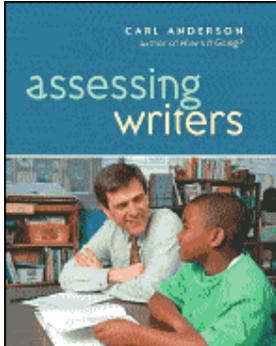
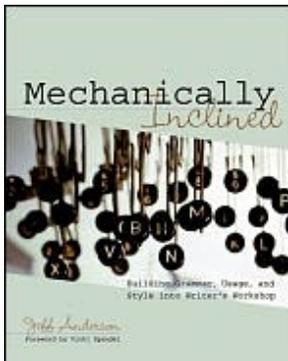


Print Resources: 25 Books to Improve Student Writing



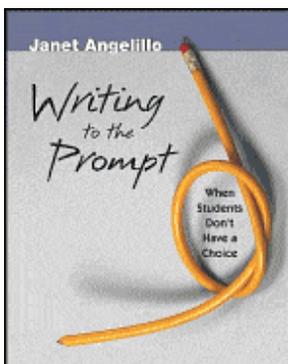
Anderson, Carl. *Assessing Writers*. Portsmouth, NH: Heinemann, 2005.

Carl Anderson offers smart, ready-to-use ideas for assessment. *Assessing Writers* offers practical methods for gathering information about every writer in your classroom and shows you how to create writing lessons that address the needs of individual students as well as the whole class. Anderson's straightforward approach helps you imagine an ongoing assessment program that takes you from meeting new students to designing curriculum and includes what you need to know about students to assess them as writers, how to uncover and make sense of this information, how to make an individualized plan for each student, how to use these plans when you confer, and how to structure units of study to meet classroom-wide needs.



Anderson, Jeff. *Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop*. Portland, ME: Stenhouse, 2005.

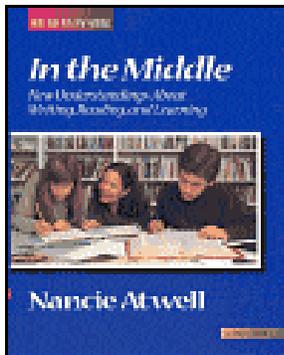
Mechanically Inclined is the culmination of years of experimentation that merges the best of writer's workshop elements with relevant theory about how and why skills should be taught. It connects theory about using grammar in context with practical instructional strategies, explains why kids often don't understand or apply grammar and mechanics correctly, focuses on attending to the "high payoff," or most common errors in student writing, and shows how to carefully construct a workshop environment that can best support grammar and mechanics concepts. Comprising an overview of the research-based context for grammar instruction, a series of over thirty detailed lessons, and an appendix of helpful forms and instructional tools, *Mechanically Inclined* is a boon to teachers regardless of their level of grammar-phobia.



Angelillo, Janet. *Writing to the Prompt: When Students Don't Have a Choice*. Portsmouth, NH: Heinemann, 2005.

While writing to prompts defies the ambitions of the writing workshop model, teachers overlook this increasingly important kind of writing at not only their own peril, but also that of their students. Janet Angelillo demonstrates how to apply the best practices you already know to help students succeed in the uncertain and challenging environment of on-demand writing—without abandoning your writing workshop or devaluing topic choice. Beginning with a framework for thinking about

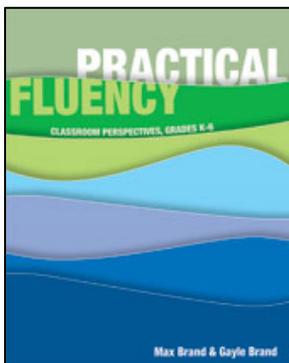
writing to prompts, Angelillo builds a complete unit of study for use in any writing workshop, complete with strategies for addressing the rigors of timed-test situations and practical suggestions for ongoing assessment. *Writing to the Prompt* also puts into your hands support materials such as charts and checklists as well as student writing from the many diverse classrooms where Angelillo's lessons have been successfully implemented. You'll have both the humane teaching techniques you need to develop students' facility to work with assigned topics across the content areas and up-close examples of the kinds of thinking, talking, and writing that stimulate thoughtful engagement with third-party ideas.



Atwell, Nancie. *In the Middle: Writing, Reading, and Learning with Adolescents*. 2nd ed. Portsmouth, NH: Boynton Cook, 1998.

This seminal work is widely hailed for its honest examination of how teachers teach, how students learn, and the gap that lies in between. In depicting her own classroom struggles, Nancie Atwell shook our orthodox assumptions about skill-and-drill-based curriculums and became a pioneer of responsive teaching. Atwell urges educators to "come out from behind their own big desks" to turn classrooms into workshops where students and teachers create curriculums together.

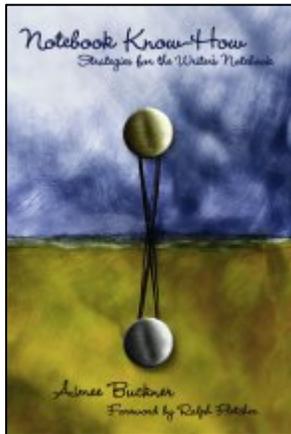
There are also lists of several hundred mini-lessons, and scripts and examples for teaching them; new expectations and rules for writing and reading workshops; ideas for teaching conventions; new systems for record keeping; lists of essential books for students and teachers; and forms for keeping track of individual spelling, skills, proofreading, homework, writing, and reading.



Brand, Max and Gayle Brand. *Practical Fluency: Classroom Perspectives, Grades K-6*. Portland, ME: Stenhouse, 2006.

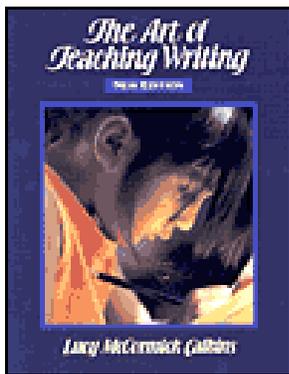
All teachers know helping students become fluent in reading and writing involves more than measuring reading rates. Growth in fluency comes when teachers balance regular, systematic instruction with short bursts of teaching targeted to individual needs. Max and Gayle Brand have worked together with students and colleagues over many years to discover the most effective whole-class, small-group, and individual strategies and activities for building both reading and writing fluency.

They link all this work to the most current research on fluency, taking readers into the daily routines of their classrooms. Readers will be reassured by the many suggestions for integrating fluency into existing reading and writing workshop routines. In addition, this compact guide contains a wealth of suggestions for maximizing fluency instruction during transition periods, small-group instruction, and read-aloud sessions.



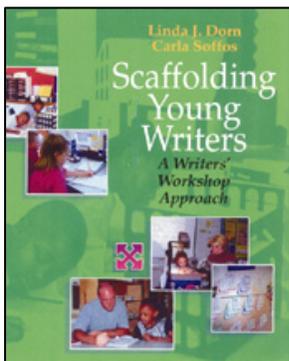
Buckner, Aimee. *Notebook Know-How: Strategies for the Writer's Notebook*. Portland, ME: Stenhouse, 2005.

A writer's notebook is an essential springboard for the pieces that will later be crafted in writers' workshop. It is here that students brainstorm topics, play with leads and endings, tweak a new revision strategy, or test out a genre for the first time. In *Notebook Know-How*, Aimee Buckner provides the tools teachers need to make writers' notebooks an integral part of their writing programs. This compact guide is packed with lessons, tips, and samples of student writing to help teachers make the most of writers' notebooks, without sacrificing time needed for the rest of the literacy curriculum. In fact, *Notebook Know-How* shows how smart and focused use of writers' notebooks enhances and deepens literacy learning in both reading and writing for students in grades 3–8.



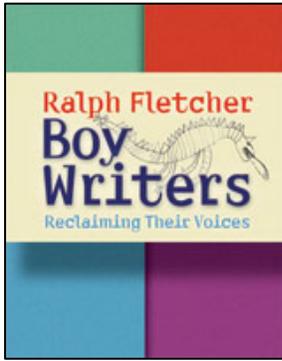
Calkins, Lucy McCormick. *The Art of Teaching Writing*. 2nd ed. Portsmouth, NH: Heinemann, 1994.

Respecting and responding to the questions which have arisen as thousands of teachers establish writing workshops in their classrooms, and drawing upon the latest knowledge in the field and her own intimate understanding of classroom life, Calkins has re-thought every line and every facet of her original text with major new chapters on assessment, thematic studies, writing throughout the day, reading/writing relationships, publication, curriculum development, nonfiction writing and home/school connections. More than this, she has deepened her understanding of the writing process itself:



Dorn, Linda J. and Carla Soffos. *Scaffolding Young Writers: A Writers' Workshop Approach*. Portland, ME: Stenhouse, 2001.

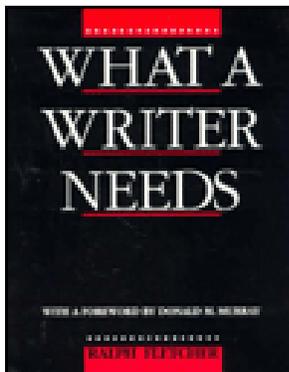
A clear road map for implementing writers' workshop in the primary grades. Adopting an apprenticeship approach, the authors show how explicit teaching, good models, clear demonstrations, established routines, assisted teaching followed by independent practice, and self-regulated learning are all fundamental in establishing a successful writers' workshop. There is a detailed chapter on organizing for writers' workshop, including materials, components, routines, and procedures. Other chapters provide explicit guidelines for designing productive mini-lessons and student conferences. Instruction is linked with assessment throughout the book, so that all teaching interactions are grounded in what children already know and what they need to know as they develop into independent writers.



Fletcher, Ralph. *Boy Writers: Reclaiming Their Voices*. Portland, ME: Stenhouse, 2006.

Boy Writers asks teachers to imagine the writing classroom from a boy's perspective, and consider specific steps we might take to create stimulating classrooms for boys. Topic choice emerges as a crucial issue. The subjects many boys like to write about (war, weapons, outlandish fiction, zany or bathroom humor) often do not get a warm reception from teachers. Ralph argues that we must “widen the circle” and give boys more choice if we want to engage them as writers. In addition, the book

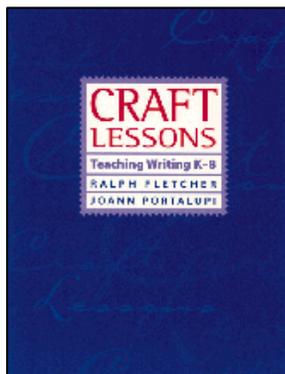
looks at: how handwriting can hamstring boy writers, and how drawing may help; welcoming boy-friendly writing genres in our classrooms; ways to improve our conferring with boys; and more.



Fletcher, Ralph. *What a Writer Needs*. Portsmouth, NH: Heinemann, 1992.

With the increasing popularity of writer's workshop, teachers today have a number of new concerns, mainly: Now that my students are writing, how do I help them improve? *What A Writer Needs* answers these concerns. In engaging, anecdotal prose, Ralph Fletcher provides a wealth of specific, practical strategies for challenging and extending student writing. There are chapters on details, the use of time, voice, character, beginnings and endings, among others. The work of student

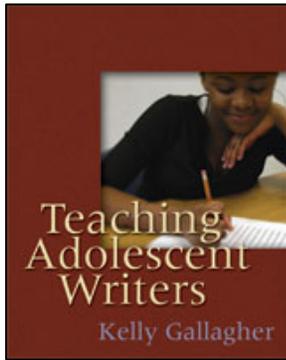
and professional writers is sprinkled throughout the book, and a generous appendix of useful picture books and novels is also provided.



Fletcher, Ralph and Joann Portalupi. *Craft Lessons*. Portland, ME: Stenhouse, 1998.

Ralph Fletcher and JoAnn Portalupi argue that too often we concentrate on the beginning and ending of the writing process—conceiving and correcting—while leaving students on their own to make a thousand critical decisions in their writing about crafting leads, voice, structure, supporting detail, setting, mood, and character. What elements of craft can we teach student writers, and at what age are they ready to learn them? This book answers both questions. *Craft Lessons* is the practical text for the over-scheduled writing teacher who wants to give students

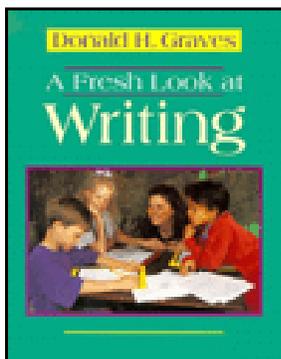
fresh challenges for their writing but doesn't have time to pore over dozens of trade books to do so. There are three main sections in the book: one geared for teachers of primary students, one for teachers of grades 3-4, and one for teachers of middle school writers. This developmental structure allows teachers to go directly to those craft lessons most applicable and adaptable to their own students. Each of the 78 lessons is presented on a single page in an easy-to-read format.



Gallagher, Kelly. *Teaching Adolescent Writers*. Portland, ME: Stenhouse, 2006.

In an increasingly demanding world of literacy, it has become critical that students know how to write effectively. From the requirements of standardized tests to those of the wired workplace, the ability to write well, once a luxury, has become a necessity. Many students are leaving school without the necessary writing practice and skills needed to compete in a complex and fast-moving Information Age. Unless we teach them how to run with it, they are in danger of being run over by a

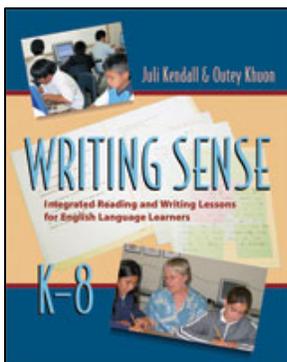
stampede—a literacy stampede. Infused with humor and illuminating anecdotes, Kelly draws on his classroom experiences and work as co-director of a regional writing project to offer teachers both practical ways to incorporate writing instruction into their day and compelling reasons to do so.



Graves, Donald H. *A Fresh Look at Writing*. Portsmouth, NH: Heinemann, 1994.

In an era when teachers struggle for quality time with their students, Donald Graves introduces a text that creates lifetime writers as well as responsible learners—a text that focuses on teaching that lasts. In *A Fresh Look at Writing*, he expands on many of his earlier approaches, examining portfolios, record keeping, methods for teaching conventions, spelling, and a rich range of genre including fiction, poetry, and nonfiction. He demonstrates how to bring writing into your own life and

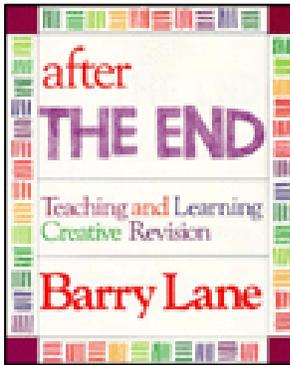
experience the joys of the craft along with the students. "Actions," glossed objectives appearing throughout the book, provide new ways to understand one's self and reach students.



Kendall, Juli and Outey Khuon. *Writing Sense: Integrated Reading and Writing Lessons for English Language Learners*. Portland, ME: Stenhouse, 2006.

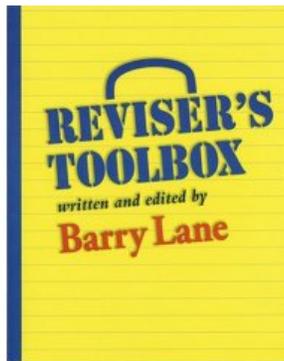
Writing is all about making meaning. The prospect of teaching writing to a classroom full of students—some who speak English and some who don't, can be overwhelming. *Writing Sense* outlines the classroom conditions necessary for successful writing instruction with English language learners, whether in writing workshop and/or small-group instruction. It includes 68 classroom-tested lessons for grades K–8 that

show kids at all levels of language acquisition how to make connections, ask questions, visualize (make mental images), infer, determine importance, synthesize, monitor meaning and comprehension, and use fix-up strategies.



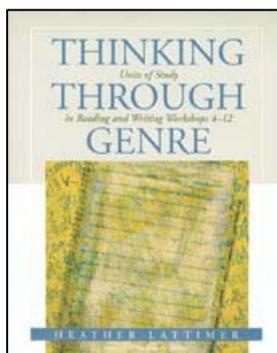
Lane, Barry. *After THE END: Teaching and Learning Creative Revision*. Portsmouth, NH: Heinemann, 1992.

At a time when the writing process is sometimes viewed as a seven-step recipe, with revision one of those steps, author Barry Lane inspires language arts teachers to approach the subject with flexibility and playfulness. He encourages both teachers and students to enjoy a sense of discovery and surprise in their writing, as well as to examine and explore their own distinct revising styles. *After THE END* revises our concept of revision, illustrating it as a constant inventive search for new possibilities and divergent meanings, rather than mere correction or what students wearily refer to as "redoing." For students in upper elementary to secondary school and beyond, and for every teacher looking to develop a common language of craft in the classroom, *After "THE END"* is a book of practical ideas and applications that inspire the reader to put it down and put it to use.



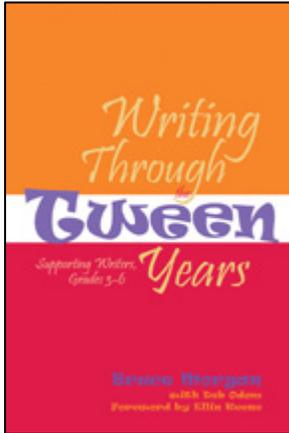
Lane, Barry. *Reviser's Toolbox*. Shoreham, VT: Discover Writing Press, 1999.

Barry Lane's *Reviser's Toolbox* gives teachers classroom ready examples and lessons to share revision concepts like leads, endings, snapshots, thoughtshots, exploded moments and scenes with their students. This book can sit write beside your lesson planner and help you all year long.



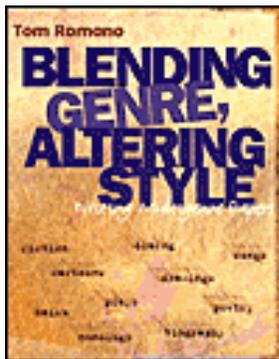
Lattimer, Heather. *Thinking Through Genre: Units of Study in Reading and Writing Workshops 4-12*. Portland, ME: Stenhouse, 2003.

Thinking Through Genre supports English teachers who seek to engage their students in genre studies in the reading and writing workshop. The book profiles six different units of study: memoir, feature article, editorial, short story, fairy tale, and response to literature. Each study is set in an individual fifth- through tenth-grade classroom and is described from its theoretical foundations, through the planning for the specific needs of the students, to the teaching, and finally evaluation. The classroom-focused nature of this book brings each study to life while simultaneously encouraging readers to borrow, adapt, and change the ideas for their own classrooms. This book offers clear, research-based, pedagogically sound models that will be appreciated by teachers incorporating genre studies into their reading and writing workshops.



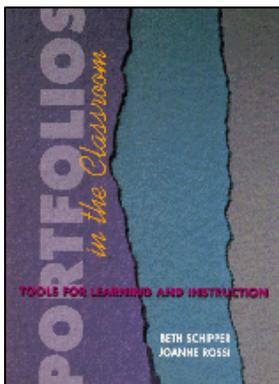
Morgan, Bruce with Deb Odom. *Writing Through the Tween Years: Supporting Writers, Grades 3–6*. Portland, ME: Stenhouse 2004.

No longer little children, but not yet teenagers, tweens are beginning to see themselves as autonomous while still struggling to understand where they fit in. It can also be an awkward time for teachers who cherish the hilarious and poignant personalities of tween writers, but feel pressured by a new emphasis on testing in the intermediate grades. Many teachers have virtually abandoned writers' workshops in favor of formula writing and prompts, even though these workshops may be essential for understanding the emerging competencies and personalities of eight- to twelve-year-olds. *Writing Through the Tween Years* documents how teachers can get back to the joys of teaching writing in a literature-rich, thoughtful environment. There may be no better way to understand and reach tween writers.



Romano, Tom. *Blending Genre, Altering Style: Writing Multigenre Papers*. Portsmouth, NH: Boynton Cook, 2000.

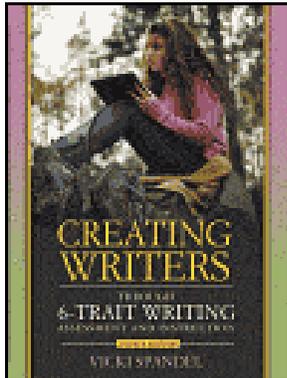
Blending Genre, Altering Style is the first book to address the practicalities of helping students compose multigenre papers. Romano discusses genres, subgenres, writing strategies, and stylistic maneuvers that students can use in their own multigenre papers. Each idea is supported with actual student writing, including five full-length multigenre papers that demonstrate the possibilities of a multigenre approach to writing. There are also discussions of writing poetry, fiction, and dialogue, in which readers will discover how students can create genres out of indelible moments, crucial processes, and important matters in the lives of the subject under inquiry. One chapter alone is devoted to helping writers create unity and coherence in their papers. Imbued with Romano's passion for teaching, *Blending Genre, Altering Style* is an invaluable reference for any teacher. The only prerequisite is a desire to help students write.



Schipper, Beth and Joanne Rossi. *Portfolios in the Classroom: Tools for Learning and Instruction*. Portland, ME: Stenhouse, 1997.

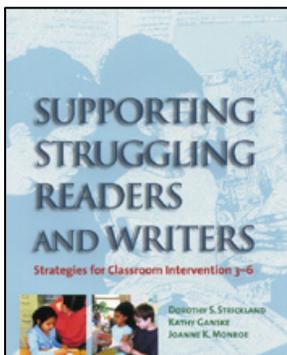
The wonderful effect of the portfolio process is the self-awareness that develops when kids generate their own selection criteria, make decisions, and reflect on their work. When students discuss what they want to include in their portfolio and why, and analyze which project or piece of writing meets those criteria, they are creating connections to learning far beyond the scope of traditional forms of assessment. Using portfolios enables teachers to be clearer in their presentation of instructional strategies. Using examples from real portfolios and successful classroom

experiences, Beth and Joanne take you step-by-step through helping children create portfolios that reveal accurate assessments of their own work.



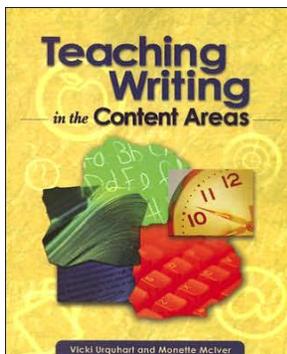
Spandel, Vicki. *Creating Writers Through 6-Trait Writing Assessment and Instruction*. 4th ed. Boston, MA: Allyn & Bacon, 2004.

Written by the pioneer of 6-trait writing, this new edition brings everything up to date, offering a comprehensive overview of the best education strategies and philosophies from the worlds of writing assessment and instruction. It provides clear guidelines on helping students draft, assess, and revise their writing, as well as explicit criteria to show students precisely what they must do to succeed as writers in virtually any situation.



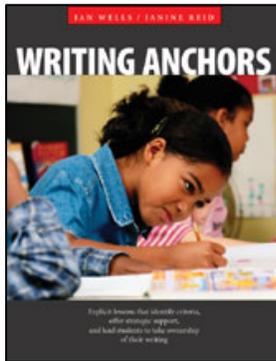
Strickland, Dorothy S., Kathy Ganske, and Joanne K. Monroe. *Supporting Struggling Readers and Writers: Strategies for Classroom Intervention 3-6*. Portland, ME: Stenhouse, 2001.

For most students, the intermediate years provide the last opportunity to prevent continued failure in reading and writing. These years are a critical bridge to the middle grades where the tendency is to be less personalized and focused on individual needs. *Supporting Struggling Readers and Writers* provides teachers, administrators, and staff developers with the best research-based practice on the literacy learning and teaching of low-achieving intermediate students. Drawing on a combined forty years of classroom teaching experience, the authors explore the factors that contribute to success and failure in literacy and provide systematic and ongoing approaches for helping students who are most at risk.



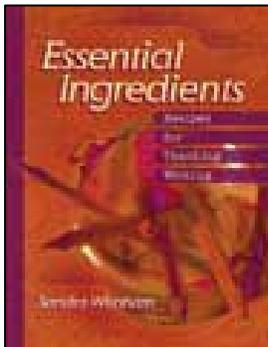
Urquhart, Vicki and Monette McIver. *Teaching Writing in the Content Areas*. Alexandria, VA: Association for Supervision & Curriculum Development, 2005.

Teaching Writing in the Content Areas examines nearly 30 years of research to identify how teachers can incorporate writing instruction that helps students master the course content and improve their overall achievement. Building on the recommendations of the National Commission on Writing, the authors introduce four critical issues teachers should address when they include writing in their content courses: (1) creating a positive environment for the feedback and guidance students need at various stages, including prewriting, drafting, revising, and editing; (2) monitoring and assessing how much students are learning through their writing; (3) choosing computer programs that best enhance the writing process; and (4) strengthening their knowledge of course content and their own writing skills.



Wells, Jan and Janine Reid. *Writing Anchors: Explicit Lessons that Identify Criteria, Offer Strategic Support, and Lead to Ownership of Writing*. Markham, ON Canada: Pembroke, 2004.

This comprehensive handbook shows teachers how to build a foundation for writing with effective lessons that are the key to powerful writing workshops. *Writing Anchors* demonstrates how to create a supportive classroom, model writing experiences, and create enthusiasm for writing among students. The practical lessons explore the major elements of writing, with explicit strategies for teaching the major forms of writing: informational writing, poetry and personal writing, and narrative. The lessons form "metacognitive anchors" that build an understanding of the elements of powerful writing. In addition, the book provides more than thirty effective tools that are ready to copy and use in the classroom—writing checklists, rubrics for assessment, graphic organizers, note-taking grids, semantic maps, story maps, tips for proofing, and student examples collected from grade 2–7 classrooms.



Worsham, Sandra. *Essential Ingredients: Recipes for Teaching Writing*. Alexandria, VA: Association for Supervision & Curriculum Development, 2001.

This book offers suggestions for writing that are appropriate across the curriculum and for students in grades K-12. Sandra Worsham treats experienced and new writing teachers to a feast of ideas for enlivening students' writing experiences, including an innovative use of the helping circle. Explore the differences between what the author calls "school" writing and "real" writing and learn to make both forms work for students.

Worsham distills the qualities of successful writing, which she says must appeal to the senses, make use of the author's locale and sense of place, spring from memory and stories, and experience revision and expansion. To authenticate the suggestions, Worsham's book includes several of her mother's recipes and stories from her childhood—giving us a chance to experience the qualities of successful writing as we learn to teach it to our students.