



Presenting Best Practices in Writing Instruction

The accompanying documents include materials that can be used to introduce your faculty and staff to best practices in writing instruction. These materials are drawn from NCTE guidelines and policy briefs, which are also available for download. Feel free to adapt the activities included here to the needs and interests of your own school community.

ACCOMPANYING BEST PRACTICE HANDOUTS

1. Present writing as a process
2. Make transparent reading and writing connections
3. Promote writing to learn
4. Assign writing in multiple genres and across the content areas
5. Teach grammar in context
6. Provide authentic writing assessment
7. Value extracurricular writing practices
8. Invest in new media writing instruction
9. Encourage writing as a social practice

INSTRUCTIONS FOR ACTIVITY FACILITATOR

- 1) Divide faculty and staff into small groups of mixed content areas. Assign each group a best practice in writing and give the group the handout addressing that best practice.
- 2) Group members should read the excerpt on their handout from the NCTE document “NCTE Beliefs about the Teaching of Writing.”
- 3) After reading, the groups can discuss and respond to four questions. The questions ask faculty and staff to consider their own writing processes and bridge these experiences to what is currently happening in their classrooms, finally asking faculty to consider in what ways these best practices could be further implemented in their teaching.
- 4) After 20-30 minutes of small group discussion, each small group shares about what the excerpt said and what insights were shared in the small group discussion.
- 5) Specific strategies or activities for incorporating the best practice further into classrooms (question #4) can be written on large sheets of paper or posters to present to the staff or hang in the staff room after the activity is completed.



Best Practices in Writing Instruction 1: Present Writing as a Process

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

Often, when people think of writing, they think of texts -- finished pieces of writing. Understanding what writers do, however, involves thinking not just about what texts look like when they are finished but also about what strategies writers might employ to produce those texts. Knowledge about writing is only complete with understanding the complex of actions in which writers engage as they produce texts. Such understanding has two aspects. First is the development, through extended practice over years, of a repertory of routines, skills, strategies, and practices, for generating, revising, and editing different kinds of texts. Second is the development of reflective abilities and meta-awareness about writing. This procedural understanding helps writers most when they encounter difficulty, or when they are in the middle of creating a piece of writing. How does someone get started? What do they do when they get stuck? How do they plan the overall process, each section of their work, and even the rest of the sentence they are writing right now? Research, theory, and practice over the past 40 years has produced a richer understanding of what writers do -- those who are proficient and professional as well as those who struggle.

Two further points are vital. To say that writing is a process is decidedly not to say that it should -- or can -- be turned into a formulaic set of steps. Experienced writers shift between different operations according to tasks and circumstances. Second, writers do not accumulate process skills and strategies once and for all. They develop and refine writing skills throughout their writing lives.

What does this mean for teaching?

Whenever possible, teachers should attend to the process that students might follow to produce texts -- and not only specify criteria for evaluating finished products, in form or content. Students should become comfortable with pre-writing techniques, multiple strategies for developing and organizing a message, a variety of strategies for revising and editing, and strategies for preparing products for public audiences and for deadlines. In explaining assignments, teachers should provide guidance and options for ways of going about it. Sometimes, evaluating the processes students follow -- the decisions they make, the attempts along the way -- can be as important as evaluating the final product. At least some of the time, the teacher should guide the students through the process, assisting them as they go. Writing instruction must provide opportunities for students to identify the processes that work best for themselves as they move from one writing situation to another.

Writing instruction must also take into account that a good deal of workplace writing and other writing takes place in collaborative situations. Writers must learn to work effectively with one another.

Teachers need to understand at least the following in order to be excellent at teaching writing as a process:

- The relationship between features of finished writing and the actions writers perform.
- What writers of different genres say about their craft.
- The process of writing from the inside, that is, what they themselves as writers experience in a host of different writing situations.
- Multiple strategies for approaching a wide range of typical problems writers face during composing, including strategies for audience and task analysis, invention, revision, and editing.
- Multiple models of the writing process, the varied ways individuals approach similar tasks, and the ways that writing situations and genres inform processes.
- Published texts, immediately available, that demonstrate a wide range of writing strategies and elements of craft.
- The relationships among the writing process, curriculum, learning, and pedagogy.
- How to design time for students to do their best work on an assignment.
- How writers use tools, including word-processing and design software and computer-based resources.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. How do you as a writer experience writing in different situations? Describe and discuss your own writing processes and those of group members. What types of documents do you compose? What tools do you use to write?
2. What are some similarities in the writing strategies employed by multiple members of the group? What are some differences in writing strategies? Did some group members approach similar tasks or problems in diverse ways?
3. What elements of your own writing processes should be a part of your students' writing processes? Explain.
4. What are some specific activities and strategies you can use in the classroom to place more emphasis on writing as process?



NCTE 3.2

Best Practices in Writing Instruction 2: Make Connections Between Reading and Writing Transparent

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

Writing and reading are related. People who read a lot have a much easier time getting better at writing. In order to write a particular kind of text, it helps if the writer has read that kind of text. In order to take on a particular style of language, the writer needs to have read that language, to have heard it in her mind, so that she can hear it again in order to compose it.

Writing can also help people become better readers. In their earliest writing experiences, children listen for the relationships of sounds to letters, which contributes greatly to their phonemic awareness and phonics knowledge. Writers also must learn how texts are structured, because they have to create them. The experience of plotting a short story, organizing a research report, or making line breaks in a poem permits the writer, as a reader, to approach new reading experiences with more informed eyes.

Additionally, reading is a vital source of information and ideas. For writers fully to contribute to a given topic or to be effective in a given situation, they must be familiar with what previous writers have said. Reading also creates a sense of what one's audience knows or expects on a topic.

What does this mean for teaching?

One way to help students become better writers is to make sure they have lots of extended time to read, in school and out. Most research indicates that the easiest way to tap motivation to read is to teach students to choose books and other texts they understand and enjoy, and then to give them time in school to read them. In addition to making students stronger readers, this practice makes them stronger writers.

Students should also have access to and experience in reading material that presents both published and student writing in various genres. Through immersion in a genre, students develop an internalized sense of why an author would select a particular genre for a particular purpose, the power of a particular genre to convey a message, and the rhetorical constraints and possibilities inherent in a genre. Students should be taught the features of different genres, experientially not only explicitly, so that they develop facilities in producing them and become familiar with variant features. If one is going to write in a genre, it is very helpful to have read in that genre first.

Overall, frequent conversations about the connections between what we read and what we write are helpful. These connections will sometimes be about the structure and craft of the writing itself, and sometimes about thematic and content connections.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. Discuss the connections between reading and writing you see in your own life. What kinds of texts do you read and also write? How does your own reading inform your writing?
2. What are some ways that you use reading in your classroom? How much time do you allow for reading? When does reading occur?
3. What kinds of materials do students read in your classroom? What kinds of materials do students write in your classroom?
4. What are some specific strategies and activities you can use to put more emphasis on the connections between reading and writing in your classroom?



NCTE 3.2

Best Practices in Writing Instruction 3: Promote Writing to Learn and as a Tool for Thinking

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

When writers actually write, they think of things that they did not have in mind before they began writing. The act of writing generates ideas. This is different from the way we often think of writers -- as getting ideas fixed in their heads before they write them down. The notion that writing is a medium for thought is important in several ways. It suggests a number of important uses for writing: to solve problems, to identify issues, to construct questions, to reconsider something one had already figured out, to try out a half-baked idea. This insight that writing is a tool for thinking helps us to understand the process of drafting and revision as one of exploration and discovery, and is nothing like transcribing from pre-recorded tape. The writing process is not one of simply fixing up the mistakes in an early draft, but of finding more and more wrinkles and implications in what one is talking about.

What does this mean for teaching?

In any writing classroom, some of the writing is for others and some of the writing is for the writer. Regardless of the age, ability, or experience of the writer, the use of writing to generate thought is still valuable; therefore, forms of writing such as personal narrative, journals, written reflections, observations, and writing-to-learn strategies are important.

In any writing assignment, it must be assumed that part of the work of writers will involve generating and regenerating ideas prior to writing them.

Excellence in teaching writing as thinking requires that the teacher understand:

- Varied tools for thinking through writing, such as journals, writers’ notebooks, blogs, sketchbooks, digital portfolios, listservs or online discussion groups, dialogue journals, double-entry or dialectical journals, and others.
- The kinds of new thinking that occur when writers revise.
- The variety of types of thinking people do when they compose, and what those types of thinking look like when they appear in writing.
- Strategies for getting started with an idea, or finding an idea when one does not occur immediately.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. Consider the areas in your own life where you use writing to promote learning or as a tool for thinking. Discuss some of these areas with the group.
2. What writing-to-learn strategies and activities do you already use in your classroom? Describe these activities for the group.
3. How do you help students who need to get started writing or need to find an idea to write about? Are these strategies effective for students?
4. As a group, brainstorm some specific activities or strategies you could use in your classrooms to encourage writing to learn or as a thinking tool.



NCTE 3.2

Best Practices in Writing Instruction 4: Assign writing in multiple genres and across content areas

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

Purposes for writing include developing social networks; engaging in civic discourse; supporting personal and spiritual growth; reflecting on experience; communicating professionally and academically; building relationships with others, including friends, family, and like-minded individuals; and engaging in aesthetic experiences.

Writing is not just one thing. It varies in form, structure, and production process according to its audience and purpose. A note to a cousin is not like a business report, which is different again from a poem. The processes and ways of thinking that lead up to these varied kinds of texts can also vary widely, from the quick single draft email to a friend to the careful drafting and redrafting of a legal contract. The different purposes and forms both grow out of and create various relationships between the writer and the potential reader, and relationships reflected in degrees of formality in language, as well as assumptions about what knowledge and experience is already shared, and what needs to be explained. Writing with certain purposes in mind, the writer focuses her attention on what the audience is thinking or believing; other times, the writer focuses more on the information she is organizing, or on her own thoughts and feelings. Therefore, the thinking, the procedures, and the physical format in writing all differ when writers’ purposes vary.

What does this mean for teaching?

Often, in school, students write only to prove that they did something they were asked to do, in order to get credit for it. Or, students are taught a single type of writing and are led to believe this type will suffice in all situations. Writers outside of school have many different purposes beyond demonstrating accountability, and they practice myriad types and genres. In order to make sure students are learning how writing differs when the purpose and the audience differ, it is important that teachers create opportunities for students to be in different kinds of writing situations, where the relationships and agendas are varied. Even within academic settings, the characteristics of good writing vary among disciplines; what counts as a successful lab report, for example, differs from a successful history paper, essay exam, or literary interpretation.

In order to teach for excellence about purposes in writing, teachers need to understand:

- The wide range of purposes for which people write, and the forms of writing that arise from those purposes.
- Strategies and forms for writing for public participation in a democratic society.
- Ways people use writing for personal growth, expression, and reflection and how to encourage and develop this kind of writing.

- Aesthetic or artistic forms of writing and how they are made. That is, the production of creative and literary texts, for the purposes of entertainment, pleasure, or exploration.
- Appropriate forms for varied academic disciplines and the purposes and relationships that create those forms.
- Ways of organizing and transforming school curricula in order to provide students with adequate education in varied purposes for writing.
- How to set up a course to write for varied purposes and audiences.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. What are some of the different purposes you write for in your own life? What different forms does this writing take?
2. What type of writing or genre do we place the most emphasis on across content areas in our school? Why do we place so much emphasis here, and is this emphasis warranted?
3. Discuss the different expectations and purposes of content area writing tasks in different disciplines. What are some expectations for writing in Math? Physical Education? Science? Music? English? Foreign Language? Art? Social Studies? Other content areas?
4. What are some specific activities or strategies that you could use in your classroom to have students compose in different genres, for different audiences, and for diverse purposes?



NCTE 3.2

Best Practices in Writing Instruction 5: Conventions of finished texts are important to readers and should be taught in context

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

Readers expect writing to conform to their expectations, to match the conventions generally established for public texts. Contemporary readers expect words to be spelled in a standardized way, for punctuation to be used in predictable ways, for usage and syntax to match that used in texts they already acknowledge as successful. They expect the style in a piece of writing to be appropriate to its genre and social situation. In other words, it is important that writing that goes public be “correct.”

What does this mean for teaching?

Every teacher has to resolve a tension between writing as generating and shaping ideas and writing as demonstrating expected surface conventions. On the one hand, it is important for writing to be as correct as possible and for students to be able to produce correct texts. On the other hand, achieving correctness is only one set of things writers must be able to do; a correct text empty of ideas or unsuited to its audience or purpose is not a good piece of writing. There is no formula for resolving this tension. Writing is both/and: both fluency and fitting conventions. Research shows that facility in these two operations often develops unevenly. For example, as students learn increasingly sophisticated ways of thinking (for example, conditional or subordinate reasoning) or dealing with unfamiliar content, they may produce more surface errors, or perhaps even seem to regress. This is because their mental energies are focused on the new intellectual challenges. Such uneven development is to be tolerated, in fact, encouraged. It is rather like strength gains from lifting weight, which actually tears down muscle fibers only to stimulate them to grow back stronger. Too much emphasis on correctness can actually inhibit development. By the same token, without mastering conventions for written discourse, writers' efforts may come to naught. Drawing readers' attention to the gap between the text at hand and the qualities of texts they expect causes readers to not attend to the content. Each teacher must be knowledgeable enough about the entire landscape of writing instruction to guide particular students toward a goal, developing both increasing fluency in new contexts and mastery of conventions. NCTE's stated policy over many years has been that conventions of writing are best taught in the context of writing. Simply completing workbook or online exercises is inadequate if students are not regularly producing meaningful texts themselves.

Most writing teachers teach students how to edit their writing that will go out to audiences. This is often considered a late stage in the process of composing, because editing is only essential for the words that are left after all the cutting, replacing, rewriting, and adding that go on during revision. Writers need an image in their minds of conventional grammar, spelling, and punctuation in order to compare what is already on the page to an ideal of correctness. They also need to be aware of stylistic options that will produce the most desirable impression on their readers. All of the dimensions of editing are motivated by a concern for an audience.

Teachers should be familiar with techniques for teaching editing and encouraging reflective knowledge about editing conventions. For example, some find it useful to have students review a collection of their writing over time -- a journal, notebook, folder, or portfolio -- to study empirically the way their writing has changed or needs to change, with respect to conventions. A teacher might say, “let’s look at all the times you used commas,” or “investigate the ways you might have combined sentences.” Such reflective appointments permit students to set goals for their own improvement.

Teachers need to understand at least the following to be excellent at teaching conventions:

- Research on developmental factors in writing ability, including the tension between fluency with new operations or contents and the practice of accepted spelling, punctuation, syntactic, and usage conventions.
- The diverse influences and constraints on writers’ decision making as they determine the kinds of conventions that apply to this situation and this piece of writing.
- A variety of applications and options for most conventions.
- The appropriate conventions for academic classroom English.
- How to teach usage without excessive linguistic terminology.
- The linguistic terminology that is necessary for teaching particular kinds of usage.
- The linguistic terminology necessary for communicating professionally with educators.
- The relationship among rhetorical considerations and decisions about conventions, for example, the conditions under which a dash, a comma, a semi-colon, or a full stop might be more effective.
- Conventions beyond the sentence, such as effective uses of bulleted lists, mixed genres and voices, diagrams and charts, design of pages, and composition of video shots.
- An understanding of relationships among conventions in primary and secondary discourses.
- The conditions under which people learn to do new things with language.
- The relationship among fluency, clarity, and correctness in writing development and the ability to assess which is the leading edge of the student’s learning now.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. Do you commonly edit your own writing for conventions and correctness? In what types of writing situations do you pay more or less attention to conventions?
2. In what ways do you currently teach conventions, grammar, punctuation, effective use of design, or rhetorical choice in your classroom? What specific terminology (if any) do you use to talk about and teach these concepts?
3. What are the most important or common types of conventions that writers in your subject area(s) will encounter?
4. What are some specific strategies or activities that you could use in your classroom to place more emphasis on the use of conventions in context?



NCTE 3.2

Best Practice in Writing 6: Provide authentic, complex, and informed writing assessment

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

Assessment of writing occurs for different purposes. Sometimes, a teacher assesses in order to decide what the student has achieved and what he or she still needs to learn. Sometimes, an entity beyond the classroom assesses a student’s level of achievement in order to say whether they can go on to some new educational level that requires the writer to be able to do certain things. At other times, school authorities require a writing test in order to pressure teachers to teach writing. Still other times, as in a history exam, the assessment of writing itself is not the point, but the quality of the writing is evaluated almost in passing. In any of these assessments of writing, complex judgments are formed. Such judgments should be made by human beings, not machines. Furthermore, they should be made by professionals who are informed about writing, development, and the field of literacy education.

What does this mean for teaching?

Instructors of composition should know about various methods of assessment of student writing. Instructors must recognize the difference between formative and summative evaluation and be prepared to evaluate students’ writing from both perspectives. By formative evaluation here, we mean provisional, ongoing, in-process judgments about what students know and what to teach next. By summative evaluation, we mean final judgments about the quality of student work. Teachers of writing must also be able to recognize the developmental aspects of writing ability and devise appropriate lessons for students at all levels of expertise.

Teachers need to understand at least the following in order to be excellent at writing assessment:

- How to find out what student writers can do, informally, on an ongoing basis.
- How to use that assessment in order to decide what and how to teach next.
- How to assess occasionally, less frequently than above, in order to form judgments about the quality of student writing and learning.
- How to assess ability and knowledge across multiple different writing engagements.
- What the features of good writing are, appropriate to the context and purposes of the teaching and learning.
- What the elements of a constructive process of writing are, appropriate to the context and purposes of the teaching and learning.
- What growth in writing looks like, the developmental aspects of writing ability.
- Ways of assessing student metacognitive process of the reading/writing connection.
- How to recognize in student writing (both in their texts and in their actions) the nascent potential for excellence at the features and processes desired.
- How to deliver useful feedback, appropriate for the writer and the situation.

- How to analyze writing situations for their most essential elements, so that assessment is not of everything about writing all at once, but rather is targeted to objectives.
- How to analyze and interpret both qualitative and quantitative writing assessments.
- How to evaluate electronic texts.
- How to use portfolios to assist writers in their development.
- How self-assessment and reflection contribute to a writer's development and ability to move among genres, media, and rhetorical situations.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. How is your own writing assessed in your daily life? Who assesses it? In what ways do these assessments occur?
2. Describe the ways you currently assess writing in your classroom.
3. Brainstorm together and make a list of authentic assessments in which teachers and students could participate.
4. What are some specific strategies or activities that you could use in your classroom to implement authentic, complex writing assessments?



NCTE 3.2

Best Practices in Writing Instruction 7: Facilitate lots of writing in the classroom and value extracurricular writing practices

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

As is the case with many other things people do, getting better at writing requires doing it -- a lot. This means actual writing, not merely listening to lectures about writing, doing grammar drills, or discussing readings. The more people write, the easier it gets and the more they are motivated to do it. Writers who write a lot learn more about the process because they have had more experience inside it. Writers learn from each session with their hands on a keyboard or around a pencil as they draft, rethink, revise, and draft again. Thinking about how to make your writing better is what revision is. In other words, improvement is built into the experience of writing.

What does this mean for teaching?

Writing instruction must include ample in-class and out-of-class opportunities for writing and should include writing for a variety of purposes and audiences.

Writing, though, should not be viewed as an activity that happens only within a classroom’s walls. Teachers need to support students in the development of writing lives, habits, and preferences for life outside school. We already know that many students do extensive amounts of self-sponsored writing: emailing, keeping journals or doing creative projects, instant messaging, making Web sites, blogging and so on. As much as possible, instruction should be geared toward making sense in a life outside of school, so that writing has ample room to grow in individuals’ lives. It is useful for teachers to consider what elements of their curriculum they could imagine students self-sponsoring outside of school. Ultimately, those are the activities that will produce more writing.

In order to provide quality opportunities for student writing, teachers must minimally understand:

- How to interpret curriculum documents, including things that can be taught while students are actually writing, rather than one thing at a time to all students at once.
- The elements of “writing lives” as people construct them in the world outside of school.
- Social structures that support independent work.
- How to confer with individual writers.
- How to assess while students are writing.
- How to plan what students need to know in response to ongoing research.
- How to create a sense of personal safety in the classroom, so that students are willing to write freely and at length.

How to create community while students are writing in the same room together.

Gere, Anne Ruggles, Hannah Dickinson, Melinda McBee Orzulak and Stephanie Moody. *Taking Initiative on Writing: A Guide for Instructional Leaders*. Urbana, IL: National Council of Teachers of English, 2010.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. Discuss your own in-school and out-of-school writing practices when you were a high school student and now as an adult educator. Where do you write most often?
2. What kinds of extracurricular writing do the students in our school participate in?
3. List and discuss ways that you currently draw on and use the extracurricular writing of students in the classroom.
4. What are some specific strategies or activities that you could use in your classroom to place more value on extracurricular writing?



NCTE 3.2

Best Practices in Writing Instruction 8: Invest in new media writing instruction

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

Increasingly rapid changes in technologies mean that composing is involving a combination of modalities, such as print, still images, video, and sound. Computers make it possible for these modalities to combine in the same work environment. Connections to the Internet not only make a range of materials available to writers, they also collapse distances between writers and readers and between generating words and creating designs. Print always has a visual component, even if it is only the arrangement of text on a page and the type font. Furthermore, throughout history, print has often been partnered with pictures in order to convey more meaning, to add attractiveness, and to appeal to a wider audience. Television, video, and film all involve such combinations, as do websites and presentation software. As basic tools for communicating expand to include modes beyond print alone, “writing” comes to mean more than scratching words with pen and paper. Writers need to be able to think about the physical design of text, about the appropriateness and thematic content of visual images, about the integration of sound with a reading experience, and about the medium that is most appropriate for a particular message, purpose, and audience.

What does this mean for teaching?

Writing instruction must accommodate the explosion in technology from the world around us.

From the use of basic word processing to support drafting, revision, and editing to the use of hypertext and the infusion of visual components in writing, the definition of what writing instruction includes must evolve to embrace new requirements.

Many teachers and students do not, however, have adequate access to computing, recording, and video equipment to take advantage of the most up-to-date technologies. In many cases, teaching about the multi-modal nature of writing is best accomplished through varying the forms of writing with more ordinary implements. Writing picture books allows students to think between text and images, considering the ways they work together and distribute the reader’s attention. Similar kinds of visual/verbal thinking can be supported through other illustrated text forms, including some kinds of journals/sketchbooks and posters. In addition, writing for performance requires the writer to imagine what the audience will see and hear and thus draws upon multiple modes of thinking, even in the production of a print text. Such uses of technology without the latest equipment reveal the extent to which “new” literacies are rooted also in older ones.

Teachers need to understand at least the following in order to be excellent at teaching composition as involving multiple media:

- A range of new genres that have emerged with the increase in electronic communication. Because these genres are continually evolving, this knowledge must be continually updated.
- Operation of some of the hardware and software their students will use, including resources for solving software and hardware problems.
- Internet resources for remaining up to date on technologies.
- Design principles for Web pages.
- E-mail and chat conventions.
- How to navigate both the World Wide Web and web-based databases.
- The use of software for making Web sites, including basic html, such as how to make a link.
- Theory about the relationship between print and other modalities.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. What are some ways that you use new technologies or multiple modalities to compose in your own life?
2. List and discuss ways that students in our school use technologies and multiple modalities to compose.
3. What technologies that could be used for new media writing are readily available for use in our school? What technologies are lacking?
4. What are some specific strategies or activities that you could use in your classroom to put more emphasis on new media writing or composition in multiple modalities?



NCTE 3.2

Best Practices in Writing Instruction 9: **View writing as a social practice**

As a group, read the following excerpt from the NCTE document “NCTE Beliefs about the Teaching of Writing.”

Background

Writing happens in the midst of a web of relationships. There is, most obviously, the relationship between the writer and the reader. That relationship is often very specific: writers have a definite idea of who will read their words, not just a generalized notion that their text will be available to the world. Furthermore, particular people surround the writer -- other writers, partners in purposes, friends, members of a given community -- during the process of composing. They may know what the writer is doing and be indirectly involved in it, though they are not the audience for the work. In workplace and academic settings, writers write because someone in authority tells them to. Therefore, power relationships are built into the writing situation. In every writing situation, the writer, the reader, and all relevant others live in a structured social order, where some people’s words count more than others, where being heard is more difficult for some people than others, where some people’s words come true and others’ do not.

Writers start in different places. It makes a difference what kind of language a writer spoke while growing up, and what kinds of language they are being asked to take on later in their experience. It makes a difference, too, the culture a writer comes from, the ways people use language in that culture and the degree to which that culture is privileged in the larger society. Important cultural differences are not only ethnic but also racial, economic, geographical and ideological. For example, rural students from small communities will have different language experiences than suburban students from comprehensive high schools, and students who come from very conservative backgrounds where certain texts are privileged or excluded will have different language experiences than those from progressive backgrounds where the same is true. How much a writer has access to wide, diverse experiences and means of communication creates predispositions and skill for composing for an audience.

As they grow, writers need opportunities to talk about what they are writing about, to rehearse the language of their upcoming texts and run ideas by trusted colleagues before taking the risk of committing words to paper. After making a draft, it is often helpful for writers to discuss with peers what they have done, partly in order to get ideas from their peers, partly to see what they, the writers, say when they try to explain their thinking. Writing conferences, wherein student writers talk about their work with a teacher, who can make suggestions or re-orient what the writer is doing, are also very helpful in the writing process.

What does this mean for teaching?

The teaching of writing should assume students will begin with the sort of language with which they are most at home and most fluent in their speech. That language may be a dialect of English,

Gere, Anne Ruggles, Hannah Dickinson, Melinda McBee Orzulak and Stephanie Moody. *Taking Initiative on Writing: A Guide for Instructional Leaders*. Urbana, IL: National Council of Teachers of English, 2010.

or even a different language altogether. The goal is not to leave students where they are, however, but to move them toward greater flexibility, so that they can write not just for their own intimates but for wider audiences. Even as they move toward more widely-used English, it is not necessary or desirable to wipe out the ways their family and neighborhood of origin use words. The teaching of excellence in writing means adding language to what already exists, not subtracting. The goal is to make more relationships available, not fewer.

In order to teach for excellence, a writing teacher needs understandings like these about contexts of language:

- How to find out about a students' language use in the home and neighborhoods, the changes in language context they may have encountered in their lives, and the kinds of language they most value.
- That wider social situations in which students write, speak, read, and relate to other people affect what seems "natural" or "easy" to them -- or not.
- How to discuss with students the need for flexibility in the employment of different kinds of language for different social contexts.
- How to help students negotiate maintenance of their most familiar language while mastering academic classroom English and the varieties of English used globally.
- Control and awareness of their own varied languages and linguistic contexts.
- An understanding of the relationships among group affiliation, identity, and language.
- Knowledge of the usual patterns of common dialects in English, such as African American English, Spanish and varieties of English related to Spanish, common patterns in American rural and urban populations, predictable patterns in the English varieties of groups common in their teaching contexts.
- How and why to study a community's ways of using language.
- Ways of setting up and managing student talk in partnerships and groups.
- Ways of establishing a balance between talk and writing in classroom management.
- Ways of organizing the classroom to permit individual teacher-student conferences.
- Strategies for deliberate insertions of opportunities for talk into the writing process: knowing when and how students should talk about their writing.
- Ways of anticipating/solving conflicts that arise when students discuss writing.
- Group dynamics in classrooms.
- Relationships -- both similarities and differences -- between oral and literate language.
- The uses of writing in public presentations and the values of students making oral presentations that grow out of and use their writing.

Guidelines for Discussion

1. After reading, discuss the following questions with your group.
2. Be ready to share your assigned best practice with the group by a) Describing the practice and b) Sharing the insights from your small group discussion
3. Write your answers to question #4 (specific strategies or activities for incorporating the best practice further into classrooms) on your group's poster.

Questions for Small Group Discussion

1. Discuss that ways that the writing you do in your own life grows out of social and cultural interactions.
2. What social relationships and/or language contexts affect the students in our school community?
3. In what ways do you currently emphasize writing as a social practice in your classroom?
4. What are some specific strategies or activities that you could use in your classroom to put more emphasis on writing as embedded social practice?