

WriteShop

an incremental writing program

Handbook for Teaching in a Group Setting

by Kim Kautzer and Debra Oldar

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First Edition

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- Word Lists (word banks)
- Skill Builders
- Worksheets and Graphic organizers
- Lesson instructions
- Checklists and evaluation forms

Teacher's Manual, including (but not limited to):

- Schedules, lesson plans, and resource pages
- Appendix A
- Appendix B (supplemental writing ideas and activities)
Note: Permission is granted to reproduce Story Builders and Story Starters for single-class use.
- Appendix C (miscellaneous rubrics, checklists, evaluation forms)

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Deuteronomy 6:18

Romans 2:21

James 4:17

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Introduction to Teaching a *WriteShop* Class

The *WriteShop* program is designed to help parents feel more confident about teaching composition skills to their junior high and high schoolers. However, there are always those parents who believe they will never feel confident enough or equipped enough to teach their kids to write.

When we began teaching our first *WriteShop* class, we had no idea that the students who joined us every week represented the tip of the iceberg---children whose parents feel inadequate or unable to teach the subject themselves. In fact, ranking right up there with chemistry, algebra, and geometry, writing seems to among the most feared subjects to teach at home.

Sometimes it is beneficial to gather a small group of students together for cooperative learning. Though we did not feel particularly equipped to teach a writing class, we were certainly motivated---our sons were approaching seventh grade and their writing skills sorely needed attention. We figured that if we taught them together, three or four other families might want to come along for the ride. To our surprise, after sending out feelers, fourteen students gathered in Kim's family room for our first class!

Yes, we felt a little nervous, but we were confident that our basic understanding of English---grammar, punctuation, spelling---coupled with our ability to write a decent paragraph, would enable us to stay at least one step ahead of our students!

Since then, the response has been staggering. Every year our waiting list for *WriteShop* classes grows longer. In one year, two local home school groups offered their own *WriteShop* classes. The next year, even more Southern California classes began meeting. Now, *WriteShop* classes are forming around the country in places like Northern California, Indiana, Florida, and Kansas.

The need is great. Many parents simply do not feel secure enough to teach their kids to write. Some were never taught fundamental composition skills; others know how to write themselves but don't know how to teach writing to their children.

A growing need exists in the home schooling community for outside classes that can assist parents who want to continue home educating their children past the elementary years. As young people approach junior high and high school, they begin tackling subjects in which their parents feel weak. Outside classes, either privately

taught or formed through co-ops, provide an answer for many of these families. *WriteShop* can help you meet this need.

Home schoolers are not the only ones who desire to teach writing effectively. The *WriteShop* program also lends itself to use in private and public school classrooms. Teachers who use this handbook will find helpful tips for using the *WriteShop* curriculum in these class settings as well.

Frequently Asked Questions

By answering your most common questions, we hope to help you teach a writing class of your own. Others have taught *WriteShop* classes with success---you can too!

Am I qualified to teach a class? If you are a fairly confident writer with a good eye for grammar, spelling, and punctuation, you *can* teach a *WriteShop* class! You don't need to be an English major or have a teaching credential to successfully guide a small group of students through the basics of writing simple compositions. Because of its step-by-step approach, the *WriteShop* Teacher's Manual will walk you through the process and provide helpful instructional and grading tools.

Whom will I teach? Teachers may certainly adapt *WriteShop* for use in the traditional classroom. However, home schoolers also have many opportunities to offer specialized classes to other home schooling families in their community through independent study programs (ISPs), support groups, and co-ops.

What grade levels should I teach? For optimum results, we recommend *WriteShop I* classes of 7th- to 10th-graders and *WriteShop II* classes of 8th- to 10th- or 10th- to 12th-graders. Determine the best age range for your own situation.

Some 11th- and 12th-graders may not be ready for *WriteShop II* at first, never having learned the basics. You might consider forming a *WriteShop I* class to help bring these older students up to speed. Your situation may require more flexibility.

How many students should I teach? Because there are two of us who share both the teaching and grading, we have been able to take on as many as 20 students. For your first class, you will probably want to start smaller, especially if you are teaching the class alone. Consider beginning with the manageable number of four to eight students.

Another factor to weigh is the amount of time you have for grading student papers. For each composition you edit or grade, plan to set aside up to one hour. If you are teaching a group of six students, for example, you will probably need roughly six hours a week to edit and grade. Some papers will demand more of your attention and others will require less. It usually takes less time to grade a final draft than to edit a first revision. Also consider how quickly you plan to move through the program. Covering one *WriteShop* book in a semester instead of a year will obviously require more editing hours per week.

Getting Started

Recruit. To let parents know that you are offering a writing class, advertise in local support group and independent study program (ISP) newsletters. Mail fliers or registration forms to interested families as well as to the directors of the ISPs. If your area is sponsoring a home school fair or conference, perhaps you can distribute fliers or set out a sign-up sheet.

Don't get too ambitious regarding class size (see p. 3, "How Many Students Should I Teach?"). Set a *firm* deadline for sign-ups, perhaps requiring a deposit along with a registration form.

Decide how much to charge. Consider your costs. Although students will buy their own books, you will still incur a few expenses (photocopies, office supplies, postage, paper). Do you intend to donate your services or "trade off" in a co-op? If you charge a fee, will it be by the week, month, or semester? Do you plan to offer a discount to those who pay for the semester or year up front or give a break to families with multiple students? Will you require a materials fee or registration deposit?

You may find it helpful to learn what others in your community earn for tutoring, giving music lessons, or teaching outside classes. Your credentials and experience may also factor in. Remember to take into account not only your class time, but also the many hours you will spend grading papers during the week.

Order WriteShop books. Once you have determined how many students you will teach, order your books. You will need the Teacher's Manual and a student workbook for yourself. Each student must also have his or her own workbook. Order books at least three weeks in advance of start date. At the back of the Appendix you will find a reproducible order form. *Note: A group discount may apply when ordering five or more student workbooks. Contact WriteShop for information.*

Communicate with parents. A month or two before your first class meeting, send each parent an information packet containing the following:

- Welcome letter
- *WriteShop* Homework and Other Information for Parents
- *WriteShop* / Pre-Class Paragraph Instructions
- General Policies
- *WriteShop* Class Rules

- Supply List
- Minor consent form
- Map to class location

Note: The Appendix contains reproducible copies of everything but the map.

If any of these forms do not apply to your situation, feel free to modify, eliminate, or replace them.

Measure student progress. Before your first *WriteShop I* class, collect writing samples from each of your students to establish a baseline for measuring progress. The *WriteShop I* Pre-Class Paragraph Instructions, one of the handouts listed above, gives the parent directions for how to do this. After your students have completed *WriteShop I*, assign a post-*WriteShop* paragraph following the instructions titled "Measure Student Progress" on p. 27.

With *WriteShop II* students, perhaps you can have them write an essay as their pre-class paragraph. Provide them with two essay topics from TM Appendix B and let them take their pick for their pre-class essay.

Gather teacher supplies

- *WriteShop* Teacher's Manual
- Dry erase board and easel plus assorted colored markers
- Grading book or software to keep track of student records
- Other teaching materials (listed at the beginning of each lesson plan)

Prepare Student Homework Folders. Your *WriteShop* class is a perfect vehicle for teaching young people to be prepared and organized. Student Folders help accomplish this goal.

Student Folders provide a means for you and your pupils to send compositions back and forth between class and home. They also offer a way for you to communicate with parents. We like to purchase inexpensive two-pocket folders to distribute to students on the first day of class. Watch for back-to-school sales.

- **Front Cover:** Using a black marker or computer labels, place each student's name in the upper right-hand corner of the folder's front cover.
- **Inside Right-hand Pocket.** Label this pocket "Take Home/Bring Back." It serves several purposes by providing:

1. a place for students to put their finished homework.
2. a place for you to return edited first revisions (or any assignment that still needs more work).
3. a place for you to insert an assignment sheet for the coming week.
4. a place for you to send home parent communications.

Note: This is the **only** pocket into which students or parents may put papers.

- **Inside Left-hand Pocket.** Label this pocket "File in Notebook."
 1. *You alone* may place papers into the left-hand pocket. Use it to return graded work that you do not need to see again. (If a composition still needs further revision, put it back in the "Take Home/Bring Back" pocket.)
 2. Tell students to empty the "File" pocket every week and place their graded compositions into their notebooks. If this pocket gets too full, the folder will soon tear.

Help students develop the habit of placing their folders in a designated spot upon arriving at class. Because our students sit around tables, we find it convenient to have them stack their folders in the center when they sit down. Folders are then quick and easy to collect. A box by the door or on your desk would also work.

During the break, empty out the right-hand pocket of each folder and insert the new homework assignment sheet, compositions that need revising, and any parent communication. If you teach the class alone, you may want to establish a rotation of parent helpers to assist you with this task.

Encourage preparedness. Each student should be expected to come to class prepared. He must bring his stocked supply box, thesaurus, *WriteShop* binder, and Student Folder each week. Unprepared students take up valuable class time searching for and borrowing forgotten items. Consider conducting occasional "box checks," rewarding students who have on hand the randomly chosen "item of the week." If a student regularly comes with missing supplies, you may need to have a chat with Mom.

A Typical WriteShop Class

In a two-hour time slot, you can accomplish a great deal. Still, there will be days where you have so much to cover that you can hardly take a breath, and other days where you will need to offer supplemental activities to fill the time. On the average, however, you will discover that the exercises suggested in your Teacher Lesson Plans will give you plenty to do at a comfortable pace.

Since you are the teacher, feel free to adjust lesson plans to fit your teaching time slot. You may not always have time to do every exercise, especially in the beginning. On the other hand, you may find that you need to pad the class time with a few additional activities. Look in TM Appendix B for fun and creative ideas. Students especially like Round Robins and the "Writing Well."

Here's a typical day in one of our WriteShop classes!

- Open in prayer and collect student folders (5 minutes)
- Do pre-writing games/activities (10-15 minutes)
- Introduce Skill Builder concepts (10-15 minutes)
- Introduce new lesson or review common writing problems (15-20 minutes)
- Break---during this time, empty and refill folders (15-20 minutes)
- As a group, brainstorm and write practice paragraph (30-45 minutes)
- If time permits, end with a Round Robin or other Appendix B activity
- Distribute student folders (5 minutes)

General Teaching Guidelines

Come to class prepared.

- Gather any necessary materials and supplies. Each teacher lesson plan will tell you if there is anything special to bring.
- Photocopy student homework sheets ahead of time, using colored paper if possible. In our classes, for consistency, homework sheets are always light blue. If you plan to pass out any other papers or send home a parent communication, have them ready beforehand as well.

Interweave lecture time with group activities. *These are suggestions only.*

- You may wish to assign 5-10 minutes of in-class copying and/or dictation. Perhaps you can begin the day with copying. Either post a literature or Scripture passage on your dry erase board or pass out photocopies; direct the students to begin copying as soon as they come in. Then, if time permits, dictate *the same passage* after the break or during the last few minutes of class.
- Play pre-writing games and activities found in the Teacher's Manual lesson plans. Most of these lend themselves well to group situations. Some pre-writing activities are easily adapted for use with subsequent lessons as well.
- Choose activities from Appendix B of the Teacher's Manual.
 - ☐ Round robins (TM B-9)
 - ☐ Story starters (TM pp. B-8, B-16)
 - ☐ The Writing Well (TM p. B-9, B-18)

Introduce the new lesson.

- Review previously learned material. Having edited paragraphs during the past week, you will want to draw attention to common errors and trouble spots you have discovered. Refer to the Teacher's Manual section "Addressing Common Errors Lesson by Lesson" to remind you of typical writing mistakes your students might make.
- Explain the newest Skill Builder and introduce sentence variations so that the students understand the Skill Builder assignment. Encourage them to master the correct terminology. When you introduce present participles, for example, you might refer to them as "-ing" verbs. However, make sure you also call them by name to help the students become familiar with terms.

Encourage discussion.

- Ask questions and expect feedback.
- Remind students to be gracious. Do not allow bathroom humor, slang, derogatory comments, etc. to infiltrate the discussion.
- Have students share answers from pre-writing activities and other in-class exercises.
- In the beginning, avoid calling on students unless they raise their hands. Once you know them better, you will be able to call on them. Draw out the shy students by asking questions they can answer successfully.

Involve students in occasional peer editing. Over time, students can become lax in their self-editing efforts. Once in a while, ask them to exchange their first revision paragraphs with one another.

- First, have students read the composition all the way through.
- Next, using the Student Writing Skills Checklist as your guide, walk them through the paragraph step-by-step. They will not have time to completely edit their compositions, but you can have the students look for specific things that need attention. It's a good idea to at least ask them to identify all required sentence variations with different colored pencils. You might say, "Underline the participial phrase sentence starter(s) in yellow" or "Place a brown X over the paired adjectives." Also direct them to circle "to be" words, find repeated or weak words, and identify sentence errors (fragments, misplaced modifiers, etc.). Based on your experience with your own class, you will know what areas need attention.
- Finally, tell students to write two positive, encouraging comments and one helpful suggestion before returning the paper to its original owner. Collect all the papers.
- As an alternative, distribute copies of the "Peer Editing Checklist" (located in the Appendix). The lesson they edit will determine how many sentences and "to be" words to count and which sentence variations to look for.

Write a practice paragraph with your class. The practice paragraph sets the tone for each writing assignment. It is designed to introduce new concepts to the students and familiarize them with the lesson. For each practice paragraph, choose a topic, brainstorm together with your class, and write a paragraph together on the dry erase board. You do not have to write practice paragraphs every single time, but it's good to do them frequently, especially when introducing a completely new type of writing assignment. For more detailed instructions, see TM p. 16.

- Brainstorm with the class before writing the paragraph. Do not skip this important step. Have the students look at the lesson's brainstorming worksheet and word lists as well as their thesaurus. As they contribute to the brainstorming session, make a chart, mind-map, or list on the white board. It's helpful to have them copy as you go. When you write the paragraph together, they will then have a list of appropriate words in front of them.
- Ask questions of the students: "How should we introduce this paragraph?" Or offer specific suggestions: "This would be a good place to begin with paired adjectives."
- Sometimes students will throw out two or three great word choices, any of which would work well. You can take a vote, asking the class to raise their hands to vote for the one they want. It may be that they are voting for the paragraph's topic, or they may simply be trying to choose the best word for a phrase or sentence.
- Remember that this is a *group* effort. Try not to let one or two eager students dominate the discussion or provide all the ideas. Get others involved also. "Lucy, what do you think?" "Steven, did you have another word in mind?"
- If you have time to edit the paragraph, use different colored dry erase markers to correspond with the checklist. For instance, circle "to be" words with a red marker, underline vague or weak words with a green marker, etc.
- Here's another editing idea: Have students identify the nouns in the paragraph. As they call out the words, circle them on the board. Next, ask them to find synonyms for some of these nouns and choose descriptive adjectives for others.

Assign homework. It's a good idea to send home an assignment sheet each week. You will find a sample of one along with a reproducible form in the Appendix.

Note: *This sample homework form works best if you are teaching a one-semester class. You will need to alter it if you plan to use it with another schedule.*

Stay in control. Chances are, you will have a class of well-behaved, respectful, and obedient students. However, you may also encounter a student or two who require more of your attention. Students who disrupt your class are not necessarily "bad." They may simply lack self-control (trying to make attempts at humor, calling out answers without raising hands, or chatting with other students). If you have never taught in a group setting before, these tips may help you manage your classroom more effectively.

- All students should read and sign the class rules handed out at the beginning of the year. It's not a bad idea to review these on the first day of class.
- Although it is one of their class rules, encourage students throughout the year to behave with kindness and respect toward one another. Do not tolerate abusive language, teasing, mocking, shunning, or disrespect of any kind toward you or the other students.
- Students should feel safe in this class. They must be able to express ideas and offer input without fear of ridicule. Nip any rude behavior in the bud.
- If your co-op or class is composed of home schooled students, they may not be accustomed to the practice of raising hands or waiting their turns. Encourage them to develop this habit.
- Warn-Move-Remove-Call Parent. This means exactly what it says. If a student is posing a discipline problem, first give him a warning. If he persists, move him to another seat. Should the problem continue, remove him to a spot away from the group for a short time. Remind him that if his behavior does not change, you will ask his parent to sit in class with him.
- You may or may not want to assign seats. If you have repeated problems with cliques, talkers, or teasers, assigned seats often remedies this problem.

Tips for Teaching WriteShop I

The Teacher's Manual lesson plans provide most of the information you'll need to introduce each writing assignment. However, some lessons may need to be modified slightly because you're teaching a weekly (or biweekly) class.

This section offers additional suggestions for in-class activities. You will also find more specific, classroom-related teaching guidelines for a number of lessons.

Lesson 1

- If you have a fourth edition Teacher's Manual, Lesson 1 has been divided into two parts: 1a (TM pp. 20-21) and 1b (TM pp. 22-25). Simply follow the instructions in the Teacher's Manual.
- If you have an earlier edition, we suggest spreading Lesson 1 over two class periods: 1) Spend the first class meeting on most of the Pre-Writing Activities, covering the information taught on TM pp. 20-21. *Note: Assign the Lesson 1 Skill Builder for homework at this time.* 2) The next time class meets, introduce the rest of Lesson 1 by completing Pre-writing Activity #2, writing a Practice Paragraph, and introducing the writing process (TM pp. 22-25).
- For the Practice Paragraph, choose an object you can pass around the room. Likewise, at home they must write about an item that's small enough to hold.

Lesson 2

- When you brainstorm for today's Practice Paragraph, make sure to introduce the concept of clustering ideas by using a *mind-map*. Instructions may be found on TM p. 28 and *WriteShop I* Student Workbook p. 2-4.
- If you hold class at your house, use one of your pets as the "model" for the class Practice Paragraph. Otherwise, bring in a stuffed animal.

Lesson 3

- Define and discuss *paired adjectives* before you introduce the Pre-Writing activity. (This week's Skill Builder will help teach and reinforce their use.) This is the first sentence variation *WriteShop* teaches. Demonstrate how beginning a sentence with paired adjectives can help get rid of a "to be" word.
- Explain misplaced modifiers. Once students begin to use sentence starter phrases, misplaced modifiers become common.
- Because of all the in-class pre-writing activities, it is unlikely that you'll have time for a Practice Paragraph.

Lesson 4

- When you play the “Categories” game with your class (TM p. 32), divide the students into teams (perhaps by table). We usually play several rounds. Add up each team’s total score (the total of all rounds played). Consider giving a small prize or treat to the team that earns the most points.
- Before (or instead of) writing today’s Practice Paragraph, copy the following paragraph onto the board. Students should list everything they learn about the circus performer and then share answers. Once they’ve done that, ask them what they DIDN’T learn about him (*how he looks, what he’s wearing, etc.*). Now have them list ten questions they would ask the author about the performer (*what they would like to learn about him*). Go around the room and ask each student to share one of his questions. If time allows, let them share more than once.

Note: Although at first glance this seems like a pretty good paragraph, a closer look reveals that it’s actually more about the *act* than it is about the performer.

Continually communicate this important message to the students: *Make sure your composition meets the requirements for the lesson!*

Concentrating with all his might, the brave trapeze artist begins climbing the 100-foot ladder to the platform above. Removing his cape, he waves at the audience below. Confident and daring, this daredevil leaps into the air and catches the bar. His arms and legs propel him forward as he performs his breathtaking act. After several impressive twists and flips, he releases his hold on the bar and drops to the safety net below. Martin the Magnificent has dazzled his fans once again.

The following paragraph is an example of how the addition of detail results in a description of the *performer* and not his *act*.

Concentrating with all his might, the slim trapeze artist begins his climb to the platform high above. Removing his long red satin cape to reveal a leotard of black and silver sequins, he tips his glittering top hat and waves at the audience below. Confident and brave, this daredevil leaps into the air and catches the bar with outstretched arms. He uses his muscular legs to propel him forward as he performs his breathtaking act. Amazingly, the performer’s jet black hair remains fixed in place even as he twists and flips impressively. With a bright smile, he finally releases his hold on the bar and drops to the safety net below. Martin the Magnificent has dazzled his fans once again.

Lesson 5

- When you take the students through their brainstorming for the Practice Paragraph (describing popcorn), guide them toward brainstorming in the order their senses are awakened (*first they hear the popcorn popping, then they smell it, see it, touch it, and finally, taste it*).

Lesson 6

- Define and discuss *similes*. See TM Appendix A-6 for a definition. (This week's Skill Builder will help teach and reinforce their use.)
- During class consider completing the "Season Chart" as a group.
- This lesson is a perfect time to educate students about plagiarism. For some reason, the "Season" paragraphs often come in looking suspiciously like the examples in the lesson---it seems as though every year at least one composition contains a sentence about leaves that "crunch like potato chips." Encourage their creativity and originality---tell them to put away the examples when they write!
- It is also important to teach them to make the *seasonal elements* the subjects of their sentences as much as possible. Tell them to avoid using the word "I." Although it's possible for a student to successfully describe a season even if he uses "I" often, most students who do this end up with narratives instead of descriptions. You'd be wise to discourage the practice.

Lesson 7

- Define and discuss *present participles* before completing the Pre-Writing activity.
- If possible, take the class outside to brainstorm for the Practice Paragraph. They will need their clipboards and a pencil. Come back inside to write the Practice Paragraph. When you're finished, ask students to identify the paragraph's nouns (circle them as students call out words). 1) Have them think of more concrete words to replace some vague nouns (*sparrow* for *bird*; *maple* for *tree*; *daffodils* for *flowers*). Their thesaurus might help, but often, common sense produces better results. 2) Next, ask them to think of descriptive adjectives to place in front of other nouns (*cloudy* sky or *gray* sky instead of *sky*; *golden* daffodils or *swaying* daffodils instead of *daffodils*). This exercise helps them look more carefully at their own writing for ways to expand description.
- As with Lesson 6, discourage pupils from using "I" in too many sentences. It's not necessary to say, "I hear a brook quietly gurgling beyond a row of pines." They can just as easily write, "A brook quietly gurgles beyond a row of pines."

Lesson 8

- Following the directions in the Lesson Plans, tell students to write a paragraph telling how to make a peanut butter sandwich. During break time, choose a couple of paragraphs that omit important details. Ask a parent or another student to read the compositions while you make the sandwiches (TM p. 41). *To avoid embarrassing students, don't reveal their names when reading their paragraph.*

Lessons 9

- Photocopy the encyclopedia article (see "Materials" on TM p. 43) *before* class. Each student should have his own copy.

Lesson 10

- Photocopy the encyclopedia article (see "Materials" on TM p. 45) *before* class. Each student should have his own copy.
- Before completing the Pre-Writing activity as a class, be sure to define and discuss *appositives* and sentences beginning with "*-ly*" *adverbs*. (This week's Skill Builder will teach and reinforce their use.)

Lesson 11

- Review the "Materials" list on TM p. 47 ahead of time. Make sure you bring enough newspapers for all students.

Lesson 12

- Define and discuss *prepositional phrases*. (This week's Skill Builder will help teach and reinforce their use.)
- After reviewing the student instruction sheet "Writing a Narrative of an Emotional Event," have each student choose an event from his life and follow the directions for "Sequencing" (Student Workbook p. 12-7), *using a sheet of notebook paper for his brainstorming*. During the break, collect the papers and choose one to use for the Practice Paragraph. Make sure it has emotional impact and adheres to the four points listed on p. 12-5 of the Student Workbook. As you write the paragraph together with your class, feel free to ask the student to supply additional details as needed.

Lesson 13

- *Before* class, photocopy and staple together an "Interview Worksheet" set for each pupil (Student Workbook pp. 13-5 to 13-7).
- Teach students to interview thoroughly and take adequate notes. If they are lax about taking good notes, they will have a harder time reconstructing the events

when writing their narratives. One idea for practicing interviewing skills is to pair up students so they can interview one another using the worksheets you have copied and distributed. Give a time limit. Ask them to switch roles when time is up. Students who are not taking the activity seriously should stay in from the break to complete their interviews.

- At the break, collect papers and look them over to see if they contain enough information (our experience shows that they won't!). Here are the results of two typical student interviews. In the first, notice the lack of important information and specific detail. The interview appears to be about the car, not about Laura. There is no indication of Laura's emotional state during this crisis. The second interview, while obviously more detailed and interesting, still lacks emotional impact. Expect similar results from your students.

Car breaks down in Mexico

1. Laura's last vacation in Mexico.
2. Car with family.
3. On a winding road.
4. Few hours.
5. Car slows down.
6. Car stops.
7. Car won't start.
8. Car cools down.
9. Put water in.
10. Car starts and we leave.

Rock Climbing

1. Nathan tightened his harness.
2. Grabbed rock.
3. Took first step up.
4. Climbed up a few feet higher.
5. Slipped.
6. Harness tightened, his dad caught him
7. Caught breath.
8. Began climbing up again.
9. Reached top and overlooked scene.
10. Climbed back down.

- Once students realize how challenging it can be to interview another person, you can then conduct your own interview to demonstrate proper interviewing skills to the class. Instruct them to take notes, writing down anything they observe that will help them do a better job when they conduct the interview for their homework assignment. In our classes, because there are two of us, it works well for one teacher to interview the other. (If you are the sole teacher, you can interview one of your more conscientious students.) In particular, make sure you:
 1. Ask questions to clarify vague responses and to gather more details.
 2. Ask about the specific emotions and physical reactions the person felt at various points during the experience.

3. Ask if there are any additional details about the circumstances or the setting that would help make the narrative more interesting. Description is still a necessary aspect of writing.
- Let the students discuss their findings. If they fail to catch an important point, bring it up. Remind them to be thorough when interviewing---the person may not be available at a later time for further questions.
 - If time permits, write a Practice Paragraph based upon the interview you conducted in class.

Lesson 14

- The Optional Activity on TM p. 56 is fun to do with a class. (Note: Prepare your materials in advance if you choose to do this.) You will be dividing the class into groups, assigning a different scenario to each group (Christmas Eve, a birthday party, a messy bedroom, etc.).
- On individual index cards, write the name of an object that easily lends itself to personification (for example, the index cards for a birthday party might include a camera, a cake, a wrapped gift, a piñata, the candy inside the piñata, etc.). Thread each card with yarn so students can wear them around their necks.
- On class day, place three to five students in each group. Give them time to meet and brainstorm about how their characters might behave or respond in their given situation. Have them put together a simple skit with dialogue. See TM p. 56 for examples of possible dialogue. Visit each group to offer suggestions or help, make sure they are getting the idea of personification, and keep them on track. After about 15-20 minutes, gather the groups together to act out their skits.

Lesson 15

- *The Tale of Peter Rabbit* lends itself to two distinct points of view. If you are team teaching, one of you can take half the class and write a practice paragraph from Peter's perspective and the other can guide the remaining students through a practice paragraph written from Mr. McGregor's point of view.
- If you are the only teacher, perhaps you can dismiss half the class for a 20-30 minute break while you write a paragraph with the remaining students. Later, switch groups and write from the other point of view. When the groups gather back together, read both paragraphs aloud.

Lesson 16

- Define and discuss *past participles*. (This week's Skill Builder will help teach and reinforce their use.)

Notes

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Tips for Teaching WriteShop II

The Teacher's Manual lesson plans provide most of the information you'll need to introduce each writing assignment. However, some lessons may need to be modified slightly because you're teaching a weekly (or biweekly) class.

This section offers additional suggestions for in-class activities. You will also find more specific, classroom-related teaching guidelines for a number of lessons.

Lesson 17

- If your students are new to *WriteShop* (they have not completed *WriteShop I*), spend the first class day reviewing the Pre-Writing activities from the Teacher's Manual, Lesson 1. Before they launch into Lesson 17, they will need to understand *WriteShop* concepts and terminology; therefore, familiarize them with the "Introduction" section of their Student Workbook. Then, to emphasize concreteness, offer some in-class activities like those found on the "Concrete Writing Worksheet" in Lesson 1 (or 1a) of the *WriteShop I* Student Workbook.
- Briefly teach/review definitions of all sentence variations. Students can refer to their "Glossary of Sentence Variations," which begins on p. viii of the Student Workbook. Lesson 17's Skill Builder activities review *paired adjectives*, *similes*, and *present participles*, so you'll want to focus on these three in particular. The others will be covered in Lessons 18 and 19.
- For the in-class Practice Paragraph, choose a multifaceted object with several features and plenty of contrast in color and texture---a flowering plant, stuffed animal, flowered china teapot, musical instrument, or detailed carved animal figurine, for example. At the same time, avoid objects with too much detail.

Lesson 18

- Briefly teach/review definitions of this week's sentence variations: *prepositional phrases*, *"-ly" adverbs*, and *appositives*. (This week's Skill Builder will help teach and reinforce their use.)
- Allow students the flexibility of combining description with narration, if you wish.
- When you write the Practice Paragraph, show students how to transition from one paragraph to the next. Suggest that they refer to their "Transitions and Conjunctions" word list on p. 14 of their workbook (specifically, to the "location words") for both the Practice Paragraph and their own writing homework.

Lesson 19

- Briefly teach/review definitions of this week's sentence variations: *personification* and *past participles used as adjectives*. (This week's Skill Builder will help teach and reinforce their use.)
- Even though students will write an informative report, stress that their compositions must not sound like encyclopedia articles. Explain that factual writing can also be colorful and descriptive.
- Give students specific instructions about their sources. Remind them to use no more than two. Sources should be brief, not exhaustive! A one-page article is ideal. **Require students to submit photocopies of their sources** when they turn in their first revisions so you can refer to them if necessary.

Lesson 20

- **Important:** Because the students will write two separate compositions for Lesson 20, you might want to give them an extra week to complete this assignment.
- Before coming to class, find advertisements in travel magazines and other sources (see TM p. 68, "Materials"). Instead of wasting class time searching for the right ads, choose the ones you want to use in advance. (You may also want to find other examples of ads that make exaggerated claims. Diet and exercise products are often major offenders!)
- Explain that the "actual" paragraph describes the resort as it really is and must not sound like an ad. Rather, it should paint a realistically descriptive (but bleak) picture of the resort. The *exaggerated* paragraph is the travel advertisement.
- Also, make it clear that the "actual" and "ideal" (exaggerated) paragraphs do not necessarily follow the same format and shouldn't mirror one another sentence-for-sentence. Here's an example: If the fourth sentence of the "actual" paragraph should happen to describe a rotting pier and debris-strewn marina, this doesn't mean that the fourth sentence of the "exaggerated" account must then describe a gleaming pier and well-kept harbor.

Lesson 21

- Lesson 21 and Lesson 22 are actually one assignment broken into two parts. Therefore, don't forget to keep a copy of the brainstorming and the Practice Paragraph from today's class---you'll need them when you get to Lesson 22 (you'll be returning to the same scenario but writing from a different point of view.)

Lesson 22

- **Important:** Before the class can complete Lesson 22, you must hand back their *edited* first revisions of Lesson 21. However, in order to work out the timing, you'll probably need to assign Lessons 22 and 23 *out of order*. Teach Lesson 23 first. Then, during the following class session, come back to Lesson 22. By that time, Lesson 21 will be edited and ready to return to the students. The teaching schedule on pp. 38-39 should help you work out the details.

Lesson 23

- **Important:** Because this lesson consists of two separate paragraphs (each of which has requirements for paragraph length, sentence variation use, etc.), you may want to give the class an extra week to complete Lesson 23. Use your discretion---your particular class, especially if they're older high schoolers, may be able to handle the workload of writing two paragraphs at one time.

Lesson 24

- Before class, gather an assortment of ads (especially toy ads) to read to the students. If you're inclined, photocopy several of these ads and pass them out. As an in-class activity, ask questions about each ad, taking ideas from p. 24-5 in the Student Workbook. In addition, see if students can find examples of incomplete sentences; short phrases or sentences; contractions; and/or sentences that begin with *and*, *but*, *because*, or *so*. Discuss other features of the ad text (apart from photos or drawings) that make the item desirable or appealing.

Lesson 25

- Lesson 25 is a key lesson. Even though it focuses on the opinion essay, it actually introduces the main concepts and skills needed to write most of the essays taught in *WriteShop II*. Therefore, refer back to Lesson 25 as needed.
- Before class, look through the essay topics in Appendix B ("Essays that Persuade"). Pick two or three and, as a class, vote for the one they want to use for their Practice Paragraph.
- Acquaint your class with "Using Transition Words to Make or Introduce Your Points" (Word Lists, p. 16). This word bank will be helpful to them throughout the essay-writing unit. They may also make use of the "Transitions and Conjunctions" list (Word Lists, pp.14-15)
- Define and discuss *parallelism* before you introduce "Identifying Main Points and Transitions." In the TM, this activity is presented *after* the student does his

independent brainstorming. If you plan to use “Identifying Main Points and Transitions” as an in-class pre-writing exercise, you must familiarize your students with parallelism before they can proceed. **Note:** This week’s Skill Builder will help teach and reinforce parallelism. Some instruction is given in TM pp. 79-80. However, if this concept is new to you, consider reading up on parallelism in an English handbook.

- To avoid confusion, remind the students that their *entire* essay (not each paragraph) should be 10-20 sentences.
- **Note:** The last lesson of *WriteShop II*, Lesson 30, will teach students to write a timed essay. If you want, teach Lesson 30 any time after Lesson 25. Once you’ve presented Lesson 30, you can begin to assign a timed (in-class) essay each time you meet.

Lesson 26

- This lesson is similar to Lesson 25. It will be important for you to have magazine and newspaper clippings (from “Letters to the Editor” or “Opinion” sections) to distribute and discuss as a class. Photocopy them if you wish so all students can work from the same resources.

Lessons 27 and 28

- These lessons teach the students to compare and contrast. They must compare for one lesson and contrast for the other, but they may decide which. Making a Venn diagram often helps a student determine whether comparing or contrasting will work best with a given topic. See TM p. 84 for details.
- They will also have the freedom to choose which lesson to write “part-by-part” and which to write “whole-by-whole.” Refer to TM p. 85 for a better understanding of these concepts.
- With the students, refer to using “signal words” (p. 27-4 of the student text). Explain how signal words give the reader clues as to whether the essay is comparing or contrasting. They do this by showing relationship between points. Words like *again*, *besides*, *furthermore*, or *likewise* tell the reader that similar information is forthcoming. However, words like *nevertheless*, *rather*, *on the other hand*, or *while* inform the reader that the essay is about to present an opposing point.

Lesson 29

- Students will rely on all their new skills and knowledge about essay writing and apply them to “Essays That Describe or Define.” If you want to try something different as an in-class activity, choose a topic from TM Appendix B. Brainstorm and write an outline as a class. Then have the students write individual (in-class) essays, following the class outline. Students write from their own point of reference, apply their own examples, and express themselves through their individual styles. This gives you (and them) a chance to see how the same outline can still produce different results and unique essays. It will also help prepare them for Lesson 30, when they will begin writing timed essays.

Lesson 30

- The Teacher’s Manual lesson plans for Timed Essays explains how to take students through the process. If this is your last class session, encourage your parents to continue giving timed essays at home on a regular basis. You may want to provide parents with some essay topic ideas.
- Whether you began teaching this lesson after Lesson 25 or will be continuing on with these students in another class situation, you have the opportunity to assign in-class timed essays every week. In either case, slowly wean students from the use of verbal cues and the timed essay checklist until they can write a timed essay without any “crutches” at all.

Editing and Grading

Your responsibilities as a co-op or classroom tutor may include editing and evaluating student compositions. The *WriteShop* Teacher's Manual will become a handy reference tool for you. It contains a wealth of suggestions to help you through the process. Familiarize yourself with each section of the Teacher's Manual so you feel well prepared.

If you are teaching a *WriteShop* class for the first time, editing and grading papers may seem a little daunting to you in the beginning. We suggest that you spread out the work so you do not end up with a stack of papers to edit at the last minute. Work on student drafts when you are fresh and alert.

Also remember to pace yourself. Some student papers will be easy to edit---these students are "natural" writers, follow directions well, and diligently proofread and correct their work. Other papers will require more of your time---you may discover awkward sentence structure, failure to follow directions, and incomplete self-editing. Editing and grading early in your week allows you to set aside and come back to a composition that is more challenging.

Materials. When editing and grading, have at hand the necessary tools and supplies to make this job easier.

- *WriteShop* Teacher's Manual and student workbook
- Teacher Writing Skills Checklists or Composition Evaluation forms
- English handbook such as Strunk and White's *Elements of Style*
- Thesaurus
- Dictionary
- Colored pens
- Pencils

Teacher Writing Skills Checklists and Composition Evaluation forms are located in the student workbooks at the end of every lesson.

- At the beginning of the school year, before passing out student workbooks, remove all checklists and evaluation forms and file them until needed.

- Or, each week in class, ask students to remove the checklists and evaluation forms from that lesson and put them in their folder. This could pose a problem if a student is absent. Perhaps you could try collecting forms in this manner on a monthly basis, say, four lessons at a time. (Be aware that until students have formed the habit, this method will eat into your class time.)

Teaching letters. If you find that time constraints prevent you from sitting one-on-one with each student to review his or her paragraph, consider writing teaching letters. We usually reserve teaching letters for situations that cannot be fully addressed using the Teacher's Writing Skills Checklist. On p. 164 of the Teacher's Manual you will find an example of a teaching letter. You shouldn't have to write a teaching letter to every student, nor will you necessarily need to write one every week. The need for teaching letters usually diminishes as the lessons progress and students improve.

Student Reminders. In the beginning (and whenever a reminder is in order), review the importance of

- following directions for each assignment.
- using proper form (see student manual pp. ii-iii and TM pp. A-7 and A-8).
- brainstorming adequately.
- reading not only the notes written on their paragraphs, but the tutor comments found on the Teacher Writing Skills Checklist as well.
- handing in all drafts of each composition, accompanying brainstorming worksheet, and checklists in PROPER ORDER. Refer them to both their Student Checklists and "The Writing Process: Easy as 1-2-3-4-5" (student manual p. i and TM p. A-1. You may also wish to refer to TM p. A-13, "Organizing Student Drafts."

Writing Assignments. ALL DRAFTS of every writing assignment must be paper-clipped or stapled together.

- **First revisions.** To properly edit a first revision, you will want to see the following student worksheets and drafts:
 1. Brainstorming. Looking over the student's brainstorming efforts allows you to see how much time he invested in this important pre-writing exercise. If the composition seems weak, vague, or poorly developed, check to see if the

student brainstormed adequately. You may want to require him to do some additional brainstorming.

2. Sloppy copy. Many students slack off when it comes to editing. They make a few vocabulary changes on their sloppy copies and then copy the first revision word for word. If the first revision seems to need a lot of work, *check to see if the sloppy copy shows clear evidence of editing*. Did the student use green and blue colored pencils to underline weak, vague, or repeated words? Did he circle all “to be” words in red? Did he use all his sentence variations? Did he use them correctly? Look over the flow of the paragraph. Would it benefit from rearranging of sentences? Are there any misplaced modifiers, run-ons, or fragments? Try not to let students get away with careless or lazy editing efforts.
 3. Student Writing Skills Checklist. It’s fairly typical of students to mark the boxes on the Writing Skills Checklist without actually checking to see any of these items need attention. If it appears that the student has made little effort to edit and revise, then he probably did not use the Writing Skills Checklist correctly. You should be able to tell at a glance. Don’t forget to take off a point for this on the final grade!
- **Final Drafts.** When students turn in their final drafts, *all other drafts of that composition must also be attached*.
 1. Teacher Writing Skills Checklist. If the checklist or teaching letter is not returned, you cannot effectively grade the composition. Without being able to see your original comments, you will be unlikely to remember the various suggestions you made.
 2. First Revision. The student’s first revision must also be attached. Again, without it you may be unable to recognize the changes between drafts.

Skill Builders. You have two options for grading Skill Builders:

- Collect them and grade them yourself. You will find answer keys beginning on TM p. 179. If you choose this option, list “Skill Builders” on the homework assignment sheet under “Please bring the following items to class in your homework folder.” (Homework Sheets are located in the Appendix.)
- Or, give the responsibility of grading the Skill Builders to the parent. Photocopy the Skill Builder answer keys. Enclose each set of keys in a manila envelope and give out one per family. (For additional accountability, you may want to collect and review the Skill Builders, even if you ask the parents to grade them.)

Closing Up “Shop”: Bringing Your Year to a Close

Measure progress. Before beginning *WriteShop*, you will recall that each student wrote two pre-class paragraphs, one describing a fruit and one narrating their favorite vacation. After completing *WriteShop I*, you can measure your students’ progress by asking them to rewrite one of these paragraphs using all their newly-developed skills.

Provide each student with a special checklist for this writing exercise (see Appendix). Choosing the vacation paragraphs, remind students of their original topics. Simply tell them in general terms what they wrote about the first time. Write the topic on the checklist. *Note: Do not return the pre-class paragraphs to them at this time.*

Host a *WriteShop* Tea or Reader’s Theater. We always end our year with a *WriteShop* Tea. Perhaps your students would enjoy a year-end celebration of some sort as well.

Several weeks before the class ends, send decorative invitations home to parents. Ask families to bring finger sandwiches, fresh fruit, vegetable platters, and cookies for a luncheon. Or make it a dessert tea with cake, cookies, or pastries. If you can, provide punch, iced tea, and paper goods. Encourage students to dress up for the occasion, with girls wearing modest skirts or dresses and the boys wearing slacks and a collared shirt.

If you would like to plan such a gathering, your students should provide the literary entertainment. This gives them an opportunity to develop poise and confidence before an audience. They also get a chance to share some of their own work with others.

One idea is to have students read one of their best (or favorite) *WriteShop* compositions. Another is to have them memorize and recite poetry. They can even do both! If they recite, allow six to eight weeks of preparation time. Give guidelines for length (or require other criteria) for poems the students select. It’s a good idea to approve poems beforehand. You might want to take a portion of class time for practice as the day nears. The Appendix includes a helpful poetry memorization checklist.

WriteShop Class Schedules

Whether you home school one student or teach 28 in a traditional public or private school classroom, you have the advantage of daily contact with your pupils. As soon as students complete assignments, they can turn in their work. Then, once you've edited their papers, you can return them promptly.

On the other hand, when you teach a weekly or biweekly *WriteShop* class, this exchange of compositions is usually not feasible. Instead, once students hand in their paragraphs you will have them until the next time class meets.

A *WriteShop* class schedule serves the important purpose of keeping you on track for assigning *and* collecting homework. For those who participate in co-ops or home school academies, administrators will usually predetermine class days and times. However, if you teach an independent writing class or are in a position to influence scheduling decisions, this section should prove helpful.

Determining frequency and length of class periods. Meeting once a week has worked well for us, choosing a day that best fits our schedule. As a rule, we follow the traditional school year. Other possibilities include meeting twice a week or even every other week. Each class will be unique. Structure yours to best suit your own situation

Ideally, offer a two-hour class (a small class could probably shave half an hour off of that). In our experience, one hour per week is just not adequate. A longer class period provides plenty of time for pre-writing activities, teaching the lesson, and writing a practice paragraph as a group. You will also want to schedule a class break during which you can speak to individuals, collect assignments, and stuff homework folders.

Completing a *WriteShop* level in one semester. In our classes, we always spend the first half of the school year teaching *WriteShop I*, even though it makes for an intense semester for the students. Understandably, writing must become their primary focus since they will spend close to five hours per week (and sometimes more) on their homework. (*WriteShop II* students can also work through their entire book in a semester.)

Students in one-semester classes typically have two compositions in progress at a time---the final draft of a previous paragraph and the first revision of a new one.

While you edit and grade one batch of papers during the week, your students will work on two other assignments at home.

On pp. 32-33 and pp. 38-39 you will find suggested schedules for completing *WriteShop I* or *II* in one semester.

Planning your second semester. If you spent the first semester teaching either *WriteShop I* or *II*, plan the remainder of the year according to your students' ages and skill levels. Here are some ideas for *third and fourth quarters*:

- Older students who have just finished *WriteShop I*, particularly high schoolers, will benefit from continuing on with *WriteShop II*. Essay-writing skills should be an important element of their writing diet. If students are doing well, you can probably skip Lessons 17-19, which review the basics, and move right into Lesson 20.
- If your *WriteShop I* class has a lot of younger students, skip *WriteShop II* and offer some of the Supplemental Activities (TM Appendix B). Help them learn to write dialogue and creative fiction.
- Our students (of all ages) have enjoyed studying, writing, and memorizing poetry during the fourth quarter. Many resources exist to help you teach a poetry unit.
- You may wish to devote a quarter to writing a report or a research paper. Lesson 19 (in *WriteShop II*) may be a good place to start small. Again, a number of excellent resources are available for teaching this skill.
- Teach grammar, literature, or other language arts activities. Continue to give timed and untimed essay practice to your post-*WriteShop II* students. Appendix B of the Teacher's Manual offers essay topic suggestions that tie in well with other subjects.
- Teach another one-semester *WriteShop I* or *II* class to a different group of students.

Completing a *WriteShop* level in one year. Flexibility is the name of the game--- certainly you can choose to complete *WriteShop I* or *II* in one *year* rather than one *semester*. Instead of requiring students to work on *two* paragraphs per week, have them turn in *either* a first revision or a final draft.

Students who need to work at a slower pace because of younger age or weaker writing ability especially benefit from a reduction in the workload. Likewise, if you are limited to just one hour of class time each week, this less demanding

schedule allows you to spread out classroom activities over two weeks. The charts on pp. 34-37 give suggestions for how to do this.

If you choose this option, you will not introduce a new lesson every time you meet. On days where there is no new lesson, try one of the following in-class activities:

- Complete any pre-writing activities you did not have a chance to finish last time.
- Guide students through their Writing Skills Checklists, having them edit their most recent paragraph in class. Ask them to identify sentence variations, circle “to be” words, find repeated or vague words, etc. within their compositions. Using their colored pencils, they can underline or circle as you direct them (e.g., “Next, underline the paired adjectives sentence starter in purple” or “Circle ‘to be’ words in red”).
- Have students exchange paragraphs and do some peer editing. Provide blank Student Writing Skills Checklists for them. Ask them to use colored pencils if you like. You may have students work silently or you can guide them through their checklists in a step-by-step manner (see above). Require that they write two positive comments as well as one helpful suggestion.
- Choose and assign activities from Appendix B in the *WriteShop* Teacher’s Manual.
- Meet one-on-one with students while the class works on an assignment.
- Troubleshoot with the class if you discover similar problems arising in their compositions (e.g., misplaced modifiers, too many “to be” words, missing the point of a writing assignment, etc.).
- Teach other aspects of language arts, like grammar or literature.

Planning your schedule. If you have daily contact with your pupils, follow one of the tracks outlined on pp. 18-19 of the *WriteShop* Teacher’s Manual. More typically, however, you will teach a weekly or biweekly class, so you’ll need a different plan.

On the next few pages you will find a variety of possible schedules. They will help you know which compositions are due each week, what homework you should assign, and which drafts you will return to your students. Choose the schedule that best fits your needs or make up your own (a blank scheduling form is located in the Appendix).

We have provided the following schedules:

- *WriteShop I* in one semester; class meets weekly for two hours (see pp. 32-33)
- *WriteShop I* in one year; class meets weekly for two hours (see p. 34-35)
- *WriteShop I* in one year; class meets *every other week* for two hours (see pp. 36-37)
- *WriteShop II* in one semester; class meets weekly for two hours (see pp. 38-39)
- Blank forms (see Appendix) to create your own schedule (e.g., for a class that meets twice a week)

The scheduling charts lay out a recommended plan for covering one level of *WriteShop* in either one semester or one year. The charts will provide the following information to help you plan:

- ☐ **Teach Lesson #.** This column tells you what lesson to focus on each week in class. Follow the instructions in the Teacher's Manual (see Lesson Plans) for pre-writing activities and practice paragraph suggestions.
- ☐ **Final Draft/First Revision Due Today.** This column tells you which student compositions to collect during class. Keep these papers until the next week so you can edit and/or grade them.
- ☐ **Return These Drafts to Students.** This column indicates which edited and/or graded student compositions you will return on class day.
- ☐ **New Assignments.** This column tells you which compositions to assign. You will assign (1) a new composition from this week's lesson and/or (2) the final draft of the composition you just edited.

At first, the schedules can look confusing and overwhelming. Instead of trying to take in a whole chart at a glance, simply scan across one row. You'll quickly see which compositions to collect in class, which ones to send home, and which ones to assign for homework.

When you prepare homework assignment sheets for your class, be sure they coordinate with your chosen *WriteShop* class schedule. The sample homework sheet (see Appendix) follows the schedule for completing *WriteShop I* or *II* in one semester. You will need to adjust it in order to make it work with other schedules.

WriteShop I in One Semester

Class Meets Weekly

Note: This schedule's classes extend two weeks beyond the normal semester. If this poses a problem for you, either eliminate Lesson 16 or otherwise adjust the schedule to suit your needs. Homework sheets that follow along with this schedule may be found in the Appendix.

First Quarter

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week 1	1a	<i>If Lesson 1 in your WriteShop edition is not divided into 1a and 1b, then spend this class time reviewing all the pre-writing activities found in the lesson plans for Lesson 1 (TM pp. 20-21).</i>			
Week 2	1b	---	---	---	Describing an Object
Week 3	2	---	Describing an Object	---	Describing a Pet
Week 4	3	---	Describing a Pet	Describing an Object (first revision)	Describing an Object (final draft) Describing a Person
Week 5	4	Describing an Object	Describing a Person	Describing a Pet (first revision)	Describing a Pet (final draft) Describing a Circus Performer
Week 6	5	Describing a Pet	Describing a Circus Performer	Describing a Person (first revision) Describing an Object (final draft)	Describing a Person (final draft) Describing a Food
Week 7	6	Describing a Person	Describing a Food	Describing a Circus Performer (first revision) Describing a Pet (final draft)	Describing a Circus Performer (final draft) Describing a Season
Week 8	7	Describing a Circus Performer	Describing a Season	Describing a Food (first revision) Describing a Person (final draft)	Describing a Food (final draft) Describing a Place
Week 9	8	Describing a Food	Describing a Place	Describing a Season (first revision) Describing a Circus Performer (final draft)	Describing a Season (final draft) Explaining a Process

Second Quarter

Class Session	Teach Less. #	Final Draft Due Today	First Revision Due Today	Return These Drafts to Students	New assignments (Student homework)
Week 10	9	Describing a Season	Explaining a Process	Describing a Place (first revision) Describing a Food (final draft)	Describing a Place (final draft) Factual (Animal) Report
Week 11	10	Describing a Place	Factual Animal Report	Explaining a Process (first revision) Describing a Season (final draft)	Explaining a Process (final draft) Biography
Week 12	11	Explaining a Process	Biography	Factual Animal Report (first revision) Describing a Place (final draft)	Factual Animal Report (final draft) Journalism/News Article
Week 13	12	Factual Animal Report	Journalism/News Article	Biography (first revision) Explaining a Process (final draft)	Biography (final draft) Narrative of an Emotional Event
Week 14	13	Biography	Narrative of an Emotional Event	News Article (first revision) Animal Report (final draft)	Journalism/News Article (final draft) Narrative of Another Person's Experience
Week 15	14	Journalism/News Article	Narrative of Another Person's Experience	Narr. of an Emotional Event (first revision) Biography (final draft)	Narrative of an Emotional Event (final draft) First-Person Point of View/ "I Am an Object"
Week 16	15	Narrative of an Emotional Event	First-Person Point of View/ "I Am an Object"	Narrative of Another Person's Experience (first revision) News Article (final draft)	Narr. of Another Person's Experience (final draft) First-Person Point of View/ David & Goliath
Week 17	16	Narrative of Another Person's Experience	First-Person Point of View/ David & Goliath	"I Am an Object" (first revision) Narr. of an Emotional Event (final draft)	First-Person Point of View/ "I Am an Object" (final draft) Third-Person Point of View/ Pet Narrative
Week 18	*	First-Person Point of View/"I Am an Object"	Third-Person Point of View/ Pet Narrative	David & Goliath (first revision) Narrative of Another Person's Experience (final)	First-Person Point of View/ David & Goliath (final draft) <i>Assign 1st lesson of the third quarter*</i>
Week 19 BEGIN THIRD QUARTER	*	First-Person Point of View/ David & Goliath	<i>Collect 1st lesson of the third quarter*</i>	Third-Person Pet Narrative (first revision) First-Person/"I Am an Object" (final draft)	Third-Person Point of View/ Pet Narrative (final draft) <i>Assign 2nd lesson of the third quarter*</i>
	*	Third-Person Point of View/ Pet Narrative	<i>Collect 2nd lesson of the third quarter*</i>	<i>1st lesson of the third quarter (first revision)*</i> David & Goliath (final draft)	<i>1st lesson of third quarter*</i> <i>Assign 3rd lesson of the third quarter*</i>

**These lessons will be determined by what you plan to teach during the second semester.*

WriteShop I in One Year

Class Meets Weekly

First Quarter

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week 1	1	<i>If Lesson 1 in your WriteShop edition is not divided into 1a and 1b, then spend this class time reviewing all the pre-writing activities found in the lesson plans for Lesson 1 (TM pp. 20-21).</i>			
Week 2	1	---	---	---	Describing an Object
Week 3	2	---	Describing an Object	---	Describing a Pet
Week 4		---	Describing a Pet	Describing an Object (first revision)	Describing an Object (final draft)
Week 5		Describing an Object	---	Describing a Pet (first revision)	Describing a Pet (final draft)
Week 6	3	Describing a Pet	---	Describing an Object (final draft)	Describing a Person
Week 7	4	---	Describing a Person	Describing a Pet (final draft)	Describing a Circus Performer
Week 8		---	Describing a Circus Performer	Describing a Person (first revision)	Describing a Person (final draft)
Week 9		Describing a Person	---	Describing a Circus Performer (first revision)	Describing a Circus Performer (final draft)

Second Quarter

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week 10	5	Describing a Circus Performer	---	Describing a Person (final draft)	Describing a Food
Week 11	6	---	Describing a Food	Describing a Circus Performer (final draft)	Describing a Season
Week 12		---	Describing a Season	Describing a Food (first revision)	Describing a Food (final draft)
Week 13		Describing a Food	---	Describing a Season (first revision)	Describing a Season (final draft)
Week 14	7	Describing a Season	---	Describing a Food (final draft)	Describing a Place
Week 15	8	---	Describing a Place	Describing a Season (final draft)	Explaining a Process
Week 16		---	Explaining a Process	Describing a Place (first revision)	Describing a Place (final draft)
Week 17		Describing a Place	---	Explaining a Process (first revision)	Explaining a Process (final draft)
Week 18	9	Explaining a Process	---	Describing a Place (final draft)	Factual Animal Report

Third Quarter

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week 1	10	---	Factual Animal Report	Explaining a Process (final draft)	Biography (first revision)
Week 2		---	Biography	Factual Animal Report (first revision)	Factual Animal Report (final draft)
Week 3		Factual Animal Report	---	Biography (first revision)	Biography (final draft)
Week 4	11	Biography	---	Factual Animal Report (final draft)	Journalism/News Article
Week 5	12	---	Journalism/News Article	Biography (final draft)	Narrative of an Emotional Event
Week 6		---	Narrative of an Emotional Event	Journalism/News Article (first revision)	Journalism/News Article (final draft)
Week 7		Journalism/News Article	---	Narrative of an Emotional Event (first revision)	Narrative of an Emotional Event (final)
Week 8	13	Narrative of an Emotional Event	---	Journalism/News Article (final draft)	Narrative of Another Person's Experience
Week 9	14	---	Narr. of Another Person's Exper.	Narrative of an Emotional Event (final draft)	First-Person Point of View/ "I Am an Object"

Fourth Quarter

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week 10		---	First-Person Point of View/ "I Am an Object"	Narrative of Another Person's Experience (first revision)	Narrative of Another Person's Experience (final draft)
Week 11		Narr. of Another Person's Exper.	---	"I Am an Object" (first revision)	First-Person Point of View/ "I Am an Object" (final draft)
Week 12	15	First-Person Point of View/"I Am an Object"	---	Narrative of Another Person's Experience (final draft)	First-Person Point of View/ David and Goliath
Week 13	16	---	First-Person Point of View/ David & Goliath	"I Am an Object" (final draft)	Third-Person Point of View/ Pet Narrative
Week 14		---	Third-Person Point of View/ Pet Narrative	David and Goliath (first revision)	First-Person Point of View/ David and Goliath (final draft)
Week 15		First-Person Point of View/ David & Goliath	---	Third-Person Pet (first revision)	Third-Person Point of View/ Pet Narrative (final draft)
Week 16	Appndx B	Third-Person Point of View/ Pet Narrative	---	David and Goliath (final draft)	Story Builder (or other supplemental activity)
Week 17	Appndx B	---	Story Builder	Third-Person Pet (final draft)	Story Starter (or other supplemental activity)
Week 18	Read Story Starters Aloud		Story Starter	---	Story Builder (first rev.)

WriteShop I in One Year

Class Meets Biweekly

Note: This schedule's classes extend two weeks beyond the normal semester. If this poses a problem for you, (1) eliminate Lesson 16, (2) consider meeting once a week for a few weeks, or (3) otherwise adjust the schedule to suit your needs.

First Semester

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week 1	1a	<i>If Lesson 1 in your WriteShop edition is not divided into 1a and 1b, then spend this class time reviewing all the pre-writing activities found in the lesson plans for Lesson 1 (TM pp. 20-21).</i>			
Week 2	No class				
Week 3	1b	---	---	---	Describing an Object
Week 4	No class				
Week 5	2	---	Describing an Object	---	Describing a Pet
Week 6	No class				
Week 7	3	---	Describing a Pet	Describing an Object (first revision)	Describing an Object (final draft) Describing a Person
Week 8	No class				
Week 9	4	Describing an Object	Describing a Person	Describing a Pet (first revision)	Describing a Pet (final draft) Describing a Circus Performer
Week 10	No class				
Week 11	5	Describing a Pet	Describing a Circus Performer	Describing a Person (first revision) Describing an Object (final draft)	Describing a Person (final draft) Describing a Food
Week 12	No class				
Week 13	6	Describing a Person	Describing a Food	Describing a Circus Performer (first revision) Describing a Pet (final)	Describing a Circus Performer (final draft) Describing a Season
Week 14	No class				
Week 15	7	Describing a Circus Performer	Describing a Season	Describing a Food (first revision) Describing a Person (final draft)	Describing a Food (final draft) Describing a Place
Week 16	No class				
Week 17	8	Describing a Food	Describing a Place	Describing a Season (first revision) Describing a Circus Performer (final draft)	Describing a Season (final draft) Explaining a Process
Week 18	No class				

Second Semester

Class Session	Teach Less. #	Final Draft Due Today	First Revision Due Today	Return These Drafts to Students	New assignments (Student homework)
Week 1	9	Describing a Season	Explaining a Process	Describing a Place (first revision) Describing a Food (final)	Describing a Place (final draft) Factual (Animal) Report
Week 2	No class				
Week 3	10	Describing a Place	Factual Animal Report	Explaining a Process (first revision) Describing a Season (final)	Explaining a Process (final draft) Biography
Week 4	No class				
Week 5	11	Explaining a Process	Biography	Factual Animal Report (first revision) Describing a Place (final)	Factual Animal Report (final draft) Journalism/News Article
Week 6	No class				
Week 7	12	Factual Animal Report	Journalism/News Article	Biography (first revision) Explaining a Process (final)	Biography (final draft) Narrative of an Emotional Event
Week 8	No class				
Week 9	13	Biography	Narrative of an Emotional Event	News Article (first revision) Factual Animal Report (final draft)	Journalism/News Article (final draft) Narrative of Another Person's Experience
Week 10	No class				
Week 11	14	Journalism/News Article	Narrative of Another Person's Experience	Narrative of an Event (first revision) Biography (final draft)	Narrative of an Emotional Event (final draft) First-Person Point of View/ "I Am an Object"
Week 12	No class				
Week 13	15	Narrative of an Emotional Event	First-Person Point of View/ "I Am an Object"	Narrative of Another Person's Experience (first revision) News Article (final draft)	Narr. of Another Person's Experience (final draft) First-Person Point of View/ David & Goliath
Week 14	No class				
Week 15	16	Narrative of Another Person's Experience	First-Person Point of View/ David & Goliath	"I Am an Object" (first revision) Narrative of an Emotional Event (final draft)	First-Person Point of View/ "I Am an Object" (final draft) Third-Person Point of View/ Pet Narrative
Week 16	No class				
Week 17		First-Person Point of View/ "I Am an Object"	Third-Person Point of View/ Pet Narrative	David & Goliath (first revision) Narrative of Another Person's Experience (final)	First-Person Point of View/ David & Goliath (final draft)
Week 18	No class				
Week 19		First-Person Point of View/ David & Goliath		Pet Narrative (first revision) First-Person/I Am an Object (final draft)	Third-Person Point of View/ Pet Narrative (final draft)

WriteShop II in One Semester

Class Meets Weekly

Note: This schedule's classes extend two weeks beyond the normal semester. If this poses a problem for you adjust the schedule to suit your needs.

First Quarter

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week 1	1	<i>If your students are new to the WriteShop program, spend the first day of class reviewing WriteShop concepts and covering the pre-writing activities found in the Teacher lesson plans for Lesson 1 (TM pp. 20-21).</i>			
Week 2	17	---	---	---	Describing an Object
Week 3	18	---	Describing an Object	---	Describing a Place
Week 4	19	---	Describing a Place	Describing an Object (first revision)	Describing an Object (final draft) Writing a Short Report
Week 5	20*	Describing an Object	Writing a Short Report	Describing a Place (first revision)	Describing a Place (final draft) Exaggeration
Week 6	21	Describing a Place	Exaggeration	Writing a Short Report (first revision) Describing an Object (final draft)	Writing a Short Report (final draft) First-Person Point of View, Part I
Week 7	23 ⁺ *	Writing a Short Report	First-Person Point of View, Part I	Exaggeration (first revision) Describing a Place (final)	Exaggeration (final draft) Narrative Voice
Week 8	22 ⁺	Exaggeration	Narrative Voice	First-Person Point of View, Part I (first revision) Writing a Short Report (final draft)	First-Person Point of View, Part I (final draft) First-Person Point of View, Part 2
Week 9	24	First-Person Point of View, Part I	First-Person Point of View, Part 2	Narrative Voice (first revision) Exaggeration (final draft)	Narrative Voice (final draft) Writing an Ad

* (Optional) Allow two weeks for this assignment.

⁺ Teach Lessons 22 and 23 out of order (see p. 19, "Lesson 22").

Second Quarter

Class Session	Teach Less. #	Final Draft Due Today	First Revision Due Today	Return These Drafts to Students	New assignments (Student homework)
Week 10	25	Narrative Voice	Writing an Ad	First-Person Point of View, Part 2 (first revision) First-Person Point of View, Part 1 (final draft)	First-Person Point of View, Part 2 (final draft) Opinion Essay
Week 11	26	First-Person Point of View, Part 2	Opinion Essay	Writing an Ad (first revision) Narrative Voice (final draft)	Writing an Ad (final draft) Letter to the Editor
Week 12	27	Writing an Ad	Letter to the Editor	Opinion Essay (first revision) First-Person Point of View, Part 2 (final draft)	Opinion Essay (final draft) Compare/Contrast Essay, Part 1
Week 13	28	Opinion Essay	Compare/Contrast Essay, Part 1	Letter to the Editor (first revision) Writing an Ad (final draft)	Letter to the Editor (final draft) Compare/Contrast Essay, Part 2
Week 14	29	Letter to the Editor	Compare/Contrast Essay, Part 2	Compare/Contrast Essay, Part 1 (first revision) Opinion Essay (final draft)	Compare/Contrast Essay, Part 1 (final draft) Describe/Define Essay
Week 15	30	Compare/Contrast Essay, Part 1	Describe/Define Essay	Compare/Contrast Essay, Part 2 (first revision) Letter to the Editor (final draft)	Compare/Contrast Essay, Part 2 (final draft)
Week 16	30	Compare/Contrast Essay, Part 2	Timed Essay (in-class writing)	Describe/Define Essay (first revision) Compare/Contrast Essay, Part 1 (final draft)	Describe/Define Essay (final draft)
Week 17	30	Describe/Define Essay	Timed Essay (in-class writing)	Compare/Contrast Essay, Part 2 (final draft)	---
Week 18	30	---	Timed Essay (in-class writing)	Describe/Define Essay (final draft)	---

APPENDIX

WriteShop Class Schedule

☐ 1st ☐ 2nd ☐ 3rd ☐ 4th Quarter:

Class Session	Teach Less. #	Final draft due today	First revision due today	Return these drafts to students	New assignments (Student homework)
Week __					
Week __					
Week __					
Week __					
Week __					
Week __					
Week __					
Week __					
Week __					
Week __					

Lesson # 4 Assignments for the Week of _____

This sample follows the "WriteShop I in One Semester" schedule (pp. 32-33).

Day One

- ☐ Review this week's homework with your parent so you both know what's expected
- ☐ Skill Builder: *Choosing Appropriate Topic Sentences* - Day 1 (p. 4-5)
- ☐ Weekly Writing Assignment: *FINAL DRAFT*
 - Sit down WITH A PARENT and review your "Describing a Pet" Composition
 - Use your teacher's suggestions to revise and rework your paragraph. Write or type your final draft neatly, remembering to skip lines or double-space.
 - Staple it to the top of the Teacher's Writing Skills Checklist

Day Two

- ☐ Skill Builder: *Choosing Appropriate Topic Sentences* - Day 2 (p. 4-6)
- ☐ Weekly Writing Assignment: *BRAINSTORMING and SLOPPY COPY*
 - Follow the instructions in the Student Workbook (pp. 4-1 and 4-2), "Describing a Circus Performer"
 - Use the "Observing a Circus Performer Worksheet" (p. 4-3) for brainstorming
 - Write a "sloppy copy" (first draft) about someone in the circus
 - **IMPORTANT:** The sample paragraph on p. 4-2 should give an idea of what I am looking for. However, your paragraph should be yours alone and not a revised version of this example. Put the sample paragraph away before writing your "sloppy copy."

Day Three

- ☐ Skill Builder: *Choosing Appropriate Topic Sentences* - Day 3 (p. 4-6)
- ☐ Weekly Writing Assignment: *FIRST REVISION*
 - Go over your "sloppy copy" with the help of your Writing Skills Checklist
 - Before you make further corrections, ask someone to draw a picture of your circus trouper **BASED ONLY ON YOUR DESCRIPTIONS. This is not optional!**
 - If necessary, re-edit your paper, describing the performer more clearly
 - Make final corrections and neatly write or type your first revision on fresh paper.
 - Staple copies together according to instructions on the Writing Skills Checklist
- ☐ Have your mom or dad check your week's work and initial the space below
- ☐ **PLEASE BRING THE FOLLOWING ITEMS TO CLASS IN YOUR HOMEWORK FOLDER:**
All drafts of "Describing a Pet"; brainstorming, sloppy copy and first revision of "Describing a Circus Performer"; drawing of circus performer; Skill Builders (*if you choose to collect them*).

Parent comments _____

_____ Parent Initial _____

Lesson # _____ Assignments for the Week of _____

Day One

- ☐ Review this week's homework with your parent so you both know what's expected
- ☐ Skill Builder: _____ - Day 1 (p. _____)
- ☐ Weekly Writing Assignment: *FINAL DRAFT*
 - Sit down WITH A PARENT and review your "_____ " Composition
 - Use your teacher's suggestions to revise and rework your paragraph. Write or type your final draft neatly, remembering to skip lines or double-space.
 - Staple it to the top of the Teacher's Writing Skills Checklist

Day Two

- ☐ Skill Builder: _____ - Day 2 (p. _____)
- ☐ Weekly Writing Assignment: *BRAINSTORMING and SLOPPY COPY*
 - Follow the instructions in the Student Workbook (pp. _____),
" _____ "
 - Use the " _____ Worksheet" (p. _____) for brainstorming
 - Write a "sloppy copy" (first draft).
 - **IMPORTANT:** If this lesson contains a sample paragraph, its purpose is to give you an idea of what I am looking for. Your paragraph should be yours alone and not a revised version of the example. Put the example away before writing your "sloppy copy."

Day Three

- ☐ Skill Builder: _____ - Day 3 (p. _____)
- ☐ Weekly Writing Assignment: *FIRST REVISION*
 - Go over your "sloppy copy" with the help of your Writing Skills Checklist
 - Special instructions: _____

 - Make final corrections and neatly write or type your first revision on fresh paper.
 - Staple copies together according to instructions on the Writing Skills Checklist
- ☐ Have your mom or dad check your week's work and initial the space below
- ☐ **PLEASE BRING THE FOLLOWING ITEMS TO CLASS IN YOUR HOMEWORK FOLDER:**

Parent comments _____

_____ Parent Initial _____

Name _____
Date _____

In-Class Writing Checklist

Today you will write a paragraph on the same vacation topic you wrote about before beginning this class. This is a chance for you to see how much your writing has improved.

Take the first 45 minutes to brainstorm and write your “sloppy copy.” You may use your word lists and thesaurus. After the break, you will have 30 minutes to revise and rewrite the composition.

Your paragraph was about _____.

Remember these important elements:

- ☐ Narrow your topic to one event that takes place in a short period of time.
- ☐ Include an interesting, appropriate title.
- ☐ Write one paragraph of seven to ten sentences.
- ☐ Include a strong topic sentence to introduce the paragraph.
- ☐ Include a strong closing sentence to wrap up your thoughts.
- ☐ Use no more than one “to be” word in the composition.
- ☐ Use vivid, descriptive, interesting concrete words.
- ☐ Use **each** of these sentence variations:
 1. Begin a sentence with paired adjectives.
 2. Begin a sentence with a present participial phrase.
 3. Begin a sentence with a past participial phrase.
 4. Begin a sentence with an “-ly” adverb.
 5. Begin a sentence with a prepositional phrase.
 6. Begin a sentence with a subordinate conjunction.
 7. Use a simile.
 8. Use an appositive.
 9. Write one sentence of six words or fewer.
- ☐ Write your name/date in the upper right-hand corner.
- ☐ Double-check spelling, punctuation, and grammar.
- ☐ Avoid run-on sentences, incomplete sentences (fragments), and misplaced modifiers.

Peer's Name _____

Your Name _____

Date _____

Peer Editing Checklist

As you read your peer's composition, use this sheet to help you look for required composition elements.

Title of composition _____.

1. How many sentences? _____
2. How many "to be" words? _____
3. List repeated words _____
4. List weak words _____
5. List vague words (nouns, verbs, adjectives) that could be made more concrete
OR that could use an adjective/adverb to make them more descriptive.

6. Is the title descriptive? Yes No

7. Does the title capture the essence of the composition? Yes No

8. Which of the following sentence variations did you discover? Write the appropriate word or phrase (NOT the entire sentence) in the space provided.

___ paired adjectives _____

___ present participial phrase _____

___ simile _____

___ appositive _____

___ "-ly" adverb phrase _____

___ prepositional phrase _____

___ past participial phrase _____

___ subordinate conjunction _____

9. If you find any of the following, mark the left-hand margin with the appropriate abbreviation.

Did you find any incomplete sentences (fragments)? Yes No (mark *frag*)

Did you find any run-on sentences? Yes No (mark *r.o.*)

Did you find any misplaced modifiers? Yes No (mark *mm*)

Did you find any unclear or awkward sentences? Yes No (mark *unclear* or *awk*)

10. On the back of this page make two positive comments and one helpful suggestion.

Name _____

Parent Evaluation of Poetry Memorization

Directions for parents: Ask your student to recite his piece to you. Use this checklist to note areas of accomplishment and needs for improvement.

<u>Yes</u>	<u>No</u>	<u>Notes</u>
<input type="checkbox"/>	<input type="checkbox"/> Did the student begin with the title and author?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he know the entire piece by heart?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he recite smoothly with no faltering?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he speak at a good rate (not too fast nor too slow)?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he project his voice loudly enough to be heard by a group? _____	
<input type="checkbox"/>	<input type="checkbox"/> Does he use voice inflection instead of a monotone voice?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he pause for emphasis at appropriate places in the poem?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does his presentation communicate the humor or serious nature of his piece?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he keep eye contact with his audience?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he smile and/or look relaxed?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he avoid pacing?_____	
<input type="checkbox"/>	<input type="checkbox"/> Does he hold his hands appropriately (hands held loosely at his side or clasped in front or back_____ or hands used to make appropriate gestures)?_____	

Suggestions to the Student:

I like the way you:

Here are some ways you could improve:

Editing and Grading Tips for WriteShop Teachers

Whether you're teaching 20 students or 150, editing and grading compositions and essays has the potential to suck the very life out of you! Even if you devoted a mere 5 minutes a week to 150 compositions, you'd spend over 12 hours on this task alone. The wise teacher will realize that it's impossible to give full attention every week to every student's paper. The ideas that follow will help you streamline your editing and grading so you can find the balance that works for you.

Know that you can strive for different levels of "completeness" when editing papers.

LEAST	Make general comments only.
	Make specific comments about the assignment as a whole.
	Highlight good and bad examples of work (e.g., a descriptive, concrete phrase vs. a vague or weak one) and mark some errors.
	Mark all errors.
MOST	Correct all errors.

Each successive level of editing requires more time and effort. Working within your time constraints, pick the level that will be the most helpful for the students. For example, correcting all the errors is not only time-consuming, it hinders the students—they need to wrestle a bit on their own to improve their writing. It's more effective to correct one error and then point out the others.

Use Time-Saving Tips

1. Have written assignments due on different days for different classes. This staggers the workload.
2. Take breaks while editing. Edit a certain number each day.
3. Set a reasonable time limit for editing/grading papers. It's easy to get wrapped up in working through the first half of a stack so that you run out of time. To avoid this, divide the time you have available by the number of papers you have to edit or grade and set a timer. At first you'll probably have to adjust your estimated grading time, but this will make it possible to give each paper equal attention if necessary.
4. Edit or grade only a few papers from a class set
 - Tell students you will make an in-depth evaluation of a few papers from each class set and check off the others. Students won't know when theirs will be edited/graded in-depth. Use a roll of a die to match numbers selected by students in order to pick a handful of compositions that you will edit thoroughly. Next time, most of this group will be out of the running, but roll the die to pick one of their papers so they're still on their toes!
 - Quickly peruse class papers and divide into piles of good, average, and poor writers. Give poorer writers feedback first since they need more time to grow and improve.

5. Assign oral presentations or speeches:
 - Choose students randomly so they are all prepared on the first day, or assign specific students to speak on specific days of the week.
 - Students come to class prepared with two copies of a composition to read in class.
 - They must mark the teacher's copy according to your prior instructions (e.g., circle "to be" words, underline sentence variations, put an "x" over synonyms they've chosen, etc.)
 - As they speak/read, you can evaluate their writing style and give a grade.
6. Edit each student's choice of composition:
 - Have students complete three writing assignments through the First Revision stage. Then let them pick one of these First Revisions to undergo teacher or peer editing (your choice). Return edited First Revisions and assign a Final Draft, which will receive a grade.
 - Have students create a portfolio of checked-off compositions from which they select the best to be graded. An alternative approach is to have the student select one of three consecutive writing assignments to be graded.

Don't Assess for Every Element of a Composition

1. When you edit or grade writing, don't try to address every single item on the Checklists. For the first couple of papers, you might just consider structure, organization, and concreteness and then move onto content as you progress through the year. This kind of limited editing makes grading go so much faster because you know exactly what to look for. If it's not there, the student loses points.
2. Choose 2-4 specific things you want to see in a particular paper. For example, if students are writing a narrative, you might check for their correct use of tense or make sure they applied emotion to their subject. You might also target repeated words, "to be" words, or the newest skill taught. Don't announce your choices until papers have been turned in.
3. Variations:
 - Using your Teacher Checklists, edit papers for content or style only.
 - When editing, address one aspect each of content, style, and mechanics.
 - Focus on one area of individual student need, such as organization, awkwardness, wordiness, or sentence structure.
 - Identify several errors common to a number of students and teach a short lesson to the entire class. This could be a grammar lesson on use of hyphenated adjectives, or it can address a topic such as awkwardness.
 - Highlight "Sentences of the Week": Identify each student's best sentence and concrete word choice/s (or do this via peer editing). Share a number of these in class.
4. Take advantage of teaching assistants or student aides who, if nothing else, can identify such things as sentence variation use, "to be" words, weak words, etc. Once edited, these papers can then go through the Final Draft.

Employ Peer Editing in the Classroom

1. The *Handbook for Teaching in a Group Setting* has peer editing checklists you can duplicate. Distribute these to students, asking each to read and score three of his or her peers' First Revisions in a specific amount of time. For more objective feedback, pass papers to three different peers rather than just one.
 - Ask *writers* to identify specific areas they would like peer readers to focus on.
 - Ask *peer readers* to offer advice—what should the writer do about particular problems?
2. Guided peer editing is especially effective. Walk the class through the process so they're all looking for the same things.
3. Instead of allowing peers to mark on the composition, direct them to make comments on the Peer Editing Checklist. After editing a composition, they should staple the checklist to the back of it so as not to influence the next evaluator. Collect the papers, check off that they were completed on time, and return them to the students for a Final Draft.

Edit and Grade More Effectively

1. Gather your WriteShop books, Teacher Checklists and/or Composition Evaluations, mechanical pencils, colored pens, or anything else you may need and find a quiet and clutter- and distraction-free place to do your editing.
2. Editing and grading take time and attention and can't be done on the fly. Plan your schedule to have sufficient time for major editing/grading tasks you know you'll have to complete.
 - When students are working, use class time to edit or grade.
 - Take advantage of your prep period or come in early when it's quiet.
 - Carve out a couple of hours a few evenings a week.
 - Take a stack of papers along to a doctor's appointment.
3. Motivate students through editing
 - Give points for assignments that are turned in on time and are properly self-edited
 - A comment or two on a page is more valuable to students than a full page of comments and mechanical markings.
 - Identifying and praising whatever a student does well improves writing more than any kind or amount of correction of what he does badly. This is especially important for your weaker writers who need all the encouragement they can get.
4. Use models to teach correct form.
 - Instead of commenting on individual papers, locate an "A" paper, project it on an overhead or photocopy it and hand it out, and discuss its qualities. You might consider using a paper from another class to avoid spotlighting the author.
 - Do not embarrass students by examining weak papers; instead, discuss "typical problems" in the weaker responses.

5. Develop a computer database of comments you typically make on papers.
 - As you read a student's paper, note which comments would be appropriate. When you've finished, create a new document by cutting and pasting the appropriate comments together and print out a sheet that you can return to the students.
 - One idea is to create a numbered comment sheet containing the types of comments you usually makes about both good and poor work. On the student's paper, indicate the number of the comment that applies at each point. The student receives the comment sheet plus the marked paper and can refer to the comment sheet for ideas about how to improve or to identify what he did correctly.
6. Other editing tips
 - Use editing marks (See TM p. 139). Make sure students understand them.
 - Don't overwhelm the student by marking every mechanical error.
 - Marginal and end comments are what students read and utilize more than the notes you make on your Teacher Checklist. Make them brief, clear, specific, helpful, and encouraging.
 - Show how a problem could be corrected. As a last resort, give a suggestion.
 - Try not to write "awkward" or "?" without comment. It probably doesn't sound awkward to the student, so he won't know how to fix it.
 - Ask questions for clarification.

Draw Parents into Your Corner

1. Parents are your greatest allies—after all, you both have the student's interest in mind.
2. Call them early on if you see a problem developing, such as incomplete assignments or assignments not handed in on time.
3. Use positive reinforcement with parents. Catch the student doing something good and write an occasional note to brag about him to his parents—especially as it relates to his writing. (Contact a certain number of parents each month so as not to miss anyone.)
 - I'm pleased to see that Elizabeth always hands in her writing assignments on time.
 - Gilbert does such a thorough job of brainstorming. His writing reflects his hard work.
 - Daniel's writing skills have improved tremendously over the past quarter.

You can find similar suggested notes in your Teacher's Manual (See tabbed section "Positive and Encouraging Comments.")
4. Inform parents how they can help their child with writing assignments. The Parent Handouts Appendix in your *Handbook for Teaching in a Group Setting* offers many helpful tips. Among them:
 - Encourage good study habits.
 - Work with your student.
 - Provide consistency (same time every day, not waiting till the last minute).
 - Provide a quiet, distraction-free place to work.
 - Provide required materials: colored pencils, quality eraser, paper, good lighting, etc.

PARENT WELCOME PACKET

WriteShop Homework and Other Information for Parents

HOMEWORK RESPONSIBILITIES

Experience has shown me that some parents enroll their children in outside classes expecting them to work independently and without parental involvement. However, I have found that most students (even older ones) do better when Mom and Dad take responsibility to actively supervise their homework.

As your student's primary teacher, it is up to you to see that work is completed and returned on time. Therefore, you will be asked to initial each weekly assignment sheet. This tells me that (1) you have *read* this sheet, (2) you have *familiarized* yourself with the lesson's expectations, and (3) you know for *certain* that your child has completed his assignments according to the instructions.

If you encounter any problems with an assignment or if any questions arise, please call!

Homework Folders. On the first day of class, each student will receive a Homework Folder. The *right-hand* pocket will contain work-in-progress as well as notes to you (the parent). Please double-check with your son or daughter each week to see if I have sent anything for you. Also, student work goes back and forth in this right-hand pocket. Once I give a final grade, I will transfer the composition to the left pocket. When the folder comes home, the information in the *left-hand* pocket must be removed and filed in the student's notebook.

Your child must bring his completed homework *and* his homework assignment sheet back to every class. Homework will come to class in the Homework Folder.

Compositions must be presented in an orderly fashion, with the most recent work on top and rough drafts on the bottom. Student checklists and/or teacher comment sheets must always accompany all drafts. Material must be stapled together.

Organizing First Revisions. When I edit a paragraph, I don't just look at the first revision. I always look at the *brainstorming sheet* to see if the student was able to come up with a variety of colorful words. Then I check the "*sloppy copy*" to see how much editing he or she did, and whether colored pencils were used to underline or circle. Finally, I look at the *Student Writing Skills Checklist* to see if he or she self-edited carefully.

When your student sends his/her composition to class, please make sure papers are STAPLED together in this order:

- Drawing (in color) on the very bottom (when required by the assignment).
- Brainstorming sheet(s) on top of the drawing.

- “Sloppy copy” on top of brainstorming sheet. The “sloppy copy” **must** show evidence of editing. Students **must** use their Student Writing Skills Checklists to edit, including using colored pencils as directed.
- First Revision on top of “Sloppy Copy.”
- Student Writing Skills Checklist on the very top (this must be filled in).
- The student’s name must be written on every page.
- Be certain he follows the format on pp. ii and iii of his student workbook.
- Each student is responsible for his or her part in the writing process. This means taking the time to carefully edit the paragraph according to the Checklist (and making necessary changes) before turning it in to me.

NOTE: If any pages are missing, if the Writing Skills Checklist is not filled in, or if the student did not show evidence of editing his “sloppy copy,” *the composition will be returned unedited*. The student will need to make necessary corrections before resubmitting his paper.

Organizing Final Drafts. After I edit the first revision, I will staple my Teacher’s Checklist to the top of all the student’s papers. DO NOT let your student undo the staples. Remind him or her to staple the final draft to the top of the stack. It is very important that the papers stay in the same order and that all copies of every composition come back to me before I can give a grade.

When I grade the final draft, I take a look at the “sloppy copy” and the first revision to see how your student has progressed from start to finish. I also look at how my suggestions are reflected in the changes he or she made. It is not enough for me to see the final draft, because I can’t remember what the student wrote beforehand, nor can I remember my suggestions and comments. That’s why it’s so important that all the copies of the composition stay together.

Skill Builders. Do NOT send completed Skill Builders back to class. Use your Skill Builder Key to check your student’s work each week. If you’re not sure about something, go ahead and send it in his or her folder along with a note containing your question. I’ll be glad to take a look.

HELPING YOUR STUDENT WITH HOMEWORK

Weekly schedule and assignments

1. Pencil all writing assignments into a master lesson-planning book.
2. Estimate homework time according to the following:

Day 1 Unfinished class work, if any

Copying – 5-10 minutes

Skill Builders – 15-20 min.

Revising previous compositions – 30-45 minutes

Day 2 Skill Builders - 15-20 minutes

Brainstorming and writing “sloppy copy” – 60-90 minutes

Day 3 Dictation – 5-10 minutes

Skill Builders - 15-20 minutes

First revision/rewrite – 45-60 minutes

As you can see from this example, I will provide three days' worth of homework (minimum of one hour per day); however, you may choose to stretch it out over four days (45+ min/day). Some students have a tendency to put their homework off till the last minute. I do *not* recommend doing all the writing assignments in one day. The revising process works best when time is allowed for thoughts to settle between drafts. This requires the student to pace himself.

3. Read all lesson instructions.
4. Because of time constraints, I am unable to review every homework assignment. When necessary, I will send home an answer key so you can correct drill work. I *will* review all major writing assignments.

The parent's role in the writing process

Again, I do not expect students to work exclusively on their own. Any help parents can give is valuable.

1. Help your student develop good habits. Do not let him work at night or wait till the last minute. There are clear advantages to spreading the writing out over several days:
 - It gives ideas a chance to settle between drafts.
 - Mistakes are easier to spot and correct.
 - The student produces higher quality work.
 - It prevents the build-up of stress, frustration, and anger.

2. Likewise, don't allow your student to spend hours per day on one assignment. If he develops "writer's block" or becomes overly tired, he will only get frustrated, slap out poor- to mediocre-quality paragraphs, or come to hate writing altogether. Encourage such a child to take frequent breaks or perhaps to do writing assignments in the morning when he is at his freshest.
3. One of the most effective ways to help with the writing process is to ask questions. (*What might you see as you walk through a forest? What's a more specific word for "red"? See what your thesaurus says, etc.*)
4. Review your student's composition with him, using the Writing Skills Checklist. Help him identify spelling and punctuation errors, redundancy, lack of clarity, etc.
5. If you feel weak in these areas, it's okay; you can still sit with your student and encourage him as he writes his paragraphs. This will help build his skills by reinforcing class instruction. In particular, DO help your student follow directions. Failure to follow instructions is one of the most common problems I encounter.
6. DO require your student to use the Writing Skills Checklist correctly. Some students are quick to check boxes without actually checking to see if something needs attention. See to it that he counts "to be" words, uses all required sentence variations, uses his colored pencils to underline vague, weak, or repeated words, etc. Ask him to read his paper aloud and listen for awkwardness. Help him find sentences that might work better if moved elsewhere. It is not enough for your child to simply replace a few words---I should see a definite difference between the "sloppy copy" and the first revision!
7. NOTE: When I make corrections directly on student papers, it's because I cannot sit each week with him or her. You, however, can! Instead of making corrections for your child, ask questions. (*Can you tell me why this sentence is incomplete? OR I notice two misspelled words in this sentence. Can you find them?*)
8. Pay attention to mechanics. Work on weak areas at home by addressing the specific problem (for example, incomplete sentences).

A WORD ABOUT CLASS RULES

At the beginning of each school year, I find it helpful to send home a class policy sheet. While I like to have fun and want the young people to enjoy their new friendships, I ask that they follow some simple rules. These rules help establish boundaries for behavior that encourage respect for teacher, students, and facilities. In particular, when asked to read what they've written, students will share more freely when they feel safe from teasing.

SUPPLY LIST

The enclosed Supply List will tell you which items your student needs to bring weekly and/or have available at home for *WriteShop* assignments. Please remind him to bring all supplies to every class. Discourage him from “borrowing” from the supply box for other subjects because he may forget to put the items back. It is important that your student keep these *WriteShop* supplies separate so that he comes to class ready to go. Unprepared students take up valuable class time searching for and borrowing forgotten items.

WriteShop / Pre-Class Paragraph Instructions

Thank you for enrolling your student in *WriteShop*. I believe he will produce some beautiful compositions as the year progresses. Because I need an accurate picture of your young person's writing abilities, I would like you to give him the following assignment. Please do not give him ANY help of ANY sort. He is to write the paragraphs completely on his own according to the instructions below. Mail paragraphs by _____ (date) to:

_____ (name)

_____ (address)

_____ (city, state, zip)

STUDENT INSTRUCTIONS:

1. You will write two different paragraphs.
2. Write each on a separate sheet of notebook paper.
3. The paragraphs must be in your own handwriting (either printing or cursive is acceptable).
4. SKIP every other line when writing.
5. You are to receive NO HELP of any sort, including content, grammar, punctuation, and spelling.
6. Make sure your name and date are written in the upper right-hand corner.
7. Give each paragraph a title.

Paragraph #1: *Describe a piece of fruit. You may use a real piece of fruit as a model if you wish.*

Paragraph #2: *Tell about something that happened during your favorite vacation.*

WriteShop Class Rules

Student Copy

1. Come in and sit down. Sometimes you may choose your seat, and sometimes your seat will be assigned.
2. If you arrive late to class, let yourself in quietly and find a seat. *Do not disrupt the class by knocking on the door or making a commotion.*
3. You are to stay seated unless you have permission to get up. Please try to use the restroom before or after class, or during our break.
4. There is *no talking allowed* when a teacher or other student is talking, nor when it is time to write. Disruptive students will first be warned, then moved.
5. If you know the answer to a question, please do not shout it out. Raise your hand quietly until called upon.
6. We want to encourage an atmosphere of respect. There is *absolutely no rude behavior* permitted. This includes name-calling, gossiping, yelling at others, impolite remarks to teachers or classmates, embarrassing another student with teasing, snickering, etc. (*Ephesians 4:29*)
7. If your teacher or tutor asks you to move to another location to help you behave yourself, please do so immediately and quietly.
8. Keep your hands to yourself. Do not touch the belongings of other students unless asked to do so.
9. Remember that you are a guest in this facility. Please respect the flooring, furniture, walls, and grounds by keeping within established boundaries and being careful with your supplies. I trust you to use common sense (like not putting your shoes on the furniture, drawing on the tables, or running through the planters ☺).
10. When class is over, please clean up your work area, including floor. Throw away all trash and take home all of your belongings.

WriteShop Class Rules

Teacher Copy

NOTE: This may seem like a lot of rules, but we know from examples of God's Word, government laws, etc. that rules are not designed to squash our fun. Rather, they are designed to keep us safe, ensure respect for people and property, and teach us personal discipline. Thank you so much for agreeing to follow our class rules. Our writing class will be an enjoyable place to work with such cooperative students as yourself!

Please read each rule. If you are willing to agree, please sign and return this copy on the first day of class.

1. Come in and sit down. Sometimes you may choose your seat, and sometimes your seat will be assigned.
2. If you arrive late to class, let yourself in quietly and find a seat. *Do not disrupt the class by knocking on the door or making a commotion.*
3. You are to stay seated unless you have permission to get up. Please try to use the restroom before or after class, or during our break.
4. There is *no talking allowed* when a teacher or other student is talking, nor when it is time to write. Disruptive students will first be warned, then moved.
5. If you know the answer to a question, please do not shout it out. Raise your hand quietly until called upon.
6. We want to encourage an atmosphere of respect. There is *absolutely no rude behavior* permitted. This includes name-calling, gossiping, yelling at others, impolite remarks to teachers or classmates, embarrassing another student with teasing, snickering, etc. (*Ephesians 4:29*)
7. If your teacher or tutor asks you to move to another location to help you behave yourself, please do so immediately and quietly.
8. Keep your hands to yourself. Do not touch the belongings of other students unless asked to do so.
9. Remember that you are a guest in this facility. Please respect the flooring, furniture, walls, and grounds by keeping within established boundaries and being careful with your supplies. I trust you to use common sense (like not putting your shoes on the furniture, drawing on the tables, or running through the planters ☺).
10. When class is over, please clean up your work area, including floor. Throw away all trash and take home all of your belongings.

Parent signature

Student signature

General Policies

*Your policies will probably differ in one or more of the following areas.
Use this as a guide for developing your own parent policies.*

1. Students are expected to follow all classroom rules (see attached). Please review each rule with your student and return the signed agreement.
2. Any young person who does not follow these rules will first receive a warning in class. When necessary, I will separate students or isolate the one who is being disruptive. If behavior continues, I will contact you. This will allow you to handle the matter so that it will not continue to disturb our class.
3. If, and *only* as a last resort, the behavior continues, I may have to ask that your child be dropped from the class to allow the other students the courtesy of a productive classroom.
4. Tuition is due the first class meeting of every month, unless other arrangements have been made with me. You are always paying tuition for the *upcoming* month. Tuition is \$_____ per month (discount for sibling).
5. Tuition paid *after* the first class meeting incurs a \$_____ late fee. Please contact me in advance if special arrangements ever need to be made. I understand financial emergencies!
6. There are no refunds for missed classes.
7. If you need to speak with me, I am available for 15 minutes after class. Beforehand, I am generally busy with final class preparations. I am also available by phone (later afternoons and evenings are best).
8. **IMPORTANT:** Students should begin the habit of preparing for class the night before, double-checking and laying out all necessary supplies. Students are expected to bring their supply box, notebook, and clipboard to each meeting. It is not fair that those who have come prepared should be expected share their materials with others who ran late and "forgot."

It helps to use a master lesson plan book for all school subjects. Delegate one column to writing and pencil in the assignments each week when the homework sheet comes home. In Wednesday's box, be sure to write "Prepare for *WriteShop* Class" to make sure all supplies and assignments are prepared.

9. I recommend 3-5 hours per week of homework. Some students will complete their assignments promptly while others may dawdle and fidget their time away. Students who struggle more than others in the area of writing may need to spend even *more* time each week on their paragraphs. Be careful, though, that *WriteShop* does not become all-consuming. Your child should never spend 6 hours in one day on writing. This is unreasonable. Please monitor his/her time to ensure balance. Sometimes it's better for students to put away their writing for a day, picking it up when they are rested and fresh.

Supply List for *WriteShop* Class

IMPORTANT

- Students must bring their supplies to every class
- *PLEASE LABEL **EVERYTHING** WITH STUDENT'S NAME* (we can't stress this enough!) Return address labels work great!

FOR IN-CLASS USE

- Clipboard (letter size) for away-from-their-desk writing activities
- Lined notebook paper (spiral notebooks are not acceptable)
- 11 clear page protectors (for the Word List section of the Student Workbook)
- 4 sharpened pencils (pencils must be sharpened weekly)
- Pencil sharpener
- White-out or white-out tape
- Colored pencils (we recommend *Kodak* or *Crayola* brand, as they have soft leads and vibrant colors); 8-12 colors is fine
- *Easy-to-use but comprehensive* thesaurus
Siblings may share one, but ideally each should have his/her own. *The Synonym Finder* is the one we recommend most highly (available at ATCO, Barnes & Noble, or by mail through curriculum catalogs).
- Plastic shoebox (Rubbermaid, Sterlite, or other) large enough to hold supplies (NOT a zipper pouch!)
- Scotch tape (optional)
- Scissors (optional)

FOR HOME USE

- Your own literature, spelling and grammar curriculum
- Grammar rule book or English handbook
- Dictionary

NOTE: 1. Cut out this list and tape it to the underside of student's supply box lid.
2. Use it to double-check supplies before class.

Clipboard	Scotch tape
<i>WriteShop</i> Student workbook	Scissors
Colored pencils	4 sharpened pencils
Pencil sharpener	Thesaurus
White-out	

MINOR CONSENT FORM

First Child's Name _____ Date of Birth _____

Second Child's Name _____ Date of Birth _____

Address _____ City _____ State _____ Zip _____

Phone () _____

Mother's Name _____ Father's Name _____

I (we), the undersigned parent(s)/guardian(s) of the minor stated above, give permission and consent for him/her to attend a writing class at _____

_____ (location).

_____ (teacher/tutor) has our full permission and consent to seek any and all necessary medical attention for said minor on our behalf.

This medical release form will remain in effect until _____
DATE

SIGNATURE OF FATHER/GUARDIAN *DATE*

SIGNATURE OF MOTHER/GUARDIAN *DATE*

Business Phone: Father () _____ Mother () _____

Emergency Contacts:

Name () _____
Phone Relationship

Name () _____
Phone Relationship

Doctor _____ Phone () _____

Insurance Carrier _____ Policy No. _____

Current Medications _____

Allergies _____

Date of last tetanus shot _____