece. As the activity was drawing to a close, I asked Carl if he would like a few minutes to read his piece to Maggie. He replied, "I'm OK."

Later, Carl wrote in his reflections that although he "loved writing . . . there is a part of who I am that is a big part of my name that I haven't shared here at all yet. And I wasn't ready to share it in this venue." I was reminded that through writing, people express feelings, ideas, and experiences that can be intimate and more revealing than through conversation.

This vulnerability was again palpable when I asked if anyone would like to share with the entire group in the "Author's Chair." There was a long pause. Then Renee volunteered to read. She read her piece and ended it with "Renee, that's me, who I'm proud to be." Her writing drew spontaneous applause.

The study group format allowed us to examine our process and our sense of vulnerability. We discussed considerations for sharing writing. Everyone agreed that having the "right to pass" was part of the classroom norms. Renee commented, "I think sometimes people might want to share, and other times it's good to write it down, but you may not necessarily want to share." Maggie pointed out the importance of trust: : "In many ways, given our history or whatever, that we're even sitting here and doing this is remarkable. So yeah, it might be a while before everybody feels comfortable, just as it might be for kids" (Session 1). She then went on to say that sharing one-on-one during this session was okay. When I asked if any students in their classrooms did not share, they all laughed and said "No." But they also agreed that students could feel vulnerable and that building a writing community by students sharing their writing was important.

Nonetheless, I was reminded that with writing, even communities that knew each other and worked together had to build a sense of safety, and after all, I was a newcomer to the group. So I stepped back and did not ask teachers to share their writing with the whole group until Session 7, even though it was a practice I had used many times during previous professional development workshops. Instead, I asked teachers to share with a partner and to use the Author's Chair as a thinking chair to share their thoughts about developing a piece or to plan aloud their piece.

On pre-workshop surveys, teachers indicated that they were comfortable with writing and considered themselves fair or good writers, but as they wrote, they indicated that they had not written in a long time. Once I told teachers that they would be writing for 10 minutes, a teacher replied, "Ten minutes is a lot of time for writing" (Session 2). No one, for example, had a regular writing routine such as writing letters or e-mails, writing in a journal, or posting on Facebook.

During the pre-interview when we discussed what teachers needed to know to teach writing, Maggie stated, "Well, I think teaching writing is one of the most difficult of all the subjects to teach. And I've heard other teachers say the same thing. That teachers, in their own way, kind of need to be freed up to write" (Interview, 3/22/12). The writing that they did in the workshop reintroduced the practice of writing. Consequently, Lindsey said at the end of the series, "I learned that writing is personally difficult for me" (Interview, 6/6/12). Given teachers' lack of recent experience as writers, modeling composition of a complex piece that would be appropriate for intermediate students may have felt intimidating to the intermediate teachers.

Shift from authoritative stance of direct instruction. It takes time to develop confidence as a writer. As Maggie wrote in her post-workshop survey, "I discovered that I've still got it when it comes to producing a decent piece of writing. I just need to take the time to sit down, focus and let the creative juices flow" (June 11, 2012). Carl wrote that now that he had been writing again, his next step would be to share his writing with students (June 6, 2012). To be ready to model writing in front of others may mean more than feeling comfortable about writing and sharing. When teachers first begin to model their own writing, they might feel that exposing

their process to students would shift their position and role with them. This seeming shift in power could can be challenging to teachers who habitually teach with an authoritative, direct-instruction stance.

A habit of teaching without concrete examples. The outcome interview with Maggie suggested another possible explanation for intermediate teachers' reluctance to incorporate modeling of the composition process. When I probed Maggie asking how she would support students' writing, she replied that she would ask them a series of questions.

> You know, what does your character look like? What's your character's personality? What are some of the good things this character does? Or what are some things that are just awful? So that they really begin to develop interesting people, animals, whatever it is. (Interview, 6/11/11)

This led me to speculate that Maggie's day-to-day instruction in her fourth-grade classroom was more abstract than the instruction of primary teachers, who tend to be concrete. For example, a primary teacher might show students how to sit on the rug by actually sitting on the rug, crossing her legs, and putting her hands on her lap, but an intermediate teacher would simply give oral directions. So despite my modeling throughout the process, the intermediate teachers, whose instructional approach had consisted of giving directions and guiding students orally, may have felt that talking about specific strategies and the decisions that writers consider while writing was all that was necessary to support their students' writing.

Just as writing is a complex process, modeling writing is also a complex activity. It is more than a surface change. After my demonstrations, teachers developed a chart on modeling that represented the collective knowledge they had gained about modeling, but taking that content knowledge into their practice depended on teachers' experience as writers, their established practices, and their ongoing instructional habits. Carl's desire to share his writing with students suggested that these deeper changes take time. With this in mind, subsequent iterations of this developmental design need to support teachers' reconceptualizing their instructional approach and support any positional change that teachers teaching writing by modeling their own writing will experience.

Element 2: Explicitly referring to literature for writing instruction. In contrast to Element 1, the impact data for Element 2 indicated 109% growth for teachers. Process data suggested that numerous factors contributed to this growth. Teachers believed that reading and writing were related processes, which are commonly called the reading-writing connection. Despite teachers' beliefs, the use of literature as models for revision was new to all teachers and filled an area of need for them. Teachers also had many opportunities to see demonstrations by me and by other teachers using literature to teach writing throughout the intervention. Some demonstrations were presented as mini-lessons for the teachers' own writing during the

workshops for prewriting, drafting, revising, and editing. Finally, I postulate that teachers could not ignore the powerful pull of a good piece of literature or a well-written piece.

The reading-writing connection. Maggie's quote about reading summed up teachers' initial stance towards literature: "I mean, the whole thing about good readers make good writers. I think that's very, very true" (Interview, 3/22/12). During the baseline interviews three teachers specifically mentioned using literature as an instructional tool. All three worked with literature to support students' prewriting. Carl and Pratima drew on literature as a model for character description. Lindsey immersed students in a weeklong study of fables so that they understood the structure of fables before they even started writing. Renee noticed that after she read "The Talking Eggs" earlier in the week "that they [the students] incorporated part of the story, things from the story, into their writing" (March 19, 2012). She did not explicitly use literature as models for mini-lessons during writing time. Like Renee, the other teachers talked about reading and writing being connected but did not develop lessons using literature. Using literature for writing instruction fit into their schema for learning. But by the end of the invention, they were especially enthusiastic about having learned strategies to teach revision especially the use of literature to model effective techniques in mini-lessons.

Throughout the intervention I modeled how to use literature for mini-lessons as prompts for writing, guides for structures, developing figurative language, ways to flesh out the features of writing, and models for the use of conventions. The literature gave teachers concrete examples for them to reproduce for their composition process.

Using literature in a variety of ways. As previously described I used Sandra Cisneros's story "Names" as a prompt for teachers' writing. I also added the structure and features of narratives to the original protocol for this series when it appeared that teachers did not have a common understanding of narrative as a genre. For these lessons we constructed story maps and plot maps after reading "Riverheart" by Ralph Fletcher and "Uncle Jeb's Barber Shop" by Margaree King Mitchell, an *OCR* literature selection (see Appendix N for story maps and graphic organizers). The story map provided a menu of possible mini-lessons on narrative writing features. I introduced teachers to a variety of strategies to teach revision using concrete examples from literature rather than the more abstract directive "add details" or "clarify this." The first was "show not tell"[5] using passages from Maurice Sendak's *Where the Wild Things Are.* Other strategies I demonstrated that were practiced by the teachers included describing settings, describing characters, using dialogue to describe character and emotions, writing beginnings, writing endings, and expanding a moment. I also modeled skills lessons on punctuation, quotations, vocabulary, and sentence combining using passages from literature. We

[5] "Show not tell" is a commonly used term in writing instruction of paint a picture possibly with sensory details in the reader's eye instead of using empty words such as " terrific" or "B-A-D."

used poetry as mentor text during the second abbreviated iteration of the series. In other words, teachers saw and practiced many possible mini-lessons developed from literature.

Just as teachers were developing a toolbox of instruction strategies to teach writing content and skill, we talked about students having a similar repertoire of strategies to pull from when writing. Having students do quick writes on these features gave them the opportunity to practice these strategies before they used them to write longer narratives. These brief but targeted mini-lessons also fit into the teachers' schedules since they were moving into high gear with test preparation activities.

Teachers sharing their lessons. Lindsey brought in student work from a unit on fables to demonstrate how developing an understanding of the fable structure helped her students write fables. She walked teachers through a three-week lesson in which students spent the first week reading many fables and analyzing and mapping their structure. During the second week, students wrote a class fable with Lindsey acting as the scribe, moving from prewriting to a finished product. Finally students wrote individual pieces during the third week.

During the discussion about this assignment, Lindsey was able to share many strategies she used to support struggling writers. She explained how she coaxed one student to revise his piece by cutting and pasting sections of his original draft on a final sheet of paper. "He revised because he wanted to cut up the paper into strips." She also stressed the importance of conferencing throughout every stage of writing. "If I don't check it they just write . . . they will literally write something completely new if I just send them on their way. They won't even look at their work." Most importantly, she stated that her students were able to write fables because they worked on their writing every day. "We spent every day on it [writing fables]. I think for the kids that we work with, it doesn't help them to spend a couple of days here and then go on to something else. They get really sucked onto one thing—then we roll with it" (Session 6).

As the series progressed, I asked teachers to plan to bring or talk about a lesson or strategy that they had tried with their classes. To name a few, Renee also shared a lesson about her students writing to the "Names" prompt. In Session 9 Sylvia led teachers through a poetry lesson using the poem "The Reason I Like Chocolate" by Nikki Giovanni. She talked about immersing students in poetry then together creating a chart of the poetry features, such as repetition with an example from the poem. Hence, she too connected literature to writing to teach students the features of a genre, poetry. Sharon modeled daily Author Chair activities as a guided peer conferencing activity. When teachers shared their lessons, their colleagues saw how other teachers stepped away from a prescriptive approach and adapted strategies to teach writing in their classroom.

Teachers using the reading-writing connection to revise their own work. A critical learning vehicle in this intervention was teachers' learning about writing by writing themselves. Towards this end, teachers wrote three quick writes in their notebooks. Two were prompted by

literature, "Names" and *Wilfrid Gordon McDonald Partridge.* The third prompt was a focused brainstorming around the word "moment," from which teachers developed a list of memorable moments and chose one to write about. I then asked them to select one to develop throughout our series with the mini-lessons I would model and through peer conferencing support. Through this process, I signaled that "choice" was important and that not every piece had to be completed.

After Maggie and I modeled a revision conference, I modeled revision, adding character description and dialogue to my draft, while thinking aloud about passages from *My Rotten Redheaded Older Brother* by Patricia Polacco. Teachers then conferenced and revised their writing. In addition to using literature to revise their own stories, they found passages in the *OCR* literature and then developed mini-lessons (see Appendix O for template). Referring to these mini-lessons, Maggie said, "I think we all feel as though we have something to work with and have many more ways to incorporate writing into what we do every day. And that we also have more strategies to use to kind of teach the nuts and bolts of writing now" (Interview 6/11/12).

Literature as a rich resource. Finally, I argue that literature itself can be a powerful inspiration for writing. When we read, we read for many purposes: for entertainment, for meaning, for the aesthetics of a piece, for understanding theme, and for understanding craft. While not all strategy lessons should use literature, it can create an almost magical urge to use language and tell a story in a new way. In Session 1, after reading "Names," teachers underlined words and lines they noticed, and read them aloud in the group to again reflect on, and to highlight the language of the piece. They wondered and thought about the meaning of the piece Renee had selected. "In Spanish it means 'too many letters,' it means 'sadness.'" "My name is funny, as if the syllables were made out of tin and hurt the roof of my mouth." "I would like to baptize myself under a new name, a name more real, like me. ZeZe the X will do" (Cisneros, 1984). She commented, "I was trying to figure out the number nine [which Cisneros compared to the character's name, Esperanza] as well, like, what was it about the nine? Poetic? . . ."

It is plausible that just reading this piece, hearing these lines and responding by simply underlining, then reading aloud what she liked or noticed, prompted Renee to write a five-minute quick write that appeared to draw inspiration from Sandra Cisneros's piece:

> My name is Renee. R-e-n-e-e. Not Re-nee. My name is French and unique, although I didn't always feel that way. I had to grow into appreciating my name. Hearing how special my mom felt the name was, and why she chose it just for me, I began to own it, be proud of it, and take on the personality of its uniqueness. Renee, that's me, who I'm proud to be." (Session 1)

Like Cisneros, Renee wrote about the language of origin for her name. Her name was French instead of the Spanish name of Cisneros's character. Instead of commenting on the sounds of the syllables in her name like Cisneros does, Renee actually breaks her name into syllables. Like Cisneros, she wrote that she did not like her name but "had to grow into

appreciating" it. While Renee's resolution about her name differed from that of Cisneros's character, Renee's last line accepting her name, "Renee, that's me, who I'm proud to be" echoes the sound and rhythm of Cisneros's line announcing a modern-day version of her name, "a name more real, like me. ZeZe the X will do" (Cisneros, 1984). There may be other influences that prompted Renee to compose her piece the way she did, but I contend that the literary text "The Name," drew Renee like an invisible thread into the world of literacy and language and influenced her writing. Having experienced this herself increased the likelihood that she would use the reading-writing connection to teach writing.

Without actual directions to imitate Cisneros, Renee wrote a piece that was remarkably similar to hers. I intentionally choose "Names" as a literature prompt, knowing that it was a powerful piece of writing with interesting language and rhetorical devices that engage readers, and it has a theme that could generate writing. While any well-written literature could be used for mini-lessons, literature that draws in both teacher and students can engage students in a more authentic literary experience. Throughout the series, teachers practiced, shared, and discussed how to select and use literature to personalize their instruction in writing.

Element 3: Connecting to life experience. Element 3 had a 71% growth rate. All teachers agreed writing assignments that used students' life experiences as a resource for writing could be a good starting point for writing, but they were also sensitive that such assignments may make students feel vulnerable and invade their sense of privacy. For some teachers, testing concerns clashed with students using their home language when writing. By writing themselves, teachers were able to explore the possible pitfalls and potentially enriching and transforming experience of writing based on personal experiences.

Teachers' recognition and concerns about connecting writing assignments to students' experience and interests. In Session 1 teachers began considering the effects of open-ended writing topics informed by students' life experiences. As we began to talk about the "Names" prompt as a classroom assignment, teachers shared their concerns. At first they felt that it would be an interesting topic for their students and that everyone would have something to say. Then Renee reflected that she had some "drama queens" who might not feel good about their names, and an assignment like this could open up a slew of negative feelings and cautioned, "You would have to be careful."

Lindsey added, "When the assignment is so open and free, I know that kids start to worry if they did it right. So when they hear someone share, they might think 'Oh no, I didn't write about the origin of my name, my writing must not be good enough to share.' So I think kids start to listen to each other and start to worry about theirs."

To which Maggie replied, "But on the other hand, it could be freeing. Like, 'Oh, so and so didn't do whatever, I didn't do whatever, it's okay.' It might free them up."

In his reflections, Carl revealed that his personal sense of vulnerability as he wrote about his background reminded him of a former 10th grade student who was African American and Caucasian. Carl speculated that he refused to write his autobiography, a required 10th grade assignment, because of his mixed race background. Carl wrote, "I empathized more strongly with him after this writing session" (Reflections, 3/14/11).

Despite these risks, teachers, including Carl, felt that knowing their students and using a sensitive and open approach would allow students to feel safe and not compelled to reveal anything they were not willing to share. In Session 5 we constructed a list of topics based on personal experiences (Appendix P). It appeared from this activity that teachers valued the idea of connecting students' life experiences to further learning.

Teachers were more familiar with assigning topics related to students' interests and experiences than those that brought home literacies or nonschool writing habits into the writing curriculum. While grappling with this concept of home literacies, Maggie talked about her students constantly texting and using acronyms like BBF (best friends forever) in their writing, a habit that she wanted to discourage. Based on this discussion, I later brought samples of six-word poems to Session 9, as teachers briefly reviewed the strategies covered in this series through a genre study of poetry. Writing six-word poems immediately sparked teachers' creativity. In fact, they enjoyed writing the poems so much they spent most of Session 10 writing and reading and laughing together as they composed a flood of six-word poems. Maggie reported that when students wrote six-words poems and used text slang like LOL (laugh out loud) in the poems, she told them that LOL represented three words, not one, and they actually began to understand the importance of specific vocabulary for their poems. Through this experience Maggie saw that highlighting students' texting literacies, that is, brief messages, could reap thoughtful writing and a richer vocabulary in the six-word poems. It seemed that Maggie began to grasp that it was possible to build on students' home literacy to support writing in school, a concept that first seemed to mystify her.

Testing concerns. During the discussions about home literacies, teachers also talked about African American Language (AAL), which many of their students spoke. They appeared to embrace the concept of AAL and thought it was especially relevant to respect the AAL of their students, who were 70% African American. They shared how the students negotiated AAL in oral activities and in reading and how code switching and Standard English were a running topic of conversation in the classroom discourse. However, Maggie (who was African American) and Carl felt that when it came to writing, students using AAL while writing conflicted with the Standard English they encounter on tests. Carl and Maggie were apprehensive that accepting students' use of AAL in writing would negatively influence students' answers on the grammar and language sections of the standardized tests. I opine that this paradox for Carl and Maggie might have stemmed from the *OCR* approach that positioned correctness over development of ideas. Denied access to their home language for written expression, students' written expression

and thought might be simplified and limited. However, testing concerns overrode Maggie and Carl's acceptance of the use of African American Language in writing.

Testing concerns also governed some of the writing assignments Maggie designed for students. Those assignments, like the narrative prompts on the standardized tests, featured imaginative characters or settings to avoid any possibility of students' writing personal narratives that infringed on their privacy. For example, she explained that she prepared students for testing by asking them to write fantasies such as stories about "characters who are gigantic green people with three eyes" (Interview, 6/11/12) rather than stories based on their life experience which could provide a well of resources for writing.

Teachers writing from personal experience. As previously discussed, teachers worked on pieces throughout the intervention that were initially based on personal experiences. Here I discuss two of the pieces that demonstrated how a personal experience could include rich accounts about culture and history. Renee wrote about a family pilgrimage to the West Virginia plantation where her ancestors were slaves. She included interviews with her great-grandmother who had heard firsthand oral stories from her grandmother about life on the plantations. Maggie wrote about her extended visit in the rural South as a young teenager, describing poverty, oppression, and harshness, which also echoed her own inner turmoil at that time. These stories seemed to exemplify how personal experiences can generate powerful writing and ideas. Because teachers themselves chose the pieces to develop, one might assume that they wrote on topics they could comfortably share with each other. That they had this option seemed to counter the possibility of an "unsafe" topic. In their outcome lesson plans, all teachers encouraged students to choose topics based on personal experience.

The teachers' discussion about the risks and potential for meaningful writing when writing connected to life experiences highlighted how complex instructional decisions are. Personal experiences can be mined as a rich resource so that students learn the craft of writing as a complex, intellectual process. But as the teachers in the study group noted, when scaffolding and supporting students with these assignments, teachers must be aware of the possible risks involved, and be sensitive to their students.

Element 4: Modifying language arts skills. The 4% growth in this area reflects the finding that baseline scores for all of the teachers except one were at Level 4. The baseline score for the one teacher was Level 3, but her score moved up to Level 4 by the end of the intervention. However, the baseline and outcome scores obscure a possibly significant imbalance in writing instruction. As noted, in the impact section, baseline interviews indicated that teachers were focusing on conventions and mechanics rather than composition. During Session 3, teachers introduced their student work samples and voiced their concerns about clarity, organization, writing details, fluency, and voice. But as they reviewed the student samples, their conversations centered on editing, spelling, and the repetition of mechanical errors. Written

conventions and mechanics are the most tangible and observable elements in a piece of writing; content and composition are more intangible and harder to grasp to the unpracticed eye.

Need to reconceptualize writing instruction. I posited that learning more about the content of writing, writing as a process, and composition strategies would help teachers identify, articulate, and address their composition concerns such as details, clarity, and voice and reconceptualize their writing instruction. For the Rosa Parks teachers to step away from a strong focus on correctness and conventions, they would have to shift their thinking to focus on combining writing content and composition instruction with skills instruction.

Mini-lessons on mechanics and conventions. I could hear the frustration and the pressure to teach correctness. I needed to address this concern and redirect their knowledge about conventions and mechanics to effective strategies and procedures that integrated content and mechanics with writing rather than treating learning mechanics and conventions as discrete skills. I did this directly with mini-lessons, many of which used literature to teach specific strategies, listed previously in the Elements 2 section. Also by tackling skills early in the series, largely in Sessions 3 and 4, I hoped teachers' concerns about conventions and mechanics would be eased so that we could then focus on content and composition.

Student work. Looking at student work also appeared to be an effective platform to consider how to incorporate skills instruction and yet keep a focus on the composing process so that students could develop a toolbox of writing strategies to write a "well-told" story. For example, during a discussion about Renee's third-grade student who consistently used phonetic spelling and misspelled high frequency words like "they" and "went," Lindsey observed, "It messes up the writing process because they spend so long trying to figure out how to spell things." Her solution was to let students know that if they gave it a good try, she would come along in her roving conferences and spell the word correctly for them. To which Carl noted, "It would definitely give them a lot more thinking time."

In particular, two discussions in Session 3 appeared to prompt teachers to rethink their focus on skills. Maggie showcased a fourth-grade student who tended to write run-on sentences. I then pointed out that fourth graders were beginning to develop more abstract thinking, so run-on sentences may represent the student's effort to express more complex ideas (see Developmental Levels in Writing Rubric, Appendix Q). As we looked closely, the ideas made sense but the tangle of run-ons distracted us from the meaning. To explain developmental learning, I made an analogy to learning *tai-chi.* First I learned the movements, but later as I started to incorporate the appropriate breathing patterns into the exercises, I stumbled on the movements. With more practice and support from my teacher, I was able to weave breathing and movement together for the *tai-chi* form. Thus, I reminded teachers of the developmental process of assimilation and accommodation.

Carl responded, “I can’t think of anything from my own life, but I do remember learning about when little kids are learning grammar, they kind of speak correctly for a little while, and then they learn that you’re supposed to add *-ed* to things, and then they start adding it to everything.”

Renee thought back to her student. “For a while she was spelling everything that had a “*k*” [sound] as “c-k.” “C-k” for everything, not the rule that if it’s a short vowel.”

Thinking about the developmental process of assimilation and accommodation seemed to invite teachers to consider that students were in the midst of learning and not to read their “errors” as an absence of learning or ability. Maggie’s student might benefit more from lessons on sentence combining, which incorporates both content and skills, and on other rhetorical strategies rather than lessons on punctuation and capitals, as Maggie originally considered.

A second “aha” came as teachers examined a third-grade narrative writing exemplar that met the standards, entitled “When my Puppys Ranaway” (*Common Core,* pp. 22–23). This exemplar was a “well-told” story, which engaged readers and successfully used a number of strategies such as dialogue, description of characters’ thoughts and feelings, and sequencing. I asked teachers then to count the errors. After they found the errors in the title and then 10 in the first paragraph, Renee exclaimed, “What does the annotation say about this!”

Carl noted that the key words in the commentary were “growing command of conventions” and “the errors did not interfere with the message (*Common Core,* p. 24).” Lindsey volunteered that it was definitely useful to look at student work. From this session, I inferred that collaboratively looking at student work and the exemplar prodded teachers to distance themselves from the *OCR* ’s focus on correctness in writing instruction. After all, the impact data indicated they already had modified the scripted isolated spelling, language, and conventions sections of *OCR.*

Element 5: Peer conferencing. Impact data indicated 73% growth in this element. Significantly, all teachers except for Pratima, whose baseline score was Level 4, and Sylvia moved up at least one level. Sylvia intentionally decided that simply having second graders read and listen to each other’s work was a noteworthy undertaking for them, i.e., they had a purpose (an audience) to reread their work and could spontaneously rethink and revise their writing. Conversely, Lindsey who originally felt that peer conferences would frustrate the students in her Language Enrichment class, changed after I observed that her students were informally reading each other’s papers and making helpful comments. Her outcome data indicated that she was at Level 4, and her students were peer conferencing. Overall, perhaps growth in this element was most influenced by teachers’ writing and conferencing with each other. Additionally, as will be discussed, teachers seemed to believe that peer conferences would help their students become familiar with the concept of audience.

Teachers' writing. From the very first session, teachers began sharing their work. As I would with students, I gradually suggested ways to respond to each other. To begin, I simply asked them to find an idea, thought, or line that they liked and introduced the concept of the "golden line"[6]. By Session 8, teachers were using the ideas and techniques they had learned from the craft mini-lessons such as those on leads and figurative language in their peer conferences. As they debriefed after peer conferencing with a partner, Renee reported that her partner, Sylvia, had asked about developing a character description, referring back to a mini-lesson from *My Rotten Redheaded Older Brother*. Renee also wondered if students could have the same kind of conversation the adults had had. She described it as "More like sharing, saying what you liked, and asking 'are you going to add something.'" Teachers agreed that students could handle the open-ended questions. Pratima then recalled her uncle told to her and her brother stories. They would tickle his feet and ask him questions so his embellishments would get funnier, and they would laugh and laugh. This personal account may have driven home the notion that children could ask helpful questions, and that open-ended questions could help the writer. Teachers experienced the benefits of sharing their writing with colleagues, and then through their discussions they weighed how to transfer their experience to their classrooms.

Audience. Pratima's account about her uncle's story process prompted Maggie to note that the *OCR* approach to developing an audience does not work. "I think this is where Open Court tries, but kind of misses the mark, of helping kids to understand what audience actually means" (Session 7). Before each writing assignment, students are asked to fill in a blank stating who the audience is for their writing. Teachers agreed that it was too abstract compared to actually sharing writing regularly with a classmate. Simply knowing that they would read their piece to each other might give them a better sense of audience. Author's Chair and publishing books also supported writing and developing an understanding of audience, but did not provide the opportunity for others to hear students' writing frequently.

Renee wondered how peer conferences would help students who wrote extended bed-to-bed stories. She shared that when her daughter told her stories and went on and on, she would simply smile and nod because she could see how much her daughter enjoyed telling the story. To which Carl responded that there was a difference between peer conferences and teacher conferences. His observation was that peer conferences encouraged his students to edit their work, an activity they resisted doing on their own, but his conferences supported revision. The study group environment promoted these overlapping actions—writing, reflecting, story-telling, discussing, and wondering—that appeared to lead to new knowledge

Although for the Rosa Parks teachers, the specific purposes for peer conferences and teacher conferences were different, what they learned about peer conferences dovetailed with the effective strategies they learned for teacher conferences.

[6] A line, phrase, word, or sentences that readers liked, thought was effective, was meaningful, or evocative.

Element 6: Teacher Conferencing. Impact data indicated 75% growth for teachers in this element. By the end of the series teachers had seen and practiced numerous strategies as they wrote and shared their pieces. Maggie wrote in her end of series survey, "I now have more strategies to teach writing than I ever had before."

Teachers' growth in writing content. I argue that teachers' writing, their peer conferences with each other, and their collaborative discussion as illustrated in the previous sections resulted in teachers' construction of a toolbox of strategies to teach writing. They also refined their lenses to examine student work and articulate the strengths and weakness of a piece. Maggie wrote in her Session 8 reflections after looking at her students' writing:

> His writing is understandable because errors in conventions are so few as not to detract from content and meaning. He uses a variety of sentences in his writing and generally has good ideas. I'd encourage him to show stronger feelings in his writing and I'd try to locate pieces of literature to show him colorful writing.

Although Maggie does pay some attention to surface features in her diagnosis of her student's writing, the lesson she opted for was a content lesson, "stronger feelings" and "colorful writing."

As Maggie said, she had many more strategies to teach writing. Most probably she and others in the study group had learned from demonstrations, through writing themselves, and during collaborative discussions in the study group, as previously described. It would naturally follow that their growth in writing content influenced their conferences with students.

Discussing student work. In addition to teachers examining student work with partners, we also looked at student work together. Through these sessions, teachers learned how others saw the work and shared conferencing tips. For example, in Session 8 Carl thought aloud about a piece by Renee's student:

> She says, "I cried when my mom said I couldn't get a yo-yo," but her second sentence has a better beginning: "I was with my sister and my mom, I was in tears." That's a really gripping beginning. So it's taking out the sentence that is the most obvious, "I cried because." You know, getting her to realize that this sentence is fine, but there's a better picture when she says, "I was in tears with my mom and my sister." Yeah, I think just getting her to say where she is and why, first.

To which Lindsey replied, "That's good, focusing on the positive first." Renee commented:

> I think my focus on the conferencing piece was more of the editing part of it. So, "Is this a coherent sentence, are you going to add a few more details?" That was part of the revising, but it was more, I guess, correcting their work as opposed to really pulling their ideas out with the open-ended questions. It kind of gives me another perspective to look

at it. Thus, by looking at student work, teachers shared their knowledge with each other and reinforced the points they were learning.

Conclusion. Dimension 1 process data appeared to indicate that a major vehicle for learning was teachers writing. Through writing they were able to practice the mini-lessons I facilitated, and they began to use them for revision. They also learned how difficult writing could be, and that it can involve risk. The study group environment gave them the opportunity to collaborate and deepen their learnings. They worked with each other to identify literature to use for mini-lessons and to adapt their experiences in peer conferences for their students. Discussion also deepened and helped to unpack the concerns about writing based on personal experiences and how testing influenced teachers' practice. In many cases, their collaborative examination of student work served as a springboard for meaningful discussions for skills instruction, conferencing, and other elements. Most importantly, they had the opportunity to think aloud and build knowledge together about teaching writing, and about their students, as Renee wrote in her reflections, "I like the reflection because often times we don't have an opportunity to reflect about what we are doing, what we are thinking or feeling."

Nonetheless, my analysis of Dimension 1, especially of Element 1: Modeling of Writing, suggests teachers may benefit from more examples of how they model could with their own writing, more collaborative discussion, and more explicit explanations on which to hook their learning.

Having examined the process data as framed by Dimension 1, I next look at the process data to analyze teachers' understanding of writing as a process.

Dimension 2: Instruction in Writing as a Process

In the previous dimension I examined teachers' content and pedagogical knowledge as viewed through specific writing strategies and procedures. For this study, Dimension 2 represents a conceptually deeper and more holistic understanding about teaching writing than Dimension 1, which lays out the basic instructional strategies and approaches that develop a piece of writing. These include how to write character descriptions, beginnings, and endings and include the classroom routines, e.g., teacher conferences that support this development. However, students, as writers, also need to understand the process of writing and that it is recursive rather than linear. With this understanding, students develop the writer's habits of mind so that they can keep writing even if, for example, they may not know yet exactly how to begin a piece or they get stuck as they are drafting their piece. Often this process of writing is defined as a linear process that moves from prewriting, drafting, revising, to editing, and finally to publishing. The *OCR* approach follows this step-by-step process. In reality, sophisticated writers shift from stage to stage so that their process is recursive rather than linear. If students understand that writing is a recursive process, that is, it is an overlapping process in which writers revisit and repeat processes as needed to compose, and if students have the time to write

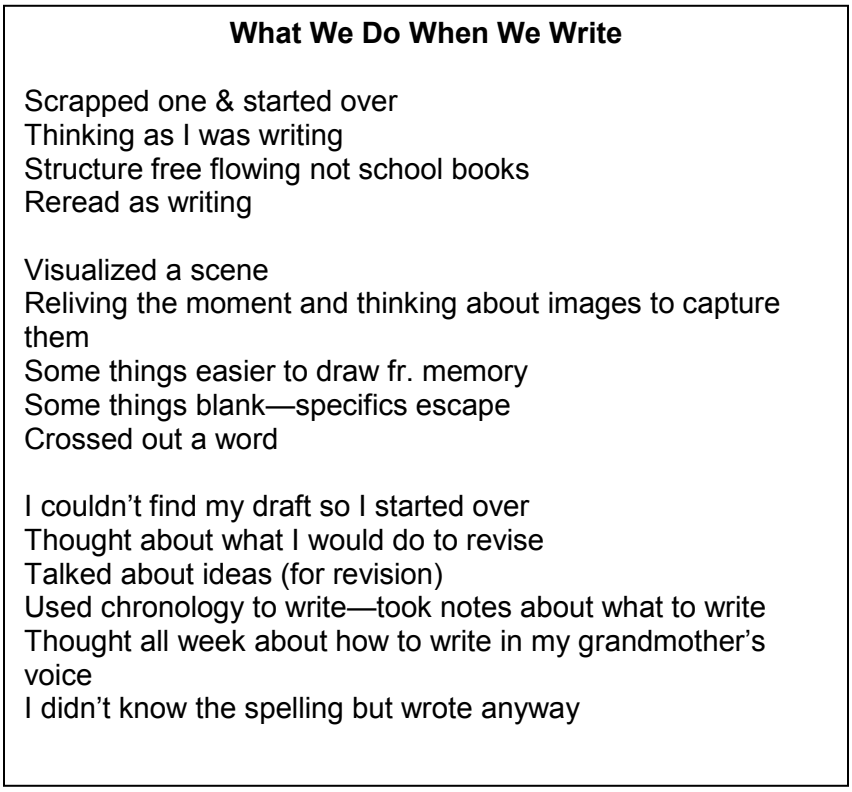
recursively, they are practicing the habits of mind of authentic writers. Regarding Dimension 2, I observed that teachers seem to have content knowledge of the recursive nature of writing, but their pedagogical knowledge, the ability to teach students how to do this, as represented in their lessons plans, appeared to trail behind.

According to the pre-surveys and interviews, all teachers knew about the lockstep stages of writing as a process as it was laid out in the *OCR* curriculum. However, even with that, teachers did not necessarily guide students to write through this linear process. Impact data for teachers indicated the average growth for this dimension was 45%.

Learning to teach writing by writing. Learning to teach writing by writing is not a new concept. In this professional development teachers not only wrote and developed a piece as previously illustrated, but after each major writing activity, they reflected on their process, discussed possible adaptations for their classroom, and, in the beginning of the next session, reviewed the content of the previous session orally. Teachers also wrote reflections at the end of the session or in the beginning of the next session. Throughout I would chart their ideas, thoughts, or actions to capture the group knowledge and to link to the various components of writing and writing instruction that we studied. This routine provided a predictable process for learning and made visible teachers' thinking, with which to build their understanding of the recursive development of writing.

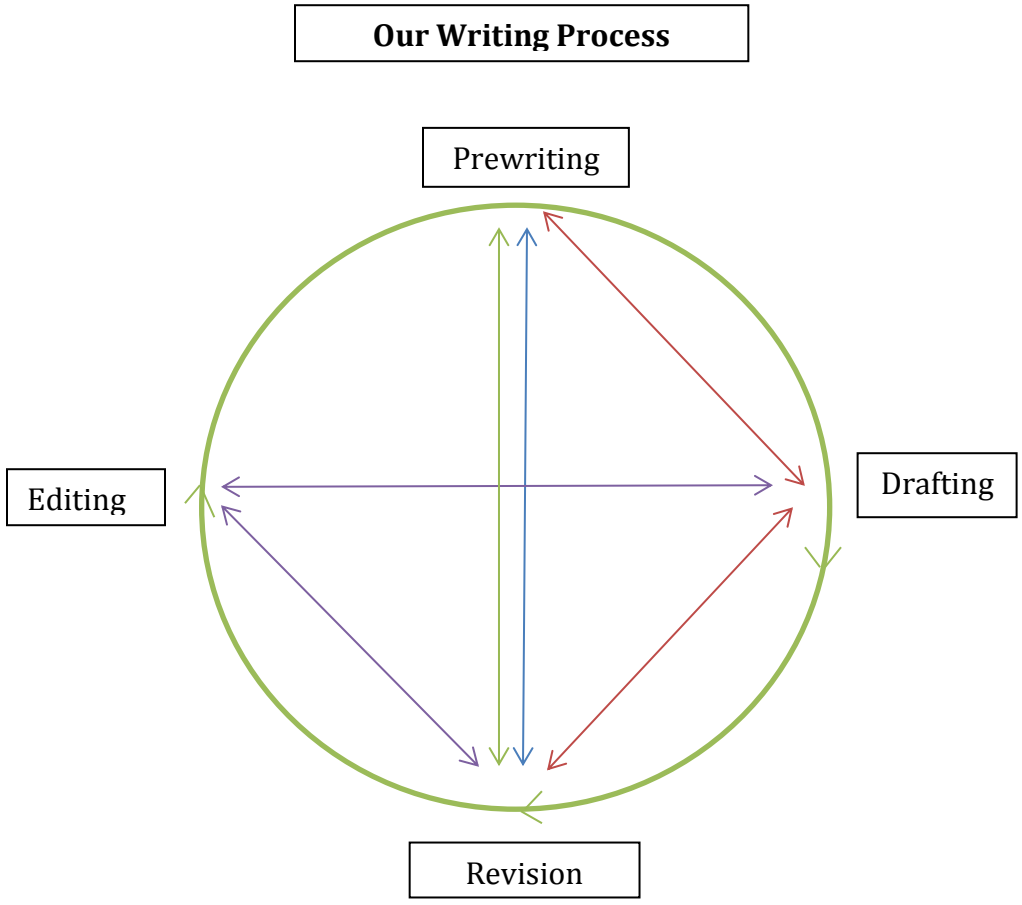
By charting their process as writers, teachers could see how their own writing process was not a step-by-step process as we revisited and added to the chart throughout the series.

Figure 9. Chart: What We Do When We Write



We eventually created a more circular representation of the writing process with arrows indicating how teachers revisited and repeated the stages of writing as they developed their pieces. In order to create this graphic representation, teachers first separated the specific thinking actions that helped them compose, e.g., visualizing, from the process of writing, as well as those actions that kept them moving as they developed a piece.

Figure 10. Chart: Our Writing Process



This chart represents teachers' collective knowledge about writing as a process, which was confirmed in Session 10. In that session, after they wrote and shared poems they had written, I asked, "What was your writing process like?" They pointed to the circular chart rather than the *OCR* representation of a process.

Next I will consider how well this distributive knowledge was internalized as pedagogical knowledge. I will also consider what the process data implies about the complexities involved in this transfer of content knowledge to pedagogical knowledge.

Teachers' pedagogical knowledge. Teachers may have seen that their own writing process was not linear, but, according to the impact data, only Sylvia and Renee transferred this understanding to their classrooms (Level 4 on the rubric). Moreover, lesson plans for all but one teacher indicated writing occurred at least three times a week, with the two mentioned above teaching a recursive process and four teaching a linear process.

The impact data for Maggie, a veteran teacher, who began to teach writing as a linear process, indicated an 89% growth in Dimension 1. She also completed the piece she had been working on throughout the session on her own time. This suggests significant growth in content knowledge about writing. This growth and especially the realization that by strategically teaching mini-lessons, she could support her students writing in 30-minute sessions, prompted her to plan writing sessions throughout the week. She wrote in the end-of-series survey, "There are 'mini-lessons.' I've learned to facilitate students in learning to write, and I usually take about 30 minutes to do that." She went on to declare that, even though writing may be the most difficult subject to teach, " I think now that I'm now more willing to take more risks in teaching writing and not be so concerned about doing everything so precisely." That the mini-lesson approach could be easily modified from her previous approach, i.e., students writing quick writes to different prompts, may have also facilitated the transfer from content knowledge to pedagogical knowledge. Informal conversations with Renee outside of the series may have also helped her apply her content knowledge to the classroom. Renee reported in Session 8 on one such conversation.

> Maggie and I were having a conversation about how every writing doesn't have to go to the publishing phase. So some of these mini-lessons, it's [the students' writing] not going to be finished, it's just to show them how to create, eventually, a finished piece with all of these elements in it.

Although Maggie did not plan for students to write as a recursive process, she did move from students simply writing to prompts without revision to writing as a linear process. This was a significant change as she moved from Level 2 to Level 3, as indicated by the impact data. Accordingly, process data also supported Maggie's growing understanding of writing as a process. To review, Maggie focused on developing the content when looking at a student's writing. She also commented that she had learned strategies for revision, and she embraced the mini-lesson for strategically teaching students.

Finally, as previously mentioned, Maggie and all of the teachers enjoyed writing and sharing the six-word poems in Session 10. They all reported wanting their students to have that feeling of creativity and fun they had themselves as writers. This joyful and creative experience could prove to be the core experience that motivated teachers to teach writing

In contrast to Maggie's growth in Dimension 2 (from Level 2 to Level 3), Carl remained at Level 1. His growth for Dimension 1 was 25%. That he taught writing only once a week

accounted for this growth level in Dimension 1 and for remaining at Level 1 in Dimension 2. Each week his students needed extended review to further develop their pieces. Carl guided students through one stage of the writing process once a week for 90 minutes. Carl adopted strategies such as drawing and storyboarding for the vocabulary and the concept support his students needed. Each time students wrote, he prepared them with multi-modality word and concept activities. In fact, if students became stuck while drafting a piece, he suggested they draw a picture of the draft. This strategy allowed students to be recursive as they returned to prewriting through drawing to further develop a draft. However, this process was teacher-driven, so without the routines and structure that develop when students write frequently, each writing session remained a separate lesson, which was time-consuming and relied on extensive teacher instruction.

Carl's support for students to continue to develop their writing by drawing as they drafted suggested that he realized that writing was not a linear process. His contributions during discussions about writing and student work indicated that he did have content knowledge about writing and insight into the purposes of peer and teacher conferencing, as indicated on the impact rubrics. He also told me that he had learned to write in elementary school through writing workshops with mini-lessons, conferences, and writing through a process, but he felt that the demands to cover other content areas, particularly science, made finding dedicated times throughout the week difficult (Conversation, 4/25/12). Carl's students as fifth graders faced an additional state accountability test in science.

For Maggie, a veteran teacher of 16 years, making adjustments in the daily schedule to include time for writing proved easier than for Carl, a beginning teacher who was in his second year as a classroom teacher. In his outcome interview he stated he was still learning to integrate the curriculum. I found that in my analysis of the process data, scant attention was given to managing time for writing except for adjusting the literacy block. For Carl, and perhaps for other teachers, a broader discussion about how writing fits into the entire curriculum could have been helpful. Carl's testing concerns, and the challenges he faced as a beginning teacher, appeared to have impeded the transfer of his content knowledge about writing, and of his own experience learning to write, to his classroom instruction. Not implementing a stronger writing program in his classroom may also point to a shortcoming in the intervention, i.e., lack of strategies for struggling students.

Another new teacher, Lindsey, the third-grade language enrichment teacher whose baseline showed student writing three times a week, stated writing was the one area that allowed her to reach all students and differentiate instruction to give her language enrichment students the scaffolding they needed to develop their literacy skills. When Lindsey shared with teachers, she described a highly routinized and structured approach to writing instruction which scaffolded language support for students and guided writing as a process. She utilized reading activities that related to the writing assignment and laid a foundation for language and concept development through reading. She also routinized language arts conventions and vocabulary instruction and

built structures and tools to support students integrating these "mechanics" of writing with the composition process. Her approach in writing instruction is similar to one identified by experts Graham and Perin (2006) as an effective strategy for special education and struggling students.

Lindsey's baseline score for Dimension 1 was 13, and her outcome score was 22, with a growth of 9. This represents the second most growth of all teachers. Her percent of growth was 69%. Despite this growth in content about the elements of writing, the impact baseline and outcome scores for "Instruction for Writing as a Process" remained at Level 3. She opined that the structured step-by-step process of writing provided students in her language enrichment class with the language scaffolding they needed for composition. As stated earlier, she also felt that peer conferencing was risky, but by the end of the series her plans indicated that she had developed a guide to support students so that they engaged in peer conferencing. This willingness to take a risk and the fact that writing was the center of her instructional program could prompt further development in Lindsey's repertoire of teaching strategies. In sum, Lindsey gained enough new content and pedagogical knowledge that made it possible for her to intentionally change her practice.

Renee was one of the two teachers who scored Level 4 in Dimension 2. The Dimension 1 impact data for Renee indicated a growth of 54% with a baseline score of 13 and outcome score of 20. Renee often was the first to volunteer during the workshops; for instance, she was the first to read aloud her quick write and to share student writing with the entire group. She was often the first teacher present for the weekly sessions. On her own she also tried the writing prompts given to teachers in the workshop with her students. All this indicated a strong investment in learning about writing.

Process data for Renee indicated a growing awareness of the recursive process of writing and an understanding that she should focus on students' learning strategies for composition rather than taking every piece to publication. As previously illustrated, she began to realize that conferencing to correct spelling and conventions needed to expand to conferencing for revision. As previously illustrated in Session 8, she reflected on her revision conferences and determined to move to more open-ended prompts to support students as writers rather than to "correct" their writing with suggestions to "add details."

Later while discussing how to help students with revising for cohesion, I suggested a process of helping students to identify extraneous passages and ideas, and then encouraging them to save them in their writing notebooks. Through this strategy, students could see that their ideas were sound and even though they did not fit into one particular piece, they might work in a future writing assignment. To this, Renee commented:

> This is interesting because it's getting them to the point to where they're going back and looking at previous work and saving this for another time. That's a lot of practice: to have

them cognizant of going back to some previous work and using those ideas for something else. (Session 8)

I assert that here Renee was seeing that the composing process was flexible and could extend beyond one piece. This, along with previously described insights from Renee, e.g., shifting her focus from a finished product to building students as writers by teaching composition strategies, suggest that Renee saw student writing as a recursive process.

Conclusion. Because Renee commented on the opportunities for reflection in this professional development series, I wondered if the activities that supported teacher reflection—writing reflections, working collaboratively then reviewing discussion by charting, and teachers' personal reflections while writing narratives and poems—particularly suited her learning style. Other teachers may have needed other learning actions to develop and transfer their content knowledge to pedagogical knowledge so that students had the opportunity to write recursively. While this may be true, taking into consideration that both Renee and Sylvia began the series with students already writing as a step-by-step process, or Level 3, teachers may need more time to develop a writing program in which students write first as a linear process, then as a recursive process. As noted through Dimension 1, there are many instructional elements that make up the content knowledge and pedagogical knowledge that enable students to write recursively. This orchestration of skills, strategies, and procedures may appear to be in contradiction to the theory of action for a scripted program featuring direct instruction and prescriptive pacing. Teachers may need more time and experience engaging students with Dimension 1 strategies and procedures before they can develop the flexibility, flow, and rhythm that support students writing recursively.

Chapter Five: Discussion and Conclusion

Teaching writing has long been neglected in schools. Findings from the National Assessment of Educational Progress (NAEP) indicate that most students have basic writing skills, but cannot write well enough to meet the needs of employers or college. Effective writing instruction on the elementary level has been further complicated with the widespread adoption of prescriptive literacy programs with a strong basic skills component. The basic skills approach is not the most effective approach with which to teach writing, a highly complex and deeply intellectual subject. In this study I investigated the design of a professional development training created to improve teachers' writing content and pedagogical knowledge. This intervention took the form as a study group facilitated by a knowledgeable writing facilitator. The goal was for teachers to adapt the writing component of a prescriptive literacy curriculum to effectively teach writing.

Seven elementary teachers from an urban school using *OCR* participated in the initial iteration of the intervention. The findings of this investigation indicated that teachers' knowledge grew overall. In this chapter I argue that the intervention's theory of action and design are basically sound, but some features might need to be strengthened by modifications.

Theory of Action

I situated the intervention in a teacher study group with a facilitator knowledgeable about writing instruction because I theorized that teachers would learn through (a) talking and collaboration, (b) examining student writing samples, (c) writing themselves, and (d) learning effective writing strategies. I also distilled from the literature on effective writing instruction two pedagogical dimensions—Dimension 1: Instructional Strategies and Procedures, and Dimension 2: Instruction in Writing as a Process. Findings indicated that the intervention supported teachers in developing content knowledge about writing. Findings also suggested that teachers gained pedagogical knowledge about writing but in more nuanced ways.

The teachers who attended the workshop were using *OCR* as their literacy program. The district expectation was that they would teach this scripted literacy program with fidelity following the district's pacing chart. Principals, district administrators, and literacy coaches heavily monitored teachers. Through this process many teachers had developed habits of mind that followed the basic-skills, direct-instruction orientation to teaching and learning. Additionally they had come to rely on prescribed pacing and following the script to define "good teaching" rather than on skillful instruction based on an integration of their content knowledge, their knowledge about students, and their pedagogical knowledge. However, as previously discussed, this scripted approach and transmission model did not adequately engage students in writing as a complex, intellectual activity. Recently, the district had relaxed the mandate to closely follow the *OCR* script, but many teachers retained the basic-skills orientation to students' learning and did not have enough content and pedagogical knowledge about writing to develop an effective

writing instruction program.

The habits of mind that teachers had developed to teach *OCR* needed to shift so that teachers could teach writing as the flexible orchestration of skills and strategies that over 30 years of research on writing have identified as effective writing strategies. Without that shift in their own thinking, it would be difficult for teachers to see and understand writing as meaningful and authentic communication. When seen as the essential core of "good writing" goals (Dyson & Freedman, 2003; Flower & Hayes, 1981; Perin, 2007), these strategies move writing instruction beyond guiding students to write a product-driven piece of writing. My theory of action was organized to promote this change.

Teacher Learnings

I previously described how teachers first examined students' writing samples through the *OCR* lens of correctness. Their focus was on spelling, grammar, and conventions instead of the composition process. As the series evolved, their point of view expanded to consider the content and expression of ideas in the writing samples. Later, as Renee noted in Session 8, teachers' capacity grew to the extent that they asked open-ended questions. These questions helped the writer think to revise her work, rather than follow the teacher commands that the writer "add details." Renee labeled the latter as "correction" rather than an authentic move to help the student's written communication. This shift in Renee's questioning strategy can be traced to her observations about the conversational level of her peer conferencing with Sylvia. I contend that the focus on content rather than conventions would not have occurred without a shift in teachers' habits of mind.

I could not have simply told teachers to focus on composition in order to affect their point of view. This shift came about through the multiple actions that I outlined in the theory of change, and that I illuminated in the findings chapter. To illustrate, I briefly trace the trajectory that nudged teachers towards considering writing as an expression of ideas. I modeled my own writing and thinking aloud as I composed a piece of work to demonstrate a focus on composition. A discussion about spelling led Lindsey and Carl to conclude that too much instructional time devoted to spelling support could block students' composition process and take away time for thinking. Finally, teachers realized through sharing their own writing and using a conversational style while peer conferencing with each other that an open-ended conversation could supported the students' writing development.

I further argue that even though the impact data indicated that although the intermediate teachers did not grow in Element 1: Modeling Writing, the focus on composition process data suggested that teachers did grasp the significance of teaching the composition process. It became a running thread throughout the teacher discussions. It is probable that the 109% growth in Element 2: Explicitly Referring to Literature for Writing Instruction," reflects this realization that students need specific lessons that will teach them composition strategies.

In addition to situating this intervention in a study group, my theory of change outlined seven actions to facilitate changes in teacher knowledge, beliefs, assumptions, and attitudes about teaching writing. To briefly, recap, the seven actions are that teachers (a) learn new strategies for teaching writing; (b) write themselves; (c) practice ways to support the untapped potential of writing; (d) learn ways to make teaching the complexity of writing manageable; (e) plan lessons; (f) implement these lessons in their classroom; and (g) reexamine their lessons with their colleagues.

I theorized that the change would occur when teachers engaged in the seven actions, resulting in their seeing the conceptual development of writing, which revolves around students understanding that the primary purpose of writing is to express themselves and their ideas. By logically linking process data to the impact data, I found that teachers did engage in all of these actions.

Moreover, knowing that *OCR* emphasized correctness and that teachers tended to drill students on grammar, mechanics, and spelling because of their concerns about standardized tests, my design tackled the skills element of writing early in the intervention series. I also wanted to dispel the myth that what is generally known as the process writing approach, which focuses on the development of ideas, dismisses mechanics and conventions. My intention was to demonstrate how to tie skills lessons into the context of writing (Graham & Perin, 2006). I wanted to communicate to teachers that I too valued conventions, correct spelling, and mechanics, and then to expand their repertoire of strategies for teaching composition with the Dimension 1 elements: modeling writing; explicitly referring to literature for writing instruction, connecting to life experience, modifying language arts skills, peer conferencing, and teacher conferencing

For teachers in this study, altering their beliefs about teaching writing was further complicated because teachers taught the *OCR* reading component using systematic, direct instruction. For this reason, the study group environment was a key feature in this intervention. The collaborative talk, especially while examining student work or while reflecting on teachers' own writing enabled teachers' assumptions to surface. Dewey (1933) and Schön (1987) posited that dialogue unpacks teachers' assumptions so that they are then able to test these often unconscious beliefs against a new framework of ideas. In this case, some of the elements that make up a new framework include (a) considering their students' home experiences and literacies, (b) interpreting their students' progress as writers through a developmental learning lens, and (c) understanding writing as composition and a process for the communication of ideas, thoughts, and perspectives. Through actions such as discussion about teaching writing, discussion about their own writing process, and collaborative planning of literature mini-lessons, teachers drew on their collective knowledge. This led to new understandings about writing content and pedagogy as evidenced by Lindsey's and Maggie's seeing themselves as "taking risks" to try new approaches to teach writing.

By working in a study group as a facilitator with knowledge rather than presenting as an "expert," I had the opportunity to offer new ideas without a strong, authoritative stance, which I believed would work contrary to my intent to modify their fundamental belief about teaching writing towards understanding writing as communication. By not "teaching" through direct instruction but by serving as a facilitator who supported and captured their learning through guided reflections, I was showing teachers another approach to teaching and learning.

Although at times my contributions took a more presentational mode as I modeled writing and mini-lessons, these were always interwoven and followed by opportunities for discussion and reflection. Also when teachers modeled or shared their writing lessons with their colleagues, teachers could see how the ideas discussed in the intervention played out in the classrooms. Here I argue that learning through the study group's framework of teacher talk, questioning, and collaboration demonstrated to teachers that they, and perhaps their students, could learn to write in a situation that did not depend entirely on direct instruction.

Also important to the theory of learning was what was not included in the theory of action. First was a design decision to not use a rubric to guide teachers' review of student work. Rubrics are a commonly used tool to explicitly diagnosis and evaluate student writing. My intention was for teachers to rely on their growing knowledge about writing content to examine students' writing. I wanted teachers to practice identifying and articulating elements of craft. I wanted them to spot a student's ideas by working with each other, not by following a preset guide that scaled writing traits. Also in thinking about student's writing, I wanted them to go beyond a rubric to consider the students' learning style and life, something that naturally occurs but can be suppressed by the narrow frame of a rubric. All this occurred as teachers gained knowledge of strategies for instruction, understood the developmental growth, and wrote themselves, as illustrated in the Findings chapter.

However, teachers did examine a developmental rubric to consider how development grows. In Session 7, teachers generated a list of "Good Writing," (Appendix R), which became a guide for writing and evidence of their knowledge about content. This list included items such as "Grabs your attention" and "shows emotion." By creating this list as well as other charts described in the findings chapter, teachers attempted to articulate their implicit knowledge and see possibilities for action—in this case possible mini-lessons for writing instruction. In fact, many teachers took this simple technique back to their classrooms and used it as a mini-lesson for their students.

The second missing element was homework for teachers. Often teacher trainings insist that teachers try a new strategy with their students. I choose only to suggest teachers try a strategy, because an important underpinning in my theory of action was that teachers move away from a prescriptive stance and make the instructional decisions that are appropriate for their students. However, teachers did try the strategies in their classrooms and shared their experiences with the group.

The Significance of Teachers' Writing

Finally, I share a few lingering thoughts about the evolution of the study group. I have described how teachers' writing contributed to the development of content and pedagogical knowledge in the Findings section. Additionally, their writing added a deeply personal element to their learning about writing. The act of writing and sharing writing can make teachers feel vulnerable, but it also adds a layer of intimacy to the mix of professional talk and collaboration. Just as Birchak, et al. (1998) found that teachers' personal stories led to deeper discussions about race and culture, as teachers in this intervention wrote and shared their pieces they may have seen their interdependence contributing to learning and asking questions. . While I cannot say that the group developed the depth of trust of Birchak's study group, it was evident by Session 6 that trust was developing as we solved problems together, shared writing, and tried new strategies and shared what we had learned.

Design Limitations

In spite of these positive patterns backing the theory of action, there were limitations to the impact of the intervention. Perhaps most significant was that intermediate teachers did not grow in Element 1: Modeling Writing. Composing in front of the class can be a powerful instructional tool. This modeling concretizes suggestions like "add details" and shows how to transform a passage from literature to one's own writing. I assumed that once we created a chart noting how I thought aloud while modeling my own piece from prewriting through drafting, teachers understood the concept of modeling with their own writing. It was not until I analyzed the data that I gained insight about why this did not occur. I learned how complicated modeling one's writing can be, and will make suggestions to modify the intervention's protocol to address this problem in the "Modifications for the Next Iteration" section of this chapter.

I also noticed two of the three language enrichment teachers did not reach the levels of growth of the other teachers. This pattern suggests a need for strategies that specifically speak to struggling students. Additionally, the flow and design of the protocol may not have helped teachers recognize and articulate the gaps between their content knowledge and their pedagogical knowledge. Or perhaps, not enough time had elapsed for teachers to bring up their shortcomings and get support from the group with classroom implementation challenges. The process data suggested that Carl had content knowledge about writing, as seen through his contributions to the study group discussions and comments in his written reflections, but he may have needed more support to apply his content knowledge to his instruction.

Finally, impact data indicated that two teachers were beginning to support student writing as a recursive process, and process data suggested that all of the teachers realized that guiding students through a step-by-step process of writing was not the recursive type of process that experienced writers employ. It could be, however, that teachers' own experience of writing throughout the intervention did not truly invite them to write recursively. Teachers, like Carl's

students, wrote once a week. In other words, because each writing experience was separated from the previous ones, they were most likely not fully incorporating the process of recursive writing into their habits of mind as teachers and, thus, into their teaching repertoire.

Another explanation could be that it takes time to transform content knowledge to pedagogical knowledge. According to the process data, teachers did see their writing process as complex and recursive, but this did not transfer to developing a writing program that supports recursive writing. Ball, Thanes, & Phelps (2008) and Shulman (1987) contended the teachers must first develop content knowledge before they move on to pedagogical knowledge. With this in mind, even though teachers' content knowledge about writing as a process changed, it may simply take more time to figure out how to engage students to write recursively. If more time for learning is needed, this suggests a need for ongoing support after the end of the series.

One might argue that this design may have been overly ambitious. Instead of focusing on one or two elements, there were six elements in Dimension 1. If, for example, the design had focused on developing mini-lessons from literature and if teachers had implemented this strategy in their classrooms, this instructional move could have been a significant improvement in their writing instruction. However, developing mini-lessons from literature is actually only a slight improvement to the *OCR* approach, and thus it is unlikely it would change teachers' focus from conventions to composition. Nor would it encourage teachers to increase students' writing time and have students write as a process. After all, effective writing instruction is a complex activity, and writing is a messy process.

Moreover, learning in the study group environment was new for teachers. Previously they had planned lessons, planned joint study trips, or looked at test scores in grade level teams, but they had not participated in a collaborative learning experience. Teachers thought that this series would follow the traditional presentation mode, so they had to adjust to a new style for learning to say nothing of building trust and new ways to relate within the study group environment.

In sum, despite the above-mentioned limitations, the overall growth of teachers suggests that the basic design of the intervention is sound. The process data indicated that teachers developed content knowledge and pedagogical knowledge. While they may not have developed their pedagogical knowledge to the highest levels as measured by the rubrics, they were able to incorporate most of the strategies and procedures of Dimension 1 into their instructional toolbox. Also all except one teacher ended the series teaching writing at least three times a week, a basic condition of writing for an effective writing program.

In this discussion chapter, I have illuminated why the key feature of the theory of action, social learning in a study group proved to be an effective context for moving teachers to change their attitudes, beliefs, and assumptions to a broader vision of "good writing" than good mechanics, conventions, and spelling. In the study group environment teachers learned about writing by writing themselves, examined student work, learned effective instructional strategies

for writing and collaboratively reflected on their learning. In the following sections I first reflect on my role as a facilitator and researcher, and then I offer suggestions and modifications to address the limitations uncovered in my analysis of the findings. I conclude with a discussion about the feasibility of this intervention.

Facilitating the Study Group

Buoyed by my experience in the summer institute of the BAWP, I entered this intervention with a deep belief that teachers could learn about writing in a study group. After all, I experienced life-changing growth as a teacher of writing through participation in a BAWP five-week professional learning community (PLC). At the same time, I realized that the length and time for teacher participation in my intervention design was much shorter. Still, I thought the goals for my intervention—that teachers learn to use new strategies and procedures to modify the *OCR* writing lessons—were obtainable. I was aware that as the designer and researcher of the intervention, I might let those interests dominate my decisions as the facilitator; I might look for more directed approaches for teacher learning that could at least temporarily indicate teacher learning. As the designer of the intervention I was certainly invested in the successful outcome of the professional development design.

As a facilitator, I needed to be aware and constantly monitor how this conflation of roles and my past experiences in education, especially as a principal of a school mandated to use *OCR,* influenced my actions as a facilitator. As a principal I had been mandated to observe classrooms with an *OCR* checklist, which I turned in to the curriculum office twice a month. I was expected to ensure that teachers followed the pacing chart. Like the teachers, my leadership for *OCR* was monitored by district and state visits. Consequently, I was sensitive to the possibility of acting in a top-down manner with teachers. I realized that because this study group relied on a facilitator with knowledge about writing, I could easily slip into the role of an authority. I consciously held back from always sharing my ideas for writing problems and best practice. I must admit finding a balance was difficult. As the study group unfolded, I purposely discussed my role in my graduate seminars to monitor myself so that despite my status as "facilitator," I could participate as a colleague. I modeled reflective learning in our collaborative discussing and review of student work. Additionally, I believe my personality, which is quiet, unassuming, and curious by nature, helped me in my role as both facilitator and participant in a study group.

Because the school had selected to focus on teaching writing, I mistakenly thought that by spring, teachers would have had more staff development about writing instruction than they did. What little training teachers did have was about the writing program in *OCR,* which had occurred five years earlier. New teachers did not have even this training. After the first two sessions, I quickly revised the schedule, adding space for learning the essentials of the narrative genre. I developed more written tools and handouts to introduce and guide conversations about skills lessons and editing, mini-lessons, peer conferencing, and teacher conferencing. I also added more time for discussion following any activities to ensure that teachers had an

opportunity to anchor the many new concepts they were learning. This resulted in less time for writing and examining student writing.

I also noticed that my role as a researcher supplemented my role as a facilitator. Because of the discipline required for research, I managed to take short notes and comments during the sessions. I recorded longer reflections for each session and regularly reviewed these notes and reflections. These are actions I would not have consistently taken if I had solely facilitated the intervention. This data collection ensured that the agenda I planned for the next meeting was based on the previous meetings, and it provided teachers with a voice in controlling what happened in each session. In this way the teacher participants acted as codevelopers of that design, which is typical of insider action research (Coghlan & Brannick, 2007). In my role as a researcher I interviewed and informally visited teachers in their classrooms whenever I noticed teachers had tried to adapt an activity from the professional development for their students. I took note and as a facilitator asked them to share or demonstrate their adaptation in the sessions.

Finally, I was aware that many researchers warn against seeing learning is occurring when, in fact, teachers are engaged in a "pseudocommunity" or in "contrived congeniality" interacting as if they were learning or agreeing with all of the ideas (Grossman, et al., 2001; Hargreaves, 1991). From the literature base I had learned that unity did not always happen. If it did, it was developmental and eventually members in PLCs would have to agree that their learning was interactive and therefore mutually dependent. As an outsider to the school, I had to negotiate trust between all participants as well as trust between teachers and myself, a stranger to the school. At first, I was skeptical that this could happen, in part because of the strain on teachers' time, the impending school closure occurring at this time, and the pressures of testing. However, it appeared that there was a marked change in teachers' engagement over time. By Session 6, when the series was more than half over, I noticed that teachers were leaned over taking notes, asking more questions, and thinking through new ideas with the group. Even at that, I believe we were just beginning to develop a deeper sense of unity.

Not only as the designer of the intervention, but in my role as facilitator, I determined that for this particular group of teachers, my knowledgeable input advanced their learning about writing. Perhaps, if they had more time, teachers may have come to learn and understand similar strategies, procedures, and concepts in a study group environment with reading providing new ideas and concepts rather than an "expert." However, I am glad that I was there to learn with them and enjoy the company and professionalism of teachers.

Researching the Design

As illustrated in the above section, my roles as a researcher and as a facilitator were often comingled. I had more serious concerns about being both the designer and researcher of the intervention. I was aware that my bias for successful design could skew my data collection and interpretation of the development of this design, especially since the context for the study

indicated that changes were needed early on as the intervention began.

Additionally, aside from the data collection tools I had put in place—surveys, lesson plans, interviews, teacher reflections, audio recordings, and other tools listed in the Methodology chapter—I had limited time during the intervention to act as researcher since the study group usually met weekly. During the intervention I was focused on my role as a facilitator and viewed any data that I collected as information for further planning of the intervention. Because my ultimate goal was teacher learning, my role as a facilitator took precedence. With this in mind I carefully examined my proposed plan for data collection and found that I did follow my plan with one notable exception and a few minor changes.

I had originally planned pre-observations and post-observations of two teachers' writing periods. However, after several requests, only Lindsey volunteered. As a facilitator I did not press for more interviews because I did not want to appear to duplicate the teachers ' monitoring experiences when monitored for fidelity to *OCR* curriculum. The Rosa Parks Elementary teachers where I conducted this study called the monitors the "Open Court Police."[7] Because of testing and other schoolwide activities, I was able to schedule only one observation with Lindsey. However, teachers did invite me into their classrooms for short periods for follow-ups to the interviews, to see new charts they had constructed, to meet their class, and to see student work. I eventually visited all of the classrooms, but I did not take observational notes during these times since I was invited to visit, not observe. I did write field notes after visiting. These visits help me clarify and concretize teachers' comments during the sessions. The minor changes to my original data collecting plan included changing from three focal teachers to four and interviewing all teachers rather than only focal teachers.

Although I used rubrics to more objectively measure the impact data, I was aware that the both the rubrics and my operatization of the rubrics were ultimately based on interpretation. Moreover the lessons plans and interviews were essentially self-reports by teachers about their writing instruction. My strategy to objectify their use was to develop the rubrics prior to the intervention and not modify them even though as I read through the data I realized that five levels instead of four could be used as descriptors for several of the elements. With respect to the process data, I was able to triangulate the interviews, surveys, teachers' written reflections, and my field notes against the session transcripts and follow the standard research procedures.

Additionally, my past experience with staff development activities that were not successful left me with a skeptical and critical eye to any signs of success. I had to constantly reread the data to see how teachers were learning.

Because of my position as a participant-observer and designer, I developed a routine of

[7] A term used by teachers to describe the pressure they felt from the frequent monitoring of teachers mandated to teach *Open Court* with fidelity.

discussing my major findings with a colleague then rereading the data. I also presented my analysis of both impact and process data to my graduate seminar colleagues and shared with my advisor. These opportunities to review my findings served as a safeguard against my predispositions and to ensure rigor and avoid bias.

Modifications for the Next Iteration

Although I have argued that this developmental design for writing instruction is basically sound, findings indicated that the design could be strengthened in a number of areas which could result in a more robust intervention for teachers: (a) modeling writing, (b) outlining strategies for struggling writers, (c) incorporating additional time, and (d) providing ongoing support.

According to the findings, the element "Modeling Writing" needed to be strengthened. Teachers had different interpretations of the term modeling. They most likely felt insecure about their writing about sharing the "messiness" that is involved in putting thoughts onto paper. Both of these insecurities could hold them back from modeling the development of a piece. More explicit instruction and explanations about teachers modeling their own writing are needed and could be easily added to the basic design. To focus a discussion about the strength and intentions of each model, the facilitator can directly address the confusion around the different interpretations of the term *modeling* by constructing a chart enumerating the ways teachers model. The end goal is for teachers to model with their own writing, so as the facilitator models developing a piece through the writing process, she should not only think aloud her composition process but also explicitly say why she is demonstrating with her own writing each time she models (for example, "My writing is more relevant to students than the samples in the handbook." "I want to let you know that I struggle when I write." "I want to take this opportunity to write for myself."). If teachers do not comment on the facilitator modeling throughout the writing process, she could add such comments to their chart of common understandings about modeling. Additionally, another technique for teachers' modeling their own writing is to compose the early development of a piece in front of students, and then when teaching revision to give them a final copy. At that point, teachers can discuss the moves made to complete the piece. They can also compare their writing to the generic sample in the *OCR* language arts handbook and ask themselves why the teacher's writing would be more evocative to her students. The facilitator could also tell teachers that to elementary school students, teachers are the accomplished, even expert writers and remind them that they can use the pieces that they are working on in the series as a model for their students. Later in the series, the facilitator she could reinforce this by asking teachers to go through their quick writing and drafts to find possible examples to share or recompose in front of students. Finally, the facilitator could share her sense of vulnerability about writing in front of the teachers to open up a larger conversation about how, when teachers actually compose in front of students, they may step away from their traditional authoritative position.

Addressing strategies for struggling writers is a different matter and should include modeling of strategies (discussed below), assigning readings, and reviewing student work. In other words, it may take a full session to initiate these modifications with the facilitator returning to this concern throughout the series. If the activities that are basically done for research—writing lesson plans, completing surveys, and scheduling interviews—are completed outside of the intervention, there will be over an hour that can be used for learning and discussing these strategies. Introducing many of the strategies that primary teachers use to support students' developing fluency could also be modeled. For example, a writing prompt for teachers might be connected to pattern books[8] such as *The Secret Knowledge of Grown-ups* by David Wisniewski. . Other standard strategies are using frame sentences to scaffold writing, drawing and labeling, creating a sequence of drawings with captions to tell a story, and giving students a smaller pieces of paper to write on. Teachers could also read about or view a PowerPoint or video about Stephen Graham's Self-Regulated Strategy Development, a research-based procedure to support struggling young writers. Finally, because reviewing student work proved to be an effective strategy for building knowledge, group discussion of several writing samples from one struggling writer with an eye toward composition is an essential learning vehicle for this component.

I have detailed the above two suggestions for modifications for modeling writing and for teaching struggling writing since the findings suggested that a fundamental understanding would be needed for teachers to grow in this area. However, these specific modifications are not meant to be prescriptive. Basically, to support teachers modeling with their own writing, more explicit explanations are needed. In addition, strategies for struggling writers would require more time and a slight reorganization of the design's protocol to devote a session to reviewing student work and learning strategies for struggling writers.

Similar to the modifications for modeling, concerns about finding time for writing in the classroom could be addressed early on and revisited later in the series. Rather than limiting discussion to adapting the literacy schedule to create time for writing, this conversation could expand to review the daily schedule. It might be helpful for teachers to reconceptualize their classrooms as writing classrooms, especially with the advent of the Common Core standards, which highlight complex thinking and writing throughout the curriculum. Teachers could identify the subject areas in which students are already writing, and also identify components of a writing program that could be slipped into the daily routine rather than solely in a writing block. For example, if the day always closed with Author's Chair, students would be reminded that they are writers, or if the teacher read aloud literature, she could point out or ask questions about craft as well as discuss meaning.

[8] A pattern book has a predictable structure and repetitive language.

Finally, I advocate that an ongoing vehicle to continue learning about writing, sharing student work, and developing lessons be built into this intervention. In this training teachers were introduced to many new perspectives and strategies to teach writing as an orchestration of skills and strategies. Because these were new, most likely they will need ongoing support. Having participated in a 10-session intervention and developed common understandings about writing, this support could occur in grade level meetings or teacher-run study groups, anchored in activities such as reviewing student work, sharing and developing lessons, or reading a resource book. Moreover, it would offer teachers a space to transfer their content knowledge to their classrooms.

Feasibility

As with any developmental design study, feasibility is an important design consideration. Despite a call from the National Commission on Writing in 2002 for more time for students to write and for effective instruction, the latest NAEP (2012) results on writing for 8th- and 12th-grade students indicate approximately 80% of the students tested at the basic level or below. In other words, most students by the time they reach grade 12 are not adequately prepared for academic writing in college and writing skills required by many employers. Students need more time to write in schools and teachers with sound content and pedagogical knowledge.

The intervention investigated in this developmental design study was created to address this need for knowledgeable teachers. To review, this intervention was situated in a study group with a facilitator knowledgeable about writing instruction and with seven teachers of Grades 2 through 5. The study group occurred in a school setting for 10 sessions over a span of three months (March 14, 2014, through June 6, 2014) meeting approximately once a week during the regularly scheduled staff development time. Although the revised protocol scheduled sessions for 75 minutes, the actual time focused on writing activities was about 60 minutes. Because of the impending closure of the school, teachers and the principal were often called to other meetings, or teachers had to substitute for the principal to oversee students at dismissal time. Consequently they were late. Additionally, teachers needed downtime to chat informally before the sessions formally began.

In considering the feasibility of this design, it is important to note that the principal persuaded the teachers to volunteer for this staff development. However, she did not monitor their attendance or appear to put any pressure on them once they joined the group. In fact, teachers often returned from district meetings that were held off-site even though they could have easily gone home for the day. This willingness to participate and contribute to the learning in the study group and the findings, which indicated that teachers' knowledge about writing content and pedagogy grew but not necessarily to the highest level as rated on scaled rubrics, suggest that with modifications this design could be easily transferred to another setting with one cautionary note. The fact that this training occurred during the regularly scheduled staff development day meant teachers did not have to add more time for training to their busy

schedules. Schools that do not provide release time for teachers' professional development may find this design more difficult to implement. However, Title I schools are required to incorporate professional development into their schedule, so there is a strong possibility that similar schools could use this design.

Normally a 10-session series is considered a long professional development series, even though there has been strong evidence for over a decade that a characteristic of effective professional development is that it is sustained over time (Garet, et al., 2001; Penuel, et al, 2007). In addition to the original 10 sessions, I have suggested that ongoing follow-up sessions be built into this training model. Studies have found that study groups need time to develop ownership, authentic purpose, and trust, but that they also offer the possibility for deep learning through the process of public self-reflection, the creation of new common understandings, and then redistribution of the new understandings (Birchak et al., 1998; Dewey, 1933; Schön, 1987; Whyte et al., 2007). Teachers who have developed the habits of mind fostered by the systematic, explicit approach to teaching and learning in scripted programs may especially need the support of a study group to implement the flexible and skillful integration of teaching strategies and procedures for effective writing instruction.

The role of a knowledgeable facilitator is key to the success of this design. In this training, baseline data indicated one teacher with writing knowledge above the basic level. The teachers in this study were not a group of expert writing teachers like those who attend the National Writing Project (NWP) summer institutes. Teachers with the NWP learn in a similar situation—through writing themselves, reviewing student work, and sharing demonstrations of strategies for effective instruction—reflecting and collaborating together as a professional development community. These teachers meet together for three to five weeks during the summer often with not more than token monetary incentive. The teachers who participated in this intervention are more typical teachers who are motivated by seeing their students' thinking and reasoning skills improve and who are invested in learning themselves, but in a school setting. In my theory of action I characterized the facilitator as knowledgeable about writing instruction with skills to work collaboratively in a study group and find resources as needed for teachers. In more concrete terms this could be a teacher who has successfully taught writing and has attended trainings in writing instruction or a literacy coach with content and pedagogical knowledge about writing. Having facilitated this intervention I now add the characteristics of flexibility and patience. Both of these qualities are needed to support the emergence of teachers' intangible beliefs so that new understandings and beliefs can be created.

Since the onset of this study many schools are no longer using the *OCR* literacy program and are seeking ways to implement strategies and concepts in the Common Core State Standards that place emphasis on students engaging in thoughtful and complex intellectual activities. However, even without the scripted programs, many teachers will have to reconceptualize their theories of learning. For teachers, simply learning new strategies to teach writing will not be enough. The habits of mind that teachers had developed to teach *OCR,* i.e., following a pacing

chart and focusing on mastery of basic skills need to shift so that teachers teach by flexibility orchestrating skills and strategies so students engage in writing as a complex, intellectual activity. Without that shift in teachers' thinking, it will be difficult for students to see and understand writing as meaningful and authentic communication as articulated in the Common Core.

In this study, I examined a research-based professional development protocol for teachers to deepen their knowledge about writing and to adapt the prescriptive writing component of a prescriptive literacy curriculum. The challenge for teachers was to rethink strategies and procedures in the prescriptive program and to develop content and instructional knowledge about writing.

Implications for Professional Development

As my investigation unfolded the process of this developmental design, a key finding was that the study group environment with a knowledgeable facilitator supported teachers learning and shifting away from systematic, direct basic skills approach for writing instruction. The nature of a study group with teachers serving as a codevelopers especially suited Rosa Parks teachers who were called away from the professional development for other district and school meetings so the pace of learning did not follow a preset series of agendas but was flexible. In the study group teachers developed, reviewed, and reflected on their growing knowledge about writing. Rather than simply seeing the facilitator model and present new strategies and techniques for writing, by writing themselves teachers experienced using them as they wrote throughout the series. Then in turn, they used their growing knowledge about writing and their experience as writers to analyze student writing. Looking at student work together enabled them to question their assumptions, consider new ideas and approaches as they worked with their colleagues to transform their writing content knowledge to pedagogical knowledge.

The study group setting supported teachers making their learning visible and constructing their collective knowledge. It also allowed the facilitator to tailor the agendas to build on teachers' knowledge, questions, and experiences. Additionally, as teachers considered developmental learning and the uniqueness of a student, they began to see the students as writers rather than to focus on a written product. In other words, they, to varying degrees, began to shift their thinking about teaching and learning writing. The bottom line is that despite the constraining and shifting environment of Rosa Parks School teachers learned, and the process data illustrates how study group format supported their learning.

To summarize this study suggests the following basic elements for successful professional development in writing for urban teachers trained in teach a prescriptive literacy curriculum.

- Series of at least 10 sessions.
- Study group environment with flexible agendas and opportunities for codevelopment by

teachers.

- Facilitator with knowledge about writing instruction.
- Opportunities for discussion and collaboration.
- Opportunities for teachers to write and share their writing.
- Opportunities to learn, discuss, and implement effective writing strategies, procedures, and techniques.
- Opportunities to examine and discuss student work.

In my investigation I have found that this design for a professional development in writing is basically sound but needs modification. As the design is still in the development stage, it will benefit from future iterations to refine its theory of action.

Final Thoughts

Writing is a powerful tool for complex, intellectual thinking and for communication of ideas, experiences, and emotions. Students who cannot write or do not write have untapped potential for the future. From the early pictographs and the scribbles of young children, humans have understood written symbols can represent a complexity of thinking and time that cannot be captured in oral language. But just how to express that thinking so others can understand it is a matter of education. In short, we need teachers who are knowledgeable about the writing process and writing instruction, demonstrating both content knowledge and pedagogical knowledge. This study investigated one model for change. Although further investigation and iterations are necessary to create a more robust design, the basic model is sound. I have also sought to illuminate from an insider's perspective how teachers learn and develop new understandings and knowledge. My hope is that this understanding will contribute to the knowledge base on effective staff development for teachers.

References

Achinstein, B., Ogawa, R. T., & Speiglman, A. (2004). Are we creating separate and unequal tracks of teachers? The impact of state policy, local conditions, and teacher characteristics on new teacher socialization. *American Educational Research Journal, 41,* 557–603.

Applebee A., & Langer J. (2009). What is happening in the teaching of writing. *English Journal, 98*(5), 18–28.

Argyris, C., & Schön, D. (1978). *Organizational learning: A theory of action and perspective.* Reading MA: Addison-Wesley.

Ball, D. L. (2000). Bridging practices: Intertwining content and pedagogy in teaching and learning to teach. *Journal of Teacher Education, 51*(3) 241–247.

Ball, D. L., Thanes, M. H., & Phelps, G. (2008). Content knowledge for teaching: What makes it special? *Journal of Teacher Education, 59*(5), 389–407.

Bakhtin, M. M., & Emerson C. & Holquist, M. (Eds.). (1986). *Speech genres and other late essays.* (V. W. McGee, Trans.). Austin: University of Texas Press.

Barnes, C., Massell, D., & Vanover, C. (2009). *Building district capacity for scaling up instructional improvement in high poverty schools: Leadership, designs and environments.* Unpublished manuscript.

Benedict, E.A., Horner, R.H., & Squires, J.K. (2007). Assessment and implementation of positive behavior support in preschools. *Topics in Early Childhood Special Education, 27*(3), 174–192.

Birchak, B., Conner, C., Crawford, K. M., Kahn, L., Kaser, S., Turner, S., & Short, K. G. (1998). *Teacher study groups, building community through dialogue and reflection.* Urbana, IL: National Council of Teachers of English.

Coghlan, D., & Brannick, T. (2007). *Doing action research in your own organization.* Los Angeles, CA: Sage.

Common Core Standards for English and Language Arts and Literacy in History/Social Studies, Science, and Technical Subject, Appendix C: Samples of Student Writing http://www.corestandards.org/assets/Appendix_C.pdf

Correnti, R., & Rowan, B. (2007). Opening up the black box: Literacy instruction in schools participating in three comprehensive school reform programs. *American Educational Research Journal,* 298–338.

Creswell, H. (2008). *Research design: Qualitative, quantitative, and mixed methods approaches.* Los Angeles, CA: Sage.

De La Paz, S., & Graham, S. (2002). Explicitly teaching strategies, skills, and knowledge: Writing instruction in middle school classrooms. *Journal of Educational Psychology, 94*(4), 687–698. doi:10.1037/0022–0663.94.4.687

Dewey, J. (1933). *How we think: A restatement of the relation of reflective thinking to the educative process.* Boston: Heath.

Dyson A. (2006). Go saying it right (write): "Fix-its" in the foundations of learning to write. *Research in the Teaching of English, 41,* 8–42.

Dyson, A., & Freedman, S. (1990). On teaching writing: A review of the literature. Occasional Paper No. 20. Pittsburgh, PA: Center for the Study of Writing.

Dyson, A. H., & Freedman, S. W. (2003). Writing. In J. Flood, J. Jensen, D. Lapp, & R. J. Squire (Eds.), *Handbook of research on teaching the English language arts* (pp. 967–992). Mahwah, NJ: Erlbaum.

Dysthe, O. (1996). The multivoiced classroom: Interactions of writing and classroom discourse. *Written Communication, 13*(3), 385–425.

Engeström, Yrjö. (1987). *Learning by expanding: An activity-theoretical approach to developmental research.* http://communication.ucsd.edu/MCA/Paper/Engestrom /expanding/toc.htm

Fearn, L., & Farnan, N. (2007). The influence of professional development on young writers' writing performance. *Action in Teacher Education, 29*(2), 17–28.

Florio, S., & Clark, C. (1982). The functions of writing in an elementary classroom. *Research in the Teaching of English, 16,* 115–129.

Flower, L., & Hayes, J. R. (1981). A cognitive process theory of writing. *College Composition and Communication, 32*(4), 365–387.

Flower, L., Stein, V., Ackerman, J., Kantz, M. J., McCormick, K., & Peck, W. C. (1990). *Reading-to-write: Exploring a cognitive and social process.* New York, NY: Oxford University Press.

Freedman, S.W. (1982). The student teacher writing conference: Key techniques. *Journal of English Teaching Techniques, 12*, 38–45.

Freedman, S.W. (1987, October). Recent developments in writing: How teachers manage response. *English Journal, 76*(6), 35–40.

Freedman, S.W., Delp, V., & Crawford, S. (2005). Teaching English in untracked classrooms. *Research in the Teaching of English, 40*(1), 62–126.

Freedman, S.W. & Delp, V. (2007). Conceptualizing a whole-class learning space: A grand dialogic zone. *Research in the Teaching of English, 41*(3), 259–268.

Freedman, S. W., Simons, E., Kalnin, J., Casareno, A., & the M-CLASS teams. (1999). *Inside city schools: Investigating literacy in multicultural classrooms.* New York, NY: Teachers College Press (co-publication with the National Council of Teachers of English).

Garet, M. S., Porter, A. C., Desimone, L., Birman, B. F., & Yoon, K. S. (2001). What makes professional development effective? Results from a national sample of teachers. *American Educational Research Journal, 38*(4), 915–945.

Graham, S., Harris, K. R., & Mason, L. (2005). Improving the writing performance, knowledge, and motivation of struggling young writers: The effects of self-regulated strategy development. *Contemporary Educational Psychology, 30,* 207–241.

Graham, S., & Perin, D. (2006). *Writing next: Effective strategies to improve writing of adolescents in middle and high schools.* New York, NY: Carnegie Corporation of New York.

Graves, D., (1994). *A fresh look at looking at writing.* Portsmouth, NH: Heinemann.

Grossman, P., Wineburg, S., & Woolworth, S. (2001). Toward a theory of teacher community. *Teachers College Record, 103*(6) 942–1012.

Gutierrez, K. (1994). How talk, context, and script shape contexts for learning: A cross-case comparison of journal sharing. *Linguistics and Education, 5,* 335–365.

Hargreaves, A. (1991). Contrived congeniality the micropolitics of teacher collaboration. In J. Blasé (Ed.), *The politics of life in schools: Power, politics, and cooperation* (pp. 46–72). Newbury Park, CA: Corwin Press.

Hayes, J., & Bajzek, D. (2008). Understanding and reducing the knowledge effect. *Written Communication, 25*(1), 104–117.

Heath, S. B. (1983). *Ways with words.* Cambridge, England: Cambridge University Press.

Hillocks, G. (1984). What works in teaching composition: A meta-analysis of experimental treatment studies. *American Journal of Education, 93*(1), 133–170.

Hillocks, G., (1987, May). Synthesis of research on teaching writing. *Educational Leadership, 44*(8), 71–82.

Himley, M. (Ed.). (2011). *The child, the art of teaching, and the classroom and school.* http://cdi.uvm.edu/resources/ProspectDescriptiveProcessesRevEd.pdf

Hymes, D. H. (with Cazden, C.) (1980). Narrative thinking and storytelling rights: A folklorist's clue to a critique of education. In D. Hymes *Language in education* (pp. 126–138). Washington D.C.: Center for Applied Linguistics.

Izumi, L., Coburn, G., & Cox, M. (2002). *They have overcome: High-poverty, high-performing schools in California.* San Francisco, CA: Pacific Research Institute.

Kaplan, J. (2008). The National Writing Project: Creating a professional learning community that supports the teaching of writing. *Theory Into Practice, 47*(1), 336–344.

Knoeller, C. (1998). *Voicing ourselves: Whose words we use when we talk about books.* Albany: State University of New York Press.

Knoeller, C. (2004). Narratives of rethinking: The inner dialogue of classroom discourse and student writing. In A. Ball & S. Freedman (Eds.), *Bakhtian perspectives on language, literacy, and learning* (pp. 148–171). Cambridge, England: Cambridge University Press.

Lave, J., & Wengler, E. (1991). *Situated learning: Legitimate peripheral participation.* New York, NY: Cambridge University Press.

Lee, S., Ajayi, L., & Richards, R. (2007). Teachers' perceptions of the efficacy of the *Open Court Program* for English proficient and English language learners. *Teacher Education Quarterly, 34*(3), 19–33.

Lieberman, A., & Wood, D. (2003). *Inside the National Writing Project.* New York: Teachers College Press.

Lipson, M., Mosenthal, D., & Daniels, P. (2000). Process writing in the classrooms of eleven fifth-grade teachers with different orientations to teaching and learning. *The Elementary School Journal, 101*(2), 210–231.

Little, J., Gearhart, M., Curry, M., & Kafka, J. (2003). Looking at student work for teacher learning, teacher community, and school reform. *Phi Delta Kappan, 84*(3), 184–192.

Miles, J. (1979). *Working out ideas: Predication and other uses of language.* Berkeley, CA: Bay Area Writing Project, Univeristy of California.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook.* Thousand Oaks, CA: Sage.

Moats, L., Foorman, B., & Taylor, P. (2006). How quality of writing instruction impacts high-risk fourth graders' writing. *Source Reading and Writing: An Interdisciplinary Journal, 19*(4), 363–391.

Moustafa, M., & Land, R. (2001). The effectiveness of "Open Court" on improving the reading achievement of economically-disadvantaged children. Paper presented at the Annual meeting of the National Council of Teachers of English, Baltimore MD.

Moustafa, M., & Land, R. E. (2002). The reading achievement of economically disadvantaged children in urban schools using Open Court vs. comparably disadvantaged children in urban schools using non-scripted reading programs. In *Yearbook of Urban Learning, Teaching, and Research* (pp. 44–53). Special Interest Group of the American Educational Research Association.

National Center for Education Statistics. (2012). *The Nation's Report Card: Writing 2011.* Retrieved from http://www.nationsreportcard.gov/writing_2011/

National Commission on Writing. (2003). *The Neglected "R": The need for a writing revolution.* New York, NY: The College Board.

National Commission on Writing. (2006). *Writing and school reform.* New York, NY: The College Board.

Parr, J., Glasswell, K., Aikman, M. (2007). Supporting teacher learning and informed practice in writing through assessment tools for teaching and learning. *Asia-Pacific Journal of Teacher Education, 35*(1), 69–87.

Parsons, S., & Harrington, A. (2009). Following the script. *Phi Delta Kappan, 90* (10), 748–750.

Patton, M. Q. (1990). *Qualitative evaluation and research methods.* Newbury Park, CA: Sage.

Pearson, P. D., Taylor, B. M., & Tam, A. (2005). Effective professional development for improving literacy instruction. In R. Indrisano, & J. R. Paratore (Eds.), *Learning to write, writing to learn: Research and theory in practice* (pp. 221–234). Newark, DE: International Reading Association.

Pease-Alvarez, L., & Samway, K. D. (2008). Negotiating a top-down reading program mandate: The experiences of one school. *Language Arts, 86*(1), 32–41.

Peck, S., & Serrano, A. (2002). *"Open Court" and English language learners: Questions and strategies.* Paper presented at the annual meeting of the American Association for Applied Linguistics, Salt Lake City, UT.

Penuel, W.R., Fishman, B.J., Yamaguchi, R., & Gallagher, L.P. (2007, December). What makes professional development effective? Strategies that foster curriculum implementation. *American Educational Research Journal 44*, 921–958. doi:10.3102/0002831207308221

Perin, D. (2007). Best practices in teaching writing to adolescents. In S. Graham, C. MacArthur, & J. Fitzgerald (Eds.), *Best practices in writing instruction* (pp. 242–262). New York, NY: Guilford Press.

Pressley, M., Mohan, L., Reffitt, K., Raphael-Bogaert, L., & Fingeret, K. (2007). Writing instruction in engaging and effective elementary settings. In S. Graham, C. MacArthur, & J. Fitzgerald J. (Eds.), *Best practices in writing instruction* (pp. 13–28). New York: Guilford Press.

Pressley, M., Yokoi, L., Rankin, J., Wharton-McDonald, R., & Mistretta, J. (1997) A survey of the instructional practices of grade 5 teachers nominated as effective in promoting literacy. *Source Scientific Studies of Reading, 1*(2),145–160.

Pritchard, R. & Honeycutt, R. (2005). The process approach to writing instruction. In C. MacArthur, S. Graham, & J. Fitzgerald (Eds.), *Handbook of writing research* (pp. 275–290). New York, NY: Guilford Press.

Pritchard, R., & Honeycutt, R. (2007). Best practices in implementing a process approach to teaching writing. In S. Graham, C. MacArthur & J. Fitzgerald (Eds.), *Best practices in writing instruction* (pp. 28–49). New York, NY: Guilford Press.

Purcell-Gates, V., Duke, N., & Martineau, J. (2007). Learning to read and write genre-specific text: Roles of authentic experience and explicit teaching. *Reading Research Quarterly, 42*(1), 8–45.

Richey, R. C., Klein, J. D., & Nelson, W. A. (2004). Developmental research: Studies of instructional design and development. In D. H. Jonassen (Ed.), *Handbook of research on educational communications and technology* (pp. 1099–1130). Mahwah, NJ: Erlbaum.

Saavedra, E. (1996). Teacher study groups: Contexts for transforming learning and action. *Theory Into Practice, 35,* 271–277.

Salahu-Din, D., Persky, H., & Miller, J. (2008). *The Nation's Report Card: Writing 2007 (NCES 2008–2468).* Washington, D.C: National Center for Education Statistics, Institute of Education Sciences, U.S. Department of Education.

Schön, D. (1987). *Editing the reflective practitioner: Toward a new design for learning in the professions.* San Francisco, CA: Jossey-Bass.

Short, K. G., Giorgis, C., Pritchard, G. T. (1993). *Principal study groups and teacher study groups: An interactive and innovative approach to curriculum change.* Paper presented at the annual meeting of the American Education Research Association, Atlanta, GA. Retreived from http.//www.eric.ed.gov

Schulz, M. (2009). Effective writing assessment and instruction for young English language learners. *Early Childhood Education Journal, 37*(1), 57–62.

Shulman, L. S. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher, 15,* 4–14.

Shulman, L. S. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review, 57,* 1–22.

Sperling, M. (1990). I want to talk to each of you: Collaboration and the teacher-student conference. *Research in the Teaching of English, 24*(3), 279–321.

Sperling, M., & Freedman, S.W. (2001). Research on writing. In V. Richardson (Ed.), *Handbook or research on teaching,* (4th ed., pp. 370–389). Washington. D.C.: American Educational Research Association.

Spillane, J., & Jennings, N. (1997). Aligned instructional policy and ambitious pedagogy: Exploring instructional reform from the classroom perspective. *Teachers College Record, 98*(3), 449–481.

SRA/McGraw Hill. (2002). *Open Court Reading, Level 4.* Columbus, OH: SRA /McGraw Hill.

Stake, R. (2006). *Multiple case study analysis.* New York, NY: Guilford Press.

Stein, M. K., Silver, E. A., & Smith, M. S. (1998). Mathematics reform and teacher development: A community of practice perspective. In J. Greeno & S. Goldman (Eds.), *Thinking practices in mathematics and science learning* (pp. 21–32). Mahwah, NJ: Erlbaum.

Street, C., & Stang, K. (2008). Improving the teaching of writing across the curriculum: A model for teaching in-service secondary teachers to write. *Action in Teacher Education, 30*(1), 37–49.

Supovitz J., & May H. (2003). *The relationship between teacher implementation of America's Choice and student learning in Plainfield, New Jersey.* Philadelphia, PA: Consortium for Policy Research in Education.

Supovitz, J., Poglinco, S., & Bach, A. (2002). *Implementation of the America's Choice literacy workshops.* Philadelphia, PA: Consortium for Policy Research in Education.

Talbert, J., & McLaughlin, M. (1994). Teacher professionalism in local school contexts. *American Journal of Education, 102,* 123–153.

Torres-Guzmán, M. E., Hunt, V., Torres, I. M., Madrigal, R., Flecho, I., Lukas, S., & Jar, A. (2006). Teacher study groups: In search of teaching freedom. *The New Educator, 2*(3), 207–226.

Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity.* New York: Cambridge University Press.

Whyte, A., Lazard, A., Thompson, I., Ellis, N., Muse, A., & Talbot, R. (2007). The National Writing Project, teachers' writing lives and student achievement in writing. *Action in Teacher Education, 29*(2), 5–16.

Wilson, S. M., Shulman, L. S., & Richert, A. (1987). 150 different ways of knowing: Representations of knowledge in teaching. In J. Calderhead (Ed.), *Exploring teacher thinking* (pp. 104–124). Sussex, UK: Holt, Rinehart, & Winston.

van den Akker, J. (Ed.). (1999). *Design approaches and tools in education and training.* Dordrecht, Netherlands: Kluwer.

Vygotsky, L. (1980). *Mind in Society.* Cambridge, MA: Harvard University Press.

Yin, R. (2009). *Case study research design and methods* (4th ed.). Los Angeles, CA: Sage.

Appendix A: Overview of Professional Development Series

Session	Genre Focus	Teacher Writing/Writing Strategies	Student Development/Student Writing	Resources
1	Narrative Cycle	Reading Connection Prewriting/Responding	What we see in student writing	*OCR* materials NAEP writing samples Core Standards writing exemplars California State Test Writing exemplars Student work samples Articles on writing instruction to be determined by participant needs and requests Protocol for Student Work NWP Writing Assignment Overview
2		Linking personal lives and home literacies to writing/ Topic choice Prewriting/Responding	Theorizing how students learn	
3		Using interaction for prewriting, planning and developing writing/ Responding	Editing challenges for students	
4		Strategies to expand writing and revision using writing models.	Developmental process of writing	
5		Peer collaboration/conferencing/ Author's Chair for conferring	Describing students using protocol (Appendix H)	
6		Reviewing writing as a process/ Teachers work on draft. Decide on next genre	Planning for 2nd genre Discuss inquiry focus	
7	2nd Genre Cycle	Planning and developing writing: strategies to connect to students' lives; surveys and interviews	Examining student work for connections to students' lives.	
8		Building teacher content knowledge on 2nd genre structure using writing models	Sharing lessons for connecting to students lives through student work.	
9		Identifying and using *OCR* mentor text; reading-writing connections	Use student work to guide lesson planning for revision.	
10		Using writing models for revision and conferencing	Teacher reflection on focal student.	

Appendix B: Goals, Activities, and Rationale

Session 1

Teachers begin to name and identify habits of mind of writers by writing themselves.
Teachers name elements of writing in students' work without a rubric.

Time	Activities	Rationale
10 min.	Explanation of the Research Project Establish group norms	Orientation to research project
20 min.	Teachers work on writing problem	Collect baseline evidence about teachers' strategies for teaching writing.
25 min.	**Teacher writing.** Set up writer's notebook with teachers to use throughout PD. Teachers will read "Names" as a group, underlining any passages that strike them. Facilitator will give prompt asking teachers to write about the names they use for 8 minutes (quick write). Teacher will discuss in pairs their ideas for writing, and then write. After writing teachers will share their writing in pairs, then with the group. We will briefly debrief their process of writing.	Many researchers argue that teachers learn content and pedagogical knowledge of writing through writing themselves. This is a prewriting activity modeling strategies for using mentor text and the reading-writing connection. The intention is that teachers will share writing to introduce themselves on another level to each other. Sharing writing at the end of each writing block helps develop an awareness of audience for writers and a community of writers.
20 min.	**Student work.** Teachers will write about the strengths and weaknesses they see in the student work of a focus student. They will also write about the instructional support the student needs during writing time to improve.	Process information .
10 min.	Teacher reflections; writing in logs. Next steps: Teacher will select 3 students to focus on throughout the series and will bring a sample of student work for each student to each session. Bring a personal artifact to share with the group.	Teachers will reflect on their experiences for the first session. Logs will be used as concurrent evidence of the design.

Session 2

Teachers will articulate ways to learn about students' home literacies and experiences.
Teachers unpack their own theories about how children learn to write.

Time	Activities	Rationale
10 min.	Teachers will share logs with 1 or 2 other teachers and discuss any implication for practice that they used between sessions. Facilitator will model how listening to each other sparked new thoughts to add to log and ask participants to add to their logs.	This is a process to review previous session and to model strategies to develop teachers' reflections through writing that we will develop through the series.
35 min.	**Teacher writing.** Teachers share their artifacts with a partner. Then one teacher will share with the group. Facilitator will read passage from Gary Soto short story, "The Jacket" as a model for creating a scene around an artifact and look at strategies Soto used to make the scene alive. Teachers quick write for 8 minutes about their artifacts. Before sharing, teachers will underline a line, word, or section that they like (golden line). We will also talk about how to listen to short quick writes.	Teacher writing to learn about writing. Using the artifact is one strategy to link students' home lives and literacies to school. This activity introduces this theme, which we will continue to discuss and develop throughout the professional study group. Responding to their own quick writes with a golden line and sharing is a strategy to engage writers in response and revision to their own work and with a peer.
15 min.	**Implications for teaching.** Discuss ways to link students' home literacies to school. Support finding topics that are meaningful, including resources (*OCR* and other resources).	Knowing and tapping students' home literacies is a strategy teachers can use to help students write with meaning and complexity.
25 min.	**Student work.** Teachers introduce their focus students and reasons for selecting students. They will look at their students' writings and their own practice to develop theories about how children learn and what role home literacies play in their learning to write in school. They will then graphically represent their theories in their notebooks and share with the group.	We need to uncover and begin to articulate the theories that drive teachers' decisions about how and what to teach, especially since teachers have been trained to use *OCR*. One goal of this PD is to support teachers' understanding of how their teaching meshes with *OCR* theories of learning and what theory of action drives their decisions as a teacher so that they can adapt and use *OCR* and other resources to best meet students' needs.
10 min.	Writing in reflection logs. Next Steps: Bring any personal writing teachers would like to work on this series.	

Session 3

Teachers will further develop understanding of a writer's habits of mind specifically on making choices as writers and writing fluently.

Teachers will know strategies for using author's chair to support student's decisions about what to write.

Time	Activities	Rationale
10 min.	Sharing reflection logs and further reflection about writing.	Ongoing collaboration to deepen teacher reflection.
35 min.	**Teacher writing.** Quick prompts for more topics for personal narrative: a moment (visualization exercise to tap memories). Ask teachers to look through any ideas for writing personal narrative they may have, their quick writes, and writing they may have brought to find a piece to develop. Use Author's Chair to model how to help writers decide what to write. Teacher then conference with another teacher before making decision. After writing ask for a volunteer to share their process for selecting a topic.	Through ongoing sharing as writers, the intent is to build a community of practice with teachers learning about writing content and pedagogical knowledge. By collaborating and sharing throughout their process of writing, teachers have their own experiences to tap for creating a collaborative approach to writing for their own students. In this activity teachers are sharing how they will select a focus for writing. They may be sharing some of the quick writes, and they will be listening to each other. Listening to a fellow teacher may be a different experience than listening to a young student writer, but it will give teachers insight on another way to listen to their students as writers.
10 min.	**Implications for teaching.** Discuss strategies in *OCR* for planning and developing a draft; discuss the role of topic choice in supporting each writer's process.	Research indicates that topic choice, prewriting, and planning are key conditions for writing as a complex intellectual activity. How to create and sustain these conditions are part of the ongoing inquiry of the study group.
25 min.	**Student work.** Jigsaw**:** Look at exemplars from the CST writing test and Core Standards to get a holistic understanding of grade level expectations for grammar, word usage, and conventions. Look at their student samples. Share concerns and strategies for addressing students' using appropriate grammar and conventions. Then write briefly with non-dominate hand while facilitator gives directions about correctness.	Teachers trained in prescriptive program may need to step back from editing concerns as their students begin to write so that students can focus on the meaning and content of their writing. By addressing this concern early, the study group will not be preoccupied by how to write correctly instead a supporting a child's development as a writer.
10 min.	Teacher reflections; writing in logs Next steps: Be prepared to talk about strategies from this series that have been used in the classroom or that a teacher is thinking about using.	Study groups are proven to be one way that supports students trying new strategies in their practice.

Session 4

Teachers will understand how writing models can provide a model for specific elements of writing.
Teachers will understand the developmental process of writing.

Time	Activities	Rationale
15 min.	Sharing reflection logs and strategies tried in the classroom in groups of 3 to 4. Further reflection and writing.	Study groups can support teachers taking risks and trying new instructional strategies through an inquiry stance and ongoing reflection.
25 min.	**Teacher writing.** Three mini-lessons on revision strategies: introduction, adding dialogue, and characterization using mentor text. Lead teachers through the mini-lesson. End with volunteers sharing their process for deciding what to revise and what to keep.	Writers need to learn and practice a wide range of revision strategies. Sharing how writers makes decisions unveils the process and adds another dimension to the community discourse around writing.
20 min.	**Implications for teaching.** Discuss strategies in *OCR* revision and using mentor text as models for writing and for specific revision strategies. .	Teachers can work together to find resources for effective mini-lessons to help students develop a repertoire of writing strategies. The literature in *OCR* can be a resource, but works are not explicitly identified as such in the teacher's manual.
20 min.	**Student work.** Read section from Dyson and Freedman "On Writing" on the developmental process of writing. Teachers will select the collected work of one of their students to look at with a colleague using the developmental rubric.	The developmental rubric is meant as a tool for looking at students' developmental process as writers and to learn about the developmental processes of writing.
10 min.	Teacher reflections; writing in logs Next steps: Continue trying new strategies in the classroom and experimenting with mentor text.	

Session 5

Teachers will learn about different types of conferences and learn a strategy to support a writer's reflection and making decisions about his or her writing.

Time	Activities	Rationale
10 min.	Sharing reflection logs and strategies tried. Further reflection and writing.	Ongoing collaboration to deepen teacher reflection.
30 min.	**Teacher writing. Teacher Conferencing.** Discuss types of conferences. Discuss the difference between conferencing for developing a piece and for editing, knowing the student, teachers' experience conferencing. Develop guidelines for teachers to use with each other. Read excerpt from Dyson and Freedman on conferencing. Use Author's Chair to model conferencing with a whole group. Have teachers work in groups of 2–3 conferencing with each other.	Through ongoing sharing as writers, the intent is to build a community of practice with teachers learning about writing content and pedagogical knowledge at the center. By collaborating and sharing throughout their process of writing, teachers have the experience to tap for creating a collaborative approach to writing for their own students. In this activity, teachers are sharing how they will select a focus for writing. They may be sharing some of the quick writes, and they will be listening to each other. When listening to a fellow teacher, teachers are less likely to listen with their traditional ear for instruction and correctness, and more likely listen to explore the writer's intent. This is a conferencing approach that they can also use to support their students.
40 min.	**Student work.** Look at student work as a whole group and then in 2 smaller groups using protocol (Appendix H) to work with each other know the whole student. Have teachers think about broad writing goals for students including possible topics and areas of investigations and strengths in a particular genre.	Knowing students is key to supporting their development. Using a protocol to guide reflection with other teachers can be one way to avoid habits of looking at students' writing as simply an assessment.
10 min.	Teacher reflections; writing in logs Next steps: Conference with students in classroom. Use one of the tools shared for conferencing or develop your own to share. Think about possible areas of inquiry for the group and a genre focus for the next 6 weeks.	

Session 6

Teachers will understand how writing is a recursive process and consider what structures they can develop to support students' recursive writing process.

Time	Activities	Rationale
10 min.	Sharing reflection logs and further reflection and writing. Share experiences conferencing with students.	Ongoing collaboration to deepen teacher reflection.
30 min.	**Teacher writing.** Start with quick check-in of teachers' writing process. Time for teachers to conference and write on their pieces. Close with teachers sharing where they are in their process and one teacher reading in Author's Chair.	All writers need time to write and work on their work in a flexible manner. Although the tight design of this series limits teachers' actual time for writing, this activity gives them a little window of time. In the following sessions, teachers will have the opportunity to use their writing time to either continue working on their narratives or on the second genre.
20 min.	**Implications for teaching.** **Writing as a process.** Teachers will think back through their process and use arrows on a circular representation of the writing process to illustrate their process. They will share what structures they use or have thought about using that support students' flexible and recursive writing rather than a step-by-step process.	Research indicates that collaboration and inquiry support teachers in acting on new ways of thinking and adapting them for instruction. An inquiry stance supports teachers sorting out what works for their students and themselves.
20 min.	**Student work.** Share examples of student published work.	Publishing selected pieces not only shares and celebrates students as writers but also helps develop students' understanding of audience. It builds the sense of community and motivates students.
10 min.	Teacher reflections; writing in logs. Next steps: Be prepared to talk about strategies used in this professional development that have been used in the classroom or that a teacher is thinking about using. Come with examples, successes, and challenges for students' writing in the select genre.	Study groups are proven to be one way that supports students trying new strategies in their practice.

Session 7

Teachers will develop and plan instruction and strategies to support students in connecting writing to experiences and home literacies.

Time	Activities	Rationale
10 min.	Sharing reflection logs and further reflection and writing.	Ongoing collaboration to deepen teacher reflection.
15 min.	**Teacher writing.** Writing will focus on the genre selected. Teachers will find a topic for their own writing that connects to their own experiences and home literacies. Teachers will read brief selection from Dyson and Freedman on connections to students' experiences.	Develop teachers' content knowledge about writing.
30 min.	**Student work.** Continue to look at student work. Use protocol as a guide to look at writing development and writing successes and challenges for the genre focus.	Deepen understanding of writing development.
30 min.	**Implications for teaching.** Teachers will tap their own processes as writers, *OCR*, and other resources to develop strategies that connect to students' experiences for teaching in the genre selected. They will also consider prewriting and inquiry projects that enable students to explore this connection beyond brainstorming connections.	Develop pedagogical knowledge about strategies that bridge students' lives to writing in school. Develop teachers' habits of mind to move from dependency on *OCR* script to adapt and change lessons within the genre framework.
5 min.	Teacher reflections; writing in logs. Next steps: Expand on strategies that connect students' experiences to writing.	Teacher reflection

Session 8

Teachers will develop and plan instruction and strategies to support students' understanding of genre with mentor text.

Time	Activities	Rationale
10 min.	Sharing reflection logs and further reflection and writing.	Ongoing collaboration to deepen teacher reflection.
15 min.	**Teacher writing.** Writing will focus on the genre selected, looking at a mentor text to understand genre structure and purpose.	Develop teachers' content knowledge about writing.
30 min.	**Student work.** Continue to look at student work. Specifically look at how students tapped life experiences for writing. Discuss teaching strategies.	Deepen understanding of how to support students' conceptual development in writing.
30 min.	**Implications for teaching.** Teachers will tap their own processes as writers, OCR, and other resources to develop strategies for teaching in the genre selected. They will consider graphic models for supporting students' understanding of the genre and discuss when and how to develop students' understanding of genre.	Develop teachers' repertoire of mini-lessons to add to *OCR* lessons. Develop teachers' habits of mind to move from dependency on *OCR* script to adapt and change lessons within the genre framework.
5 min.	Teacher reflections; writing in logs. Next steps: use mentor text to teach writing.	Teacher reflection

Session 9

Teachers will develop and plan instruction and strategies that use mentor text as models for genre features.

Time	Activities	Rationale
10 min.	Sharing reflection logs and further reflection and writing.	Ongoing collaboration to deepen teacher reflection.
15 min.	**Teacher writing.** Writing will focus on the genre selected. Teachers will practice using a specific model in a mentor text to write.	Develop teachers' content knowledge about writing.
30 min.	**Student work.** Continue to look at student work. Use protocol as a guide to look at writing development and writing successes and challenges for the genre focus.	Deepen understanding of writing development within a specific genre.
30 min.	**Implications for teaching.** Teachers will tap their own processes as writers, *OCR*, and other resources to develop strategies for teaching specific features of the genre. They will identify models for the genre in *OCR*.	Develop teachers' habits of mind to move from dependency on *OCR* script to adapt and change lessons within the genre framework.
5 min.	Teacher reflections; writing in logs Next steps: use mentor text to teach writing.	Teacher reflection

Session 10

Teachers will develop and plan instruction and strategies that use mentor text as models for genre features.

Time	Activities	Rationale
10 min.	Sharing reflection logs and further reflection and writing.	Ongoing collaboration to deepen teacher reflection.
25 min.	**Teacher writing.** Teachers will describe and explain their approach to the writing problem.	Impact data
20 min.	**Student work.** Teachers will analyze final pieces from original focal student and describe student's strengths and weaknesses as a writer and next steps to support student's development as a writer.	Deepen understanding of writing development and students.
20 min.	**Implications for teaching.** Teachers will tap their own processes as writers, *OCR*, and other resources for teaching writing. They will share and develop tools and strategies that help students' bridge from their mini-lessons using mentor text to their own writing. Discuss next steps for teachers' learning.	Expand list of mentor text for a specific genre and identify passages to use as models for teaching. Develop teachers' habits of mind to move from dependency on *OCR* script to adapt and change lessons within the genre framework.
10 min.	Teacher reflections; writing in logs	Teacher reflection

Appendix C: Writing Problem

Plans for Writing Realistic Fiction

Name Date

Grade level

Please explain how you would teach and support students writing realistic fiction. Start with a quick overview of the unit then describe your unit using the form on the next page.

Unit Overview

Objective:

How many lessons will students have to compose this realistic story?

How often and how long will the writing sessions be?

Please describe how you would teach students to write realistic fiction. Include your main goals and steps for teaching, how you would start and finish this assignment, what key strategies you'll use to teach students, what activities will take place throughout the assignment, and what resources, materials, and tools you would use. It would be helpful to describe in depth one or two days of your unit going in detail with your instruction and what happens during students' writing time so you can give a full picture of what writing looks like in your classroom. You may use as much paper as you feel is necessary and write in any format that is helpful for you to describe your teaching realistic fiction. Thank you for your time and your thoughts!

Appendix D: Interviews

Pre-Interview for Teachers

Date and time:

Place:

Interviewer: Grace Morizawa

Interviewee:

1. Tell me a about yourself as a teacher.
    - Grade level
    - Other grade levels
    - Teaching experience
    - Certificates

2. Follow-up to description of lessons for writing problems
    a. Tell me about the lessons and strategies you would use to teach this student.
    b. Follow up with probing questions about conferencing, pacing (opportunities to write recursively, peer interaction, topic choice, and conventions) as they come up in the teacher's written plans.

3. What do you think students need to know and be able to do to write well?

4. What do you need to do so that students know how to achieve these goals?

5. Do you have any comments or questions?

6. Thank you for your time.

End of Series
Interview for Teachers

Date and time:

Place:

Interviewer: Grace Morizawa

Interviewee:

1. Follow-up to lesson plan for writing problem
    a. Tell me about the lessons and strategies you would use to teach this student.
    b. Follow up with probing questions about conferencing, pacing (opportunities to write recursively, peer interaction, topic choice, and conventions) as they come up in the teacher's written plans. (Ex: Can you give a picture of the conferencing you do?)

2. Follow-up to writing about student' s work.
    a. Tell me about the instructional strategies you used to support this student's latest piece of work.
    b. Follow up with questions about written reflections.

3. What do you think students need to know and be able to do to write well?

4. What do you need to do so that students know how to achieve these goals?

5. Do you have any questions or comments?

6. Thank you for your time.

Appendix E: Rubrics: Pedagogical Practices

Rubric 1: Modeling of Writing

Level	Descriptor	Baseline Time 1	Outcome Time 2
4	Teacher models writing by thinking aloud process and decisions for composing a piece. Teacher models throughout the writing process.		
3	Teacher models writing but does not think aloud process and decisions for composing a piece. Teacher may think aloud decision for conventions. Teacher may or may not model throughout the process.		
2	Teacher models isolated steps of writing such as how to transfer words and ideas on a graphic organizer to sentences. Teacher does not model throughout the writing process.		
1	Teacher seldom models writing.		

Rubric 2: Explicitly Referring to Literature for Writing Instruction

Level	Descriptor	Baseline	Outcome
4	Teacher uses literature as a resource for writing instruction throughout the process.		
3	Teacher uses literature as a resource for developing topics and to help student understand the structure of a piece.		
2	Teacher uses literature for developing topics for writing.		
1	Teacher does not use literature as a resource for writing instruction.		

Rubric 3: Connecting to Life Experiences

Level	Descriptor	Baseline	Outcome
4	Teacher plans instruction to help students make connections between students' life experiences or interests and supports students in developing ideas from their experiences to compose a piece.		
3	Teacher plans instruction to support students in finding a topic that connects to students' life experiences or interests but does not plan activities to help students to develop their life experiences or interests as a way to compose.		
2	Teacher assigns writing prompts or writing tasks that connect to students' life experiences or experiences, but does not plan activities to help students to connect their life experiences or interests to their composing		

	process		
1	Teacher lesson plans do not include ways to support making connections between writing assignments and students' life experiences.		

Rubric 4: Modifying Language Arts Conventions

Level	Descriptor	Baseline	Outcome
4	Teacher adapts or modifies *OCR* lessons for skills in grammar, spelling, punctuation, and/or vocabulary by modifying pacing for *OCR* lessons. Teacher teaches and reviews content of *OCR* lessons as mini-lessons or small group conferences during writing time.		
3	Teacher adapts or modifies some *OCR* lessons for skills in grammar, spelling, punctuation, and/or vocabulary conventions by modifying pacing for lessons. Teacher reviews content of the lessons during editing conferences with students.		
2	Teacher adapts or modifies some *OCR* lessons for skills in grammar, spelling, punctuation, and/or vocabulary by changing pacing of lessons. Teacher does not use mini-lesson or conferences during writing time to teach or review adapted *OCR* lessons.		
1	Teacher follows the *OCR* plan with some adaptations or modifications.		

Rubric 5: Peer Conferencing

Level	Descriptor	Baseline	Outcome
4	Teacher structures instruction so students collaborate throughout the writing process. Students have guides and tools to support collaborative work. Guides are developed or reviewed in class.		
3	Teacher structures instruction so students share completed drafts for revision and/or edit in pairs or small groups. Students use guides and tools to support their collaborative work.		
2	Teacher structures instruction so students collaborate usually for revision and/or editing in pairs or small group. Teacher gives oral guidelines for feedback and response.		
1	Students share completed writing at the end of the assignment with the whole class and get oral response from other students. Teacher seldom gives oral guidelines.		

Rubric 6: Teacher Conferencing

Level	Descriptor	Baseline Data	Outcome Data
4	Teacher plans times for longer conferences with students throughout their writing process and structures procedures on peer conferencing to inform students' work before conferencing with teacher. This is not necessarily used for all steps in the writing process.		
3	Teacher plans time for longer conferences to support revision and editing of pieces and structures procedures for peer conferencing to inform students' work before conferencing with teacher. This is not necessarily used for all steps in the writing process.		
2	Teacher plans times for longer conferences, but students do not engage in peer conferencing.		
1	Teacher does not plan time for longer conferences, but has quick conferences with students while roving around the room.		

Rubric 7: Instruction in Writing as a Process

Level	Descriptor	Baseline Data	Outcome Data
4	Writing instruction enables students to write in recursive process at least 3 times a week.		
3	Writing instruction occurs as a lockstep process at least 3 times a week.		
2	Writing instruction centers on writing to a prompt, *OCR* conventions, or test-based questions several times a week.		
1	Writing instruction occurs once a week or less.		

Appendix F: Pre-Series Survey

Pre-Series Survey for Participants in Professional Development on Writing Research Design

Thank you for participating in this research project to develop professional development in writing though **teacher study groups.** Your participation is greatly appreciated. Part of the research will consist of filling out a survey prior to and after the professional development. I have sent you a copy of the first survey by email so that you may complete it on the computer and send it back by email, or you may send the survey back to me by mail.

Thank you,
Grace Morizawa

Name_____

School_____

Present Grade Level_____Number of years in grade level_____

Other grade levels_____Number of years teaching_____

Statements about writing, planning, and practice.
Please rate yourself on a scale of 1–5.

	Never 1	**2**	**3**	**4**	**Always 5**
1. My students write for 30 to 40 minutes in a dedicated writing block at least 4 times a week.					
2. I conference with my students throughout their writing process.					
3. I teach and develop writers using mini-lessons (10–15 minutes).					
4. I model writing for my students using my own writing that is meaningful to me.					
5. I use *Open Court Reading* as my main resource for teaching writing.					
6. I use other resources to help me plan and teach writing.					

Please list any other resources you use to teach writing._____

_____

Questions about writing instruction

Please answer these questions by rating yourself on a scale of 1–5 with 5 being the highest and 1 the lowest

	Lowest 1	**2**	**3**	**4**	**Highest 5**
1. How knowledgeable are you with the strategy of writer's workshop?					
2. How familiar are you with the developmental process of writing?					
3. How familiar are you with your students' home literacies?					
4. How knowledgeable are you in ways to link students' home literacies to writing in different genres?					
5. How comfortable are you using your own meaningful writing to model instruction?					
6. How comfortable are you supporting students' revision processes.					

Questions about your feelings about writing and writing instruction
Please rate yourself from 1–5 as noted for each question.

1. How comfortable are you as a writer in general?

Considerably Uncomfortable	Uncomfortable	Fairly Comfortable	Comfortable	Very Comfortable
1	**2**	**3**	**4**	**5**

2. How would you rate yourself as a writer?

Poor	Fair	Good	Very Good	Excellent
1	**2**	**3**	**4**	**5**

3. How important is the teaching of writing in the upper elementary grades (4–6)?

Waste of time	Unimportant	Fairly important	Important	Excellent
1	**2**	**3**	**4**	**5**

4. How prepared are you to teaching writing to intermediate grade students?

Unprepared	Somewhat Prepared	Fairly Prepared	Prepared	Extremely Prepared
1	**2**	**3**	**4**	**5**

Please respond to the following questions.

1. Describe any previous instruction/training you have had including pre-service, in-service and other workshops in the teaching of writing.

2. In what ways has that instruction helped you or influenced you in your teaching of writing?

3. Describe what you think ought to be crucial elements in writing instruction in upper elementary classrooms.

4. Please identify the three most important beliefs you hold about the teaching of writing.

5. What kinds of writing do you do with your students?

6. What are you writing instruction strengths? Be as specific as possible.

7. Other comments:

Thank you!

Appendix G: End of Series Survey

End of Series Survey for Participants in Professional Development on Writing Research Design

Thank you for participating in this research project to develop professional development in writing though **teacher study groups.** Your participation is greatly appreciated.
Thank you,
Grace Morizawa

Name_____

School_____

Present Grade Level_____Number of years in grade level_____

Other grade levels_____Number of years teaching_____

Statements about writing, planning, and practice.
Please rate yourself on a scale of 1–5.

	Never 1	**2**	**3**	**4**	**Always 5**
1. My students write for 30 to 40 minutes in a dedicated writing block at least 4 times a week.					
2. I conference with my students throughout their writing process.					
3. I teach and develop writers using mini-lessons (10–15 minutes).					
4. I model writing for my students using my own writing that is meaningful to me.					
5. I use *Open Court Reading* as my main resource for teaching writing.					
6. I use other resources to help me plan and teach writing.					

Please list any other resources you use to teach writing._____

_____

Questions about writing instruction

Please answer these questions by rating yourself on a scale of 1–5 with 5 being the highest and 1 the lowest

	Lowest 1	**2**	**3**	**4**	**Highest 5**
7. How knowledgeable are you with the strategy of writer's workshop?					
8. How familiar are you with the developmental process of writing?					
9. How familiar are you with your students' home literacies?					
10. How knowledgeable are you in ways to link students home literacies to writing in different genres?					
11. How comfortable are you using your own meaningful writing to model instruction?					
12. How comfortable are you supporting students' revising processes.					

Questions about your feelings about writing and writing instruction

Please rate yourself from 1–5 as noted for each question.

5. How comfortable are you as a writer in general?

Considerably Uncomfortable	Uncomfortable	Fairly Comfortable	Comfortable	Very Comfortable
1	**2**	**3**	**4**	**5**

6. How would you rate yourself as a writer?

Poor	Fair	Good	Very Good	Excellent
1	**2**	**3**	**4**	**5**

7. How important is the teaching of writing in the upper elementary grades (4–6)?

Waste of time	Unimportant	Fairly important	Important	Excellent
1	**2**	**3**	**4**	**5**

8. How prepared are you to teaching writing to intermediate grade students?

Unprepared	Somewhat Prepared	Fairly Prepared	Prepared	Extremely Prepared
1	**2**	**3**	**4**	**5**

Please respond to the following questions.

1. How has this training helped you or influenced you in your teaching of writing?

2. As a result of these training has you knowledge about writing changed?

3. Describe what you think ought to be crucial elements in writing instruction in upper elementary classrooms.

4. Please identify the three most important beliefs you hold about the teaching of writing.

5. What kinds of writing do you do with your students?

6. What are your writing strengths? Be as specific as possible.

7. How do you plan to continue your learning and growth as a teacher of writing?

8. Other comments

Thank you!

Appendix H: Observation Protocol

Observation Protocol for Teacher Instruction

Date and Time:

Teacher:

Observer:

Number of students:

Boys: Girls:

Description of the Physical Description of the Classroom
Prior or after observation: Map room and take photographs of environmental print. Get class demographics from teacher (ethnicity, social economic status, language levels).

Lesson Flow and Summary

Major events of the lesson. Evidence, examples, and direct quotes

Time	What teacher is doing/saying	Materials	Other

Strategies
Kinds of writing
List kinds of writing are students doing and evidence.

What other evidence of writing is observable?

Strategies Used

Strategies	Yes Observed	Notes/evidence
Graphic organizers		
Writers notebooks		
Word walls/word banks		
Word building activities		

Sentence combining		
Mentor Text		
Mini-lessons		
Modeling		
Peer conferencing		
Student-teacher conferences		
Scoring guides		
Portfolios		
Response forms		
Free writing		
Other		

Aspects of the Writing Conference

Process	Yes Observed	Notes/Evidence
Prewriting		
Drafting		
Responding		
Revision		
Editing		
Publishing student work		

Support for Students in Developing a Writing Assignment

	Yes Observed	Notes/Evidence
Discuss the assignment in class		
Provide choice within an assignment		
Allow the students to work on the assignment over time		
Give opportunities for writing in class		

Conference with individual students		
Provide opportunities for revision		
Use examples of finished products as models		
Give students opportunities for feedback from peers on drafts		
Provide some instruction in how to respond to drafts		
Allot time for editing and proofreading of drafts		
Other		

Sharing of Student Work

	Yes Observed	Notes /Evidence
Publishing		
Read arounds		
Bulletin board displays		
Author's Chair		
Digital websites, boards		
Other		

Post-Observation Interview

1. How did you feel about today's lesson?
2. How was today's lesson typical of your classroom?
3. What did you hope students would learn to do?
4. How does this lesson relate to overall objectives and lessons?
5. Questions to clarify observation.
6. What would you like to work on to support your students' writing?
7. Do you have any questions?

Appendix I: Data Collection Methods

Design Outcome	Impact Data Sources	Process Data Sources Collected throughout
Teachers will experience writing recursively and demonstrate their knowledge of the cognitive process of writing by using their writing to model for their students.	Pre and post • Interviews and follow-ups with 3 focal teachers • Plans for writing problem	Field notes Audio recordings Researcher Reflections Student work Teacher logs Teacher graphics of writing process Pre and post surveys Classroom observations Reflections on focal student's piece
Teachers will know basic strategies and resources for writing and use that knowledge to develop supplemental lessons for *Open Court.*	Pre and post • Interviews and follow-ups with 3 focal teachers • Response to writing problem	Field notes Audio recordings Teacher logs Student work Researcher reflections Study group charts Classroom observations Reflections on focal student's piece
Teachers will begin to use strategies to promote social interaction and collaborative work as writers among students and with the teacher.	Pre and post • Interviews and follow-ups with 3 focal teachers • Response to writing problem	Field notes Audio recordings Teacher logs Researcher reflections Study group charts Pre and post surveys Classroom observations Reflections on focal student's piece
Teachers will recognize the limitations of a basic skills, direct instruction approach used in prescriptive programs such as *OCR,* and understand how it can be expanded without breaking out of the whole framework.	Pre and post • Interviews • Response to writing problem	Field notes Audio recordings Teacher logs Researcher Reflections Study group charts Student work Pre and post surveys Classroom observations (beginning and culminating) Reflections on focal student's piece

Appendix J: Data Collection Administration

Routine data across all sections: field notes, audio recordings, field notes, teacher logs, researcher reflections, classroom observations, reflections on focal student's piece.

Interviews	**Open-ended interviews and follow-ups with focal teacher participants**		**Structured interviews with focal teachers.**	**2 rounds of interviews**
Observations		Short, informal observations of all teachers' writing programs. One formal observation of one teacher's writing activities during one period.		1 round of observations
Surveys		Pre and post surveys of all teachers		2 rounds of surveys
Documents	Writing problem explanations written by teachers during first session (all teachers)	Teacher reflection logs Group logs and other tools and charts created in the intervention. Lesson plans created in the intervention E-mails and other one-on-one interchange with participants between meetings. Student work samples with teacher reflections	Lesson plans at the end of the intervention.	7 groups of feedback and diagnostic documents
Researcher audio recordings and documents		Audio recordings of study group meetings. Researcher field notes Researcher reflection journal		10 audio recordings 10 field notes 10 researcher reflections

Appendix K: Specific Goals and Data Points for Process Data

Session	Goals	Data Points
1	Teachers will name and identify habits of mind of writers by writing themselves. Teachers will name elements of writing in students' work without a rubric.	Debrief chart of teachers' writing processes Chart of elements of writing noticed in student writing samples
2	Teachers will articulate ways to learn about students' home literacies and experiences. Teachers unpack their own theories about how children learn to write.	Chart of ways to tap students' home literacies Teacher-made graphic about theories of learning to write (in reflection journals)
3	Teachers will further develop understanding of a writer's habits of mind specifically on making choices as writers and writing fluently. Teachers will know strategies for using author's chair to support student's decisions about what to write.	Chart of ideas for topic choice in *OCR* Chart of prompts to support student choice
4	Teachers will understand how writing models can provide a model for specific elements of writing. Teachers will understand the developmental process of writing.	Chart on using writing models with examples of text Classroom charts on using mentor text
5	Teachers will learn about different types of conferences and learn a strategy to support a writer's reflections and decision making about his or her writing.	Teacher-developed guidelines for conferencing Teacher-made classroom tools for conferencing
6	Teachers will understand how writing is a recursive process and consider what structures they can develop to support students' writing as a recursive process.	Teacher graphic on their own writing processes List of essential structures to support students' writing as a recursive process.
7	Teachers will further develop strategies to connect writing to students' experiences.	Chart of lessons tried Discussion of student work
8, 9, &10	Teachers will identify writing models and plan lessons.	Chart of writing models and lessons Discussion of student work

Appendix L: Study Group Agendas
Writing in Open Court Reading
Session 1
March 14, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Agenda

Objectives

- Teachers will write to a prompt.
- Teachers will unpack their own theories about how children learn to write.
- Teachers will get an overview of this series and the research project.

Introductions

Explanation of research project

- Consent forms
- Group norms
- Lesson plans for pre and post data
- Set up interviews

Housekeeping

- Pass out binders as a model for "Writers' Notebooks."
- Check on schedule for sessions.

Teacher sharing and writing "Names"

- Read "Names" by Sandra Cisneros.
- Popcorn read lines that stand out.
- Discuss in pairs ideas from writing names.
- Quick write by teachers.
- Share in pairs /whole group.

Debrief process of writing

Debrief activity

Looking at students: Discuss in pairs possible focal student to follow throughout the series—strengths and weakness as a writer.
Teacher reflections on log sheets

Next Steps: Select 3 students to focus on throughout the series; bring a sample of student work for each student to the next session; bring a personal artifact to share with the group

Writing in Open Court Reading
Session 2
March 21, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Agenda

Objectives

- Teachers will articulate ways to learn about students' home literacies and experiences.
- Teachers will unpack their own theories about how children learn to write.

Write reflections from last session and any related thoughts about teaching writing in logs.

More explanation of research project

- Consent forms
- Group norms

Teacher sharing and writing about artifact

- *Wilfrid Gordon McDonald Partridge*
- Modeling
- Quick write by teachers
- Share
- Other books to use: "The Jacket" by Gary Soto

Looking at student work—pseudonyms

- Reflection on work of challenging student
- Sharing and discussing

Teacher reflections on log sheets

Next Steps

- Complete plans
- Complete surveys
- Bring any personal writing you would like to work on during these sessions (Optional activity)

Writing in Open Court Reading
Session 3
March 28, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Agenda

Objectives

- Teachers will further develop understanding of a writer's habits of mind specifically on making choices as writers and writing fluently.
- Teachers will know strategies for using Author's Chair to support student's decisions about what to write.

.

Write reflections from last session and any related thoughts about teaching writing in logs.

Looking at student work—pseudonyms

- Reflection on work of challenging student
- Sharing and discussing

Considering editing expectations.

- Listing students
- Looking at Core Standards and the Exemplars

Implications for teaching conventions.–DVD spelling fishbowl conference

Teacher writing.

- Review of writing activity: linking to students' home lives
- More topics for personal narrative: a moment (visualization exercise to tap memories)
- Use Author's Chair to model how to help writers decide what to write
- Teacher share and write

Charting strategies for writing

Next Steps

- Classroom tries
- Observations
- Complete surveys

Writing in Open Court Reading
Session 4
April 18, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt OCR for their students.

Objectives

- Teachers will further develop understanding of a writer's habits of mind specifically on making choices as writers and writing fluently.
- Teachers will know strategies for using Author's Chair to support student's decisions about what to write.
- Teachers will use student work and standards to determine a mini-lesson topic.

.

Agenda

Getting started

- Agenda review
- Housekeeping: binders, surveys, lesson plans
- Pass out reflections on Session 2/Reflections on student work.
- Write reflections from last session and any related thoughts about teaching writing in logs. Add thoughts about trying a strategy.
- Teachers will explore effective strategies to teach skills through writing.

Teacher writing.

- Review of writing activity: linking to students' home lives—chart
- More topics for personal narrative: a moment (visualization exercise to tap memories)
- Model reading through writing for possible topics
- Use Author's Chair to model how to help writers decide what to write.
- Teacher write and share (process or next steps)
- Charting strategies for writing. Implications for teaching.

Why do we teach writing? What are the challenges?

Conditions for Writing.

Editing/Grammar/Skills continued from last session

- Look at one student's work—Renee's and Maggie's students
- Video on spelling—mini-lesson or conference
- Reflections—what needs to be in place to have this kind of mini-lesson?

Writing Reflections

Writing in Open Court Reading
Session 5
April 25, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Objectives

- Teachers will further develop understanding of a writer's habits of mind specifically on making choices as writers and writing fluently.
- Teachers will know strategies for using author's chair to support student's decisions about what to write.
- Teachers will understand how mentor texts can provide a model for structure and for specific elements of writing.

Agenda

Getting started

- Agenda review
- Housekeeping: binders, surveys, lesson plans
- Pass out reflections on Session 2/Reflections on student work.
- Write reflections from last session and any related thoughts about teaching writing in logs. Add thoughts about trying a strategy.

Intro to Using Mentor Text—Narrative structure

- "River Heart" Story Map
- *Uncle Jeb's Barbershop*—Story Mountain
- Other graphic organizers we use

Teacher writing.

- Review of writing activity: linking to students' home lives—chart
- More topics for personal narrative: a moment (visualization exercise to tap memories)
- Use Author's Chair to model how to help writers decide what to write.
- Teacher write and share (process or next steps)
- Charting strategies for writing. Implications for teaching.

Editing/Grammar/Skills continued from last session

- Teaching and practicing one skill with literature as a model
- Reflections—what needs to be in place to have this kind of mini-lesson?

Writing Reflections

Writing in Open Court Reading
Session 6
May 9, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Objectives:

- Teachers will understand how mentor texts can provide a model for specific elements of writing.
- Teachers will look at strategies for conferencing.

Agenda

Getting started

- Agenda review
- Ending time
- Housekeeping: surveys, mentor text handout
- Pass back reflections.
- Write reflections from last session and any related thoughts about teaching writing. Add thoughts about testing.

Before conferencing and revising, teach and model strategies using mentor text.

Literature connection—writing fables—teacher demonstration

Support teacher writing using *My Rotten Redheaded Older Brother*

- Introduce strategy of "show not tell"
- Model reading, writing, and thinking about using show not tell
- Teachers share and help each other find a place to use show not tell and to revise.

Writing Reflections

Writing in Open Court Reading
Session 7
May 16, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Objectives

- Teachers will understand how mentor texts can provide a model for specific elements of writing.
- Teachers will look at strategies for conferencing.

Agenda

Getting started

- Agenda review
- Ending time
- Housekeeping: surveys, mentor text handout
- Pass back reflections
- Write reflections from last 2 sessions on using mentor texts. The first on using mentor text to teach structure of genre with sequencing, story mountain, and chart (characters, figurative language, introduction/ending, setting, dialogue etc.). The second on teaching strategies for revision with a focus on "show not tell." Please add any related thoughts about teaching writing. Add thoughts about testing.

Before conferencing and revising, teach and model strategies using mentor text using Narrative Charts as guide for lessons.

Teacher writing.

- Review "Show not tell"
- Introduce strategies for characterization and dialogue.
- Shared writing and modeling.
- Teachers share and help each other find a place to use revision strategy.

Chart: "Good Writing"

Look at student work for possible revision.

Writing Reflections

Writing in Open Court Reading
Session 8
May 23, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Objectives

- Teachers will understand how mentor texts can provide a model for specific elements of writing.
- Teachers will look at student work and discuss strategies for conferencing.
- Teachers will understand writing is a recursive process.

Agenda

Getting started

- Agenda review
- Sharing of things tried
- Housekeeping: Write about your own writing, on testing, and or your students.

Review strategies for using mentor text and experience conferencing

Look at X Teacher's student work following protocol

Look at student work for possible revision.

Writing Reflections

If time, show slide show for 6 word poems

Writing in Open Court Reading
Session 9
May 30, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Objectives

- Teachers will understand how mentor texts can provide a model for specific elements of writing.
- Teachers will look at student work and discuss strategies for conferencing.
- Teachers will understand writing is a recursive process.
- Teachers will look at mentor texts for poetry.
- Teachers will share students' poetry writing.
- Teachers will look at "I Am" and six-word poetry forms.

Agenda

Getting started

- Agenda review
- Sharing of things tried

Review "Writing Strategies" charts and create graphic of writing process

Look at student work for revision and find a possible mini-lesson for revision using mentor text (conference hand-out)

Share poetry lesson—teacher demo

Poetry books—Read and browse for poetry to use as models

Poetry handout on 3 simple poems: 6-word poems, I Am poems, and pattern poems

Writing lesson plans with a partner

Work on your own writing

Reflections

Writing in Open Court Reading
Session 10
June 6, 2012

Goals

- Teachers will learn about teaching writing by writing themselves.
- Teachers will learn about teaching writing by looking at student work.
- Teachers will learn and try strategies for teaching writing.
- Teachers will collaborate to plan and adapt *OCR* for their students.

Objectives

- Teachers will look at student work and discuss strategies and note changes.
- Teachers will understand writing is a recursive process.
- Teachers will share students' poetry writing.
- Teachers will write an "I Am" and six-word poetry form

Agenda

Getting started

- Agenda review
- Guided reflection on series
- Check in about sharing _____teacher writing
- Interview for ____and _____

Poetry handout review

- Writing Time
    - peer conferencing—listen and mirror
    - writing
- Sharing our writing

Looking at student work

Pick one student and look at the pieces you collected at the beginning of this PD and those at the end. Look first by yourself, then with a partner. What do you notice? How do you think you supported this student as a writer?

Pick one piece to read aloud to the group and celebrate.

How will you continue to learn about teaching writing?

Thank you! Good luck with your packing!

Appendix M: Modeling

Figure A.1. Chart: How Grace Modeled Writing

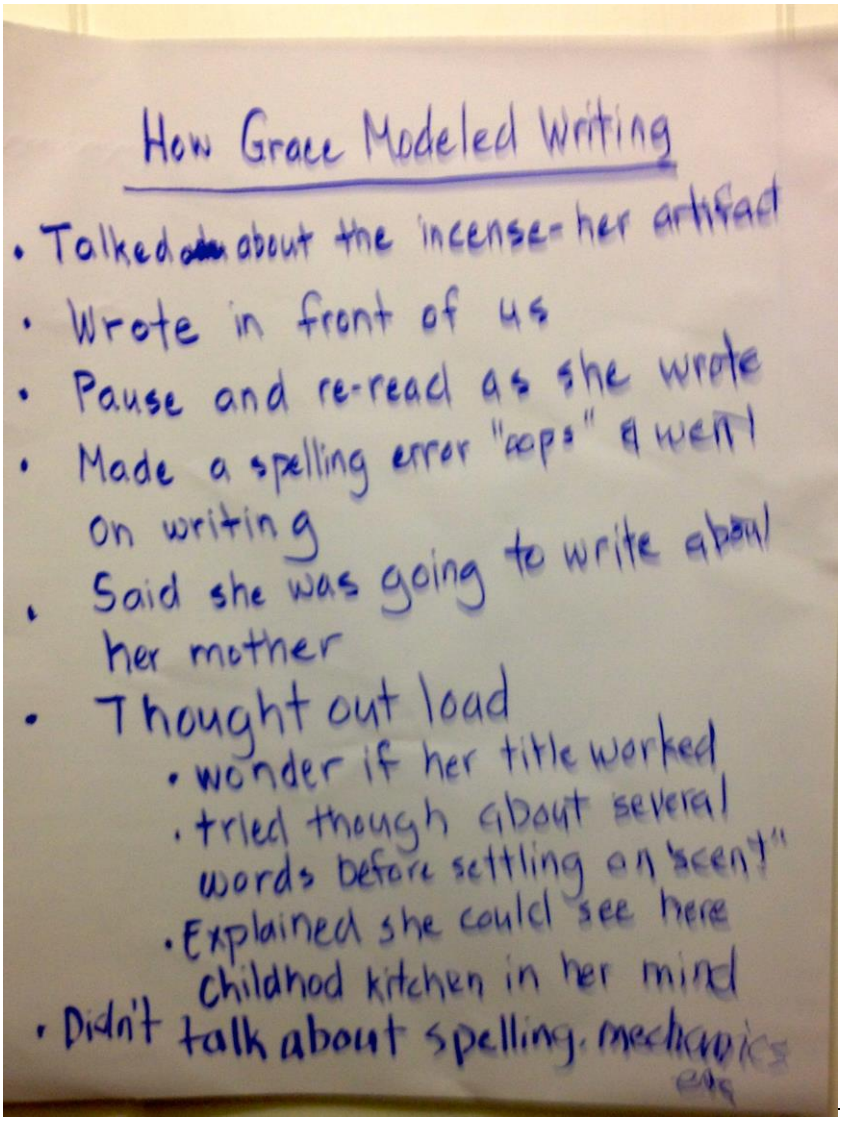
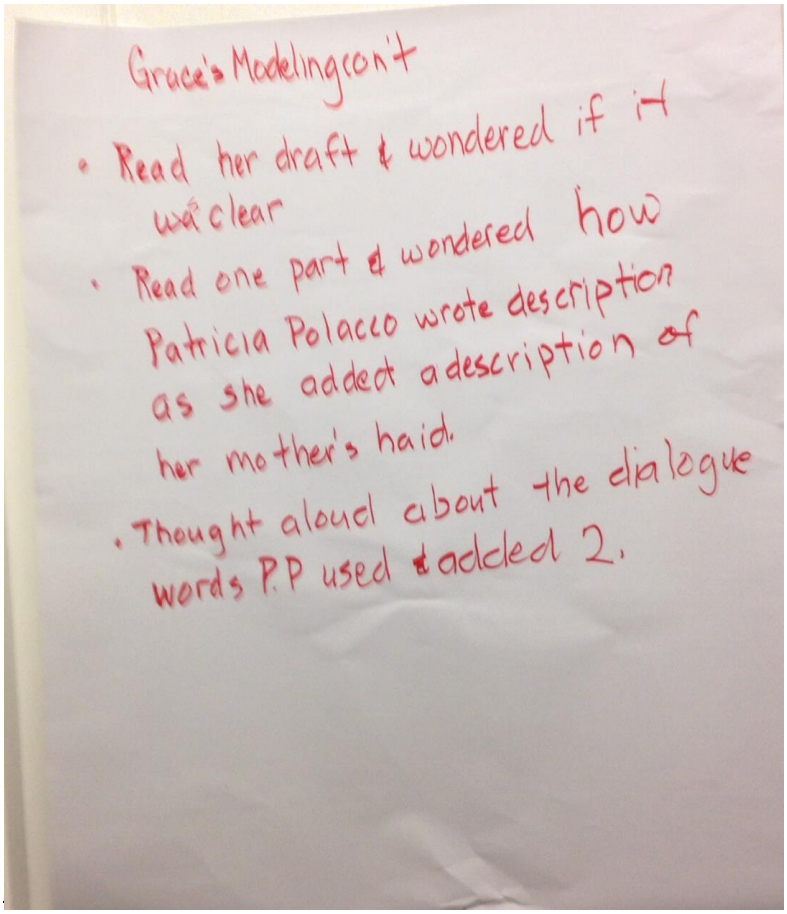


Figure A.1. Chart: How Grace Modeled Writing, continued



Appendix N: Narrative Story Maps

Figure A.2 Charts: Narrative Story Maps

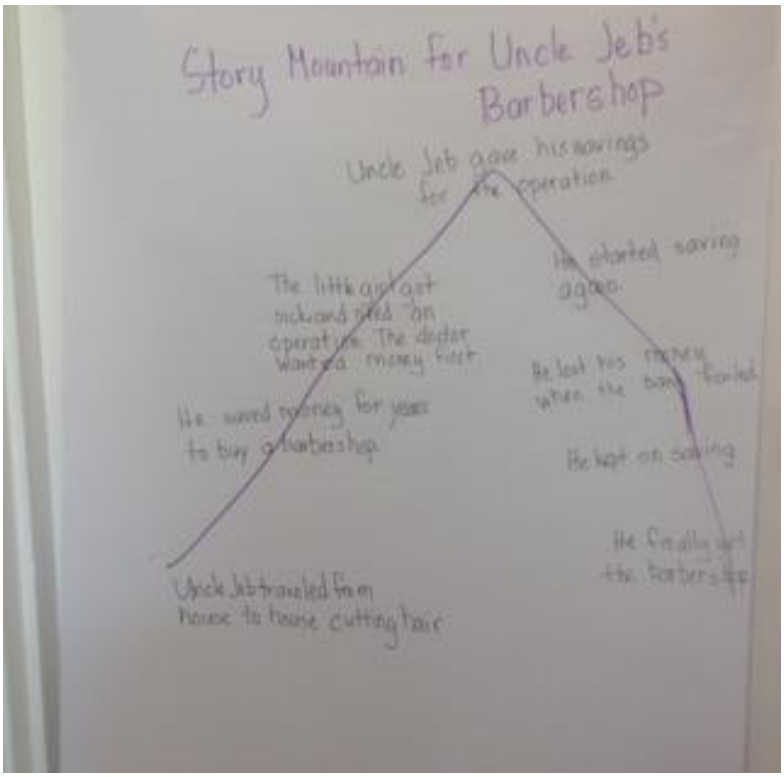
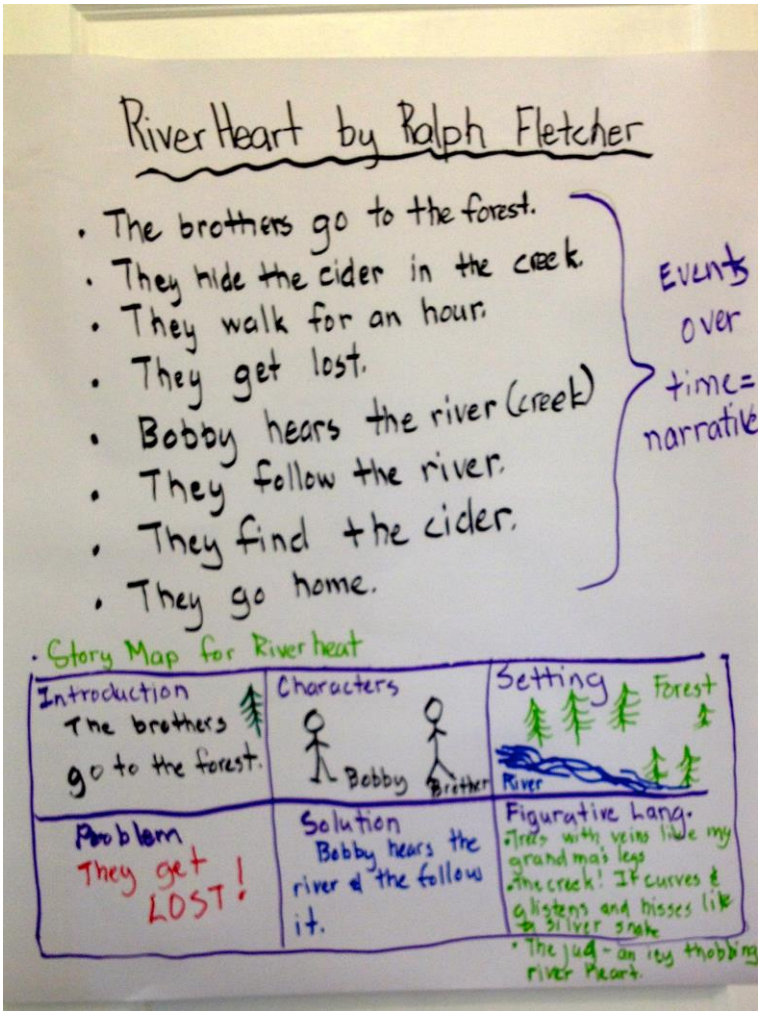


Figure A.2 Charts: Narrative Story Maps, continued



Appendix O: Mini-Lesson Template

MINI-LESSON TEMPLATE

Mini-Lesson Topic	
Teaching Material	
Connecting to Concepts/Setting the Objective Tell them what you taught the previous lesson. *The last writer's workshop, we learned how to . . . Explain this lessons objective.* Time:	
Explicit Instruction Show them exactly how to do it. *Watch me do it,* or *Let's take a look at how (author) does this when s/he writes . . .* Time:	
Guided Practice Ask them to try it out with a partner, or with you for a few minutes. *Include one strategy to get all students involved.* Time:	
Check In *Choose a few students to check in with during the independent writing time.*	
Independent Writing Task *Be very specific about the writing task. Make sure students understand.* Time:	
Wrapping Up, Reflecting, Sharing *Ask: Did you try what was taught? Did it work for you? Or have mini author share* Time:	

Adapted from http://rwd1.needham.k12.ma.us/program_dev/documents/curriculumbinder/writing/mltemp.pdf

Appendix P: Topics that Connect to Student Lives

Brainstormed list from group session about making connections between students' writing and their lives, experiences, and literacies.

- Study trips, holidays
- Everyday events (trips to the grocery store, McDonalds, park)
- Writing about neighborhoods. Discussion about what a neighborhood is. What you might see.
- Topics for quick writes: (Make the topics relevant) What would you do if you were a teacher and a student wouldn't listen? What would you do if they still wouldn't listen?
- Something to write about that everyone could relate to.
- Try to consciously write about something that everyone could speak on. "Garden of Happiness"—planting things in their garden from their culture.
- What is your favorite color, book, family activity, etc.
- Brainstorm lists so they can use it. Favorite place to visit. Favorite thing to do on the weekend. Favorite TV shows.
- Wrestling—sports
- After break what they did over break.

Appendix Q: Rubric: Developmental Levels in Writing

Early Literacy Experience

May use letters in drawings
Pretends to write
Draws picture to communicate
Scribbles begin to represent thought.
The details of the picture match oral story.
Child begins to talk about his/her drawing.
Demonstrates phonetic connections between letters on the page and what the child is trying to communicate

Beginning Reading and Writing

Knows and uses words from day-to-day contact
Says appropriate words that have been left out of sentences
Completes pattern sentences with appropriate words
Begins to match initial sounds
Writes letters randomly on pages which represent a sentence
May label drawings
Begins to develop word concepts
The oral story in dictation relates to picture.
Shows action in pictures

Interacting with Print

Begins to write with pictures plus words
Uses estimated spelling (mstr=monster)
Copies available words to use in a story
Writes words as distinct units
Uses pictures and words to convey simple message
Writing is beginning to express personal feelings.

Emerging Reading and Writing

Writes and reads back written words
May use inappropriate vowel in correct vowel position when writing (i.e. driss-dress)
Composes simple stories with sense of sequence using (picture) and words
Writing is becoming expressive.

Beginning Independence

Starts to write independently
Begins to include vowels and suffixes (*-ed, -ing*)
Begins to use mechanics of writing and spell high-frequency words correctly
Begins to write sequenced stories using more words than pictures. May depend on "and then."
Appears to have a plan for writing
May write with a sense of paragraph
Characters start to show actions.

Growing Confidence

Writes many words automatically
Writing may take 2 directions
1. Child writes with fluency and attempts to fill the page. Writer may depend on "and then" and/or run-on sentences. Volume is important.
2. Fluency stops. Child is reluctant to write unless he/she can spell correctly.

Writes with more description, details, and clarity
Endings bring some closure.
Begins to proofread
Writes for a variety of purposes

Approaching Fluency

Writing is becoming automatic.
Spells many words correctly
Writes with a beginning, middle, and end
Begins to revise text
Begins to use complex punctuation *e.g.* quotations marks for dialogue
May include details that support the sequence of events. May also contain unrelated details.
Writing shows an awareness of audience *e.g.* may attempt to insert emotion or excitement even though writing about an ordinary event.

Fluency

Shows competence and versatility in use of language.
Expanding vocabulary in all areas.
Shows confidence in the ability to revise
Uses a variety of sentence structures and lengths
Shows stronger organizational skills; writes in paragraphs
Includes internal story (characters' feelings and thoughts) into sequence of actions
Includes some literary language
Important sections elaborated to help reader visualize
May overdo elements of craft (dialogue, details)

Fluent and Versatile

Has clear and consistent focus
Supports ideas with details, quotations, examples
Exhibits rich vocabulary appropriate for audience and purpose
Writes with control of mechanics; spelling and errors are minor and do not interfere with meaning
Uses logical and effective organizational strategies
May explore ideas and strategies; willing to take risks
Is consistent with writing type

Adapted from Oakland Unified School District K-5 Rubric

Appendix R: Good Writing

Figure A.3. Chart: Good Writing