

Developing and Assessing the Writing of ELLs: Using the Six Traits Model to Focus Instruction

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Let's get started...

In small groups:

- Discuss weaknesses you find when you look at student writing:
 - What are your “pet peeves” ?
 - What are frequent areas of need?
 - What do you look for; and what skills are important ?
- As individuals speak, have a recorder **write “pet peeves” or writing weakness/concern on post-it notes** (one per note), stack, and set aside for later.

Continue adding to stack throughout day

What is good writing?

Individually read the student writing sample, “Wild About” (**page A**)

- Make notes and write comments on paper
- What are the writer’s strengths and weaknesses?
- Specify what “grade” or score would you give the writing? Why?

Group Rating of “Wild About”

Brainstorm:

- What needs to be improved?
- What were some of your comments?
- How did you grade this?

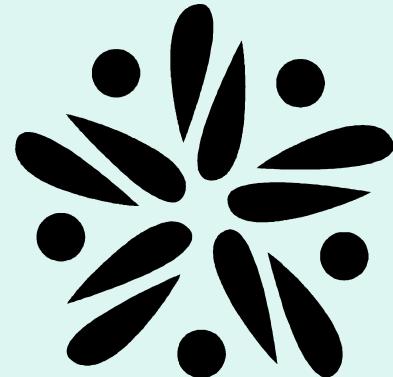
Inter-rater Reliability???

Six Traits

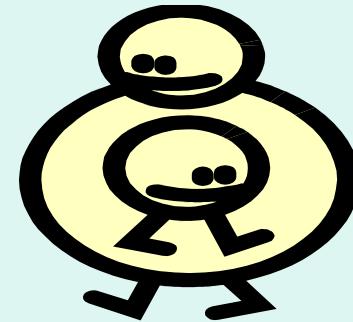
IDEAS



ORGANIZATION



VOICE



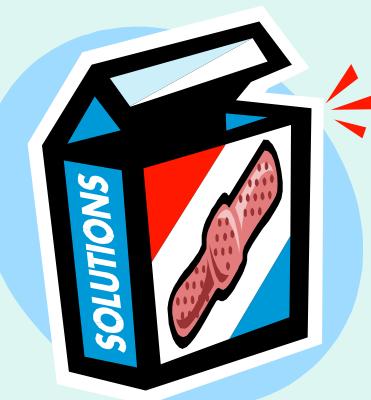
WORD CHOICE



SENTENCE FLUENCY



CONVENTIONS



Workshop Goals

- Explore how we assess student writing
 - **What do we look for?**
 - **How do we score/grade?**
- Look at different components of good writing
- Become familiar with 6-Traits to explicitly help students improve writing and provide a common language for class discussion
- Practice mini-lessons and use literature to highlight three specific focus traits
- Practice the use of the 6-Traits rubric to develop inter-rater reliability

"When I first became a teacher, I did not teach writing at all. I assigned it. That's because the assigning of writing, followed by the collecting and correcting of writing, is what had been modeled for me. My teachers focused so heavily on the final product (along with due dates, minimum lengths, and conventions) that they scarcely concerned themselves at all with the how of writing, nor did they teach anything like a step-by-step writing process, much less model it. "

~Vicki Spandel pg. 147

Writing Issues with ELLs

Students:

- **Still have something to say**, even though their grammar and mechanics are still developing
- Need to understand the organizational system of writing in English
- Benefit from explicit help in each trait
- Gain confidence when their strengths celebrated
- Need a structure that allows them to target specific areas to improve

6 Traits of Writing - Descriptors (page B)

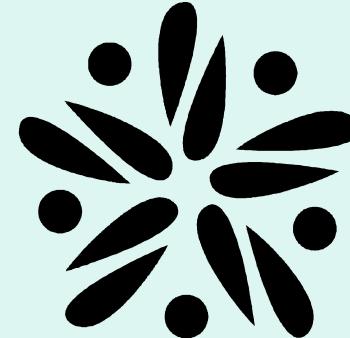
<h2>Ideas</h2> <p>Ideas are the heart of any piece of writing. Ideas are all about information. In a good creative piece, ideas paint pictures in a reader's mind. In an informational piece, strong ideas make hard-to-penetrate text reader friendly. Two things make ideas work well: clarity and details. Good writing always makes sense. And it includes details-not just any old details, mind you, but those beyond-the-obvious bits of information that thoughtful, observant writers notice.</p> <p>Keys: MAIN IDEA, FOCUS, DETAILS, CLARITY, RESEARCH</p>	<h2>Organization</h2> <p>Organization is the internal structure of the piece. Once a writer has assembled his/her information and thoughts, it's time to put things together in a way that makes sense and that holds the reader's attention. The writer must ask, Where do I begin? What do I say next? And after that? How do I wrap it all up? Good organization makes writing as easy to follow as a well-laid-out road map. The reader moves effortlessly from one thought to the next, and his/her interest and understanding grow throughout the piece until-boom! The power of a just-right conclusion brings the discussion to a close (for now).</p> <p>Keys: LEAD, SEQUENCING, PATTERN MATCHES PURPOSE, TRANSITIONS, PACING, CLOSURE</p>	<h2>Voice</h2> <p>Voice is many things: individuality, perspective, expressiveness, sensitivity to audience, enthusiasm for a topic, confidence-and so much more. Voice has the power to hold a reader's attention and to make the reading more enjoyable. It also reveals something of the writer, and the stronger the voice, the deeper the revelation. Even informational pieces can (and should) have strong voice, the kind of voice that resonates from a writer's knowledge of and respect for his/her topic, along with the desire to bring that topic to life for the reader.</p> <p>Keys: SOUND, TONE CONNECTION TO AUDIENCE, STRONG VERBS, DETAIL, HONESTY</p>
<h2>Word Choice</h2> <p>In good writing, the word choice is clear, precise and colorful. It is marked by thoughtful selection of that "just right" word that conveys both the meaning and attitude the writer wishes to project. Good writers learn to spend words like money, making each one count. They also learn that strong verbs give writing energy, while truckloads of adjectives and adverbs do little more than weigh the text down. Strong word choice is free of ponderous, heavy language, written only to impress. It's also free of fluffy language: nice, fun, wonderful, great. IT is clean, clear, and to the point-sometimes quotable.</p> <p>Keys: VERBS! CLARITY, PRECISION, FRESH WORDS AND PHRASES, SIMPLICITY, NATURAL SOUND, AVOIDING WORDINESS, INFLATION, JARGON AND "WEARY" WORDS</p>	<h2>Sentence Fluency</h2> <p>Sentence fluency is the rhythm and flow of sentences that makes a text both easy and pleasurable to read. When sentence fluency is strong, it is easy to read a text aloud with lots of interpretation and inflection; it dances gracefully from one sentence to the next. Strong sentence fluency is also marked by variety in both sentence length and structure. Variety lends interest to the text and helps keep sleepy readers awake.</p> <p>Keys: VARIETY, SMOOTH FLOW, TRANSITIONAL PHRASES, DIALOGUE, THE WAY IT SOUNDS TO THE EAR.</p>	<h2>Conventions</h2> <p>Anything a copy editor might deal with falls under the heading of conventions: spelling, punctuation, capitalization, paragraphing, grammar and usage. Layout and presentation can be included as well.</p> <p>Keys: "EDITING CONCERNS;" CONVENTIONAL vs. NON-STANDARD (based on specific purpose)</p>

Focus on Four Traits

IDEAS



ORGANIZATION



CONVENTIONS



**SENTENCE
FLUENCY**



Process for Teaching a Trait

↑
Ongoing, explicit
teaching of trait
specifics, including
multiple lessons
with exemplars
↓

- Define the trait
- Review the rubric
- Give examples that can be assessed
- Provide writing samples that can be revised in pairs
- Practice revising a variety of pieces

A Primary Goal of Evaluation

“We must constantly remind ourselves that the ultimate purpose of evaluation is to enable students to evaluate themselves.”

Arthur Costa

Ideas

Ideas are the heart of any piece of writing.

Ideas are all about **information**.

In a good creative piece, ideas **paint pictures** in a reader's mind.

In an informational piece, strong ideas make hard-to-penetrate text **reader-friendly**.

Two things make ideas work well: **clarity and details**.

Good writing always makes sense.

And it includes **details**--not just any old details, mind you, but those beyond-the-obvious bits of information that thoughtful, observant writers notice.

- **Keys:** **MAIN IDEA, FOCUS, DETAILS, CLARITY, RESEARCH**



Rubrics: Ideas (C & D)

Teacher

- 6**
 - * Clear, focused, compelling –holds reader's attention
 - * Striking insight, impressive knowledge of topic
 - * Takes reader on a journey of understanding
 - * Clear main idea and significant, intriguing details
- 5**
 - * Clear and focused
 - * Reflects in-depth knowledge of topic
 - * Authentic, convincing info from experience/research
 - * Clear main idea well supported by details
- 4**
 - * Clear and focused more often than not
 - * Writer knows topic well enough to write in broad term
 - * Some new info, some common knowledge
 - * Main idea can be easily inferred, quality details outweigh generalities
- 3**
 - * Clear, focused moments overshadowed by undeveloped, rambling text
 - * Writer needs greater knowledge of topic—gaps apparent
 - * Mostly common knowledge and best guesses
 - * Generalities dominate, writer has weak grip on main idea
- 2**
 - * Writer lacks clear vision—still defining topic, key question
 - * Writer struggles with insufficient knowledge—writing is strained
 - * Broad unsupported observations invented details
 - * Filler dominates—main idea wanders in and out of focus

Student

- 6**
 - * My ideas are crystal clear- you will not be bored.
 - * I know the topic inside out.
 - * My details are intriguing-not just things everyone already knows.
- 5**
 - * This paper is clear-it makes sense from beginning to end.
 - * It is easy to see what my main point is about.
 - * I used research or my experience to make my writing convincing.
- 4**
 - * Most of this paper is clear and focused--Ok-there are a few fuzzy moments.
 - * It's easy to tell what this paper is about.
 - * I have some great details-but some generalities too. I need more new and unusual ideas.
- 3**
 - * I know what I want to say-but it's hard to get my ideas on paper.
 - * At least I stick to my topic-well, most of the time.
 - * You can probably figure out what my main idea is about.
 - * Details? I have a few- I need more information.
- 2**
 - * This is still confusing, even to me. It rambles.
 - * I'm beginning to figure out what I want to say.
 - * I think I have a main idea, but I'm not sure.
 - * This is sketchy-truth is I don't say much.

Looking at the Ideas Rubric...

Individually:

- **Look at the “IDEAS Rubric”**
- **Identify or highlight places in the IDEAS Rubric where key characteristics/terms of “6-Traits Ideas Descriptors” are evident**

A New Way to Assess...

Individually:

1. Re-read Hector’s “Wild About” paper (***page A***)
2. Use “Ideas” Rubric and assess.
Rank Hector’s writing on just
“Ideas”

Inter-rater reliability check

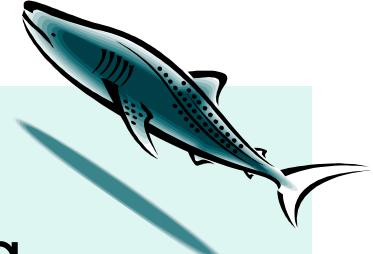
How do we teach it (details)...

Focus on four sample methods:

- 1. Selecting Key Points (“Sharks”)**
- 2. Leveling (Own sample; “Korean Festival” “Pizza” and 3 Authors’)**
- 3. Questioning**
- 4. Read-Alouds (Lunchtime for a Purple Snake)**

Selecting Key Points (page E)

“SHARKS”: Details, Details, Details



Think, Pair, Share:

- Individually, pick out the 6 most intriguing, interesting bits of information. Ignore irrelevant details and common knowledge.
- Discuss your choices with a partner
- Share out:
 - *What happened when you shared your choices?*
 - *Did you agree on all?*
 - *Were there distracters?*
 - *How would this activity help students?*

“Leveling”

Individual Practice: (F)

Level 1:

First, write ONE sentence about a memorable place, person, or experience, using ONE adjective to describe that person, place, or experience.

Level 2:

Now, write two or three sentences, showing what you said in that one adjective. Drop the adjective.

Level 3:

And now....put yourself mentally at the scene, in the experience, with the person. See, hear, feel, taste, smell. BE there. Put the reader there, using the most vivid impressions you can call to mind. Let VERBS work for you.

“Questioning”: Getting Hector to Think about Details...



In small groups:

- Look at Hector’s writing again (“Wild About Girls” **(page A)**)
- Come up with 3 or 4 specific questions to lead Hector toward providing more specific details
- Share out

After Using Ideas Rubric...

Individually:

1. Read Hector's revised "Wild About" writing sample focusing on just his ideas (**page A side 2**)
2. Highlight areas/passages improved
3. Re-evaluate using Ideas Rubric

Inter-rater reliability check

How do we teach it (details)...

Focus on four sample methods:

- 1. Selecting Key Points (“Sharks”)**
- 2. Leveling (Own sample; “Korean Festival” “Pizza” and 3 Authors’)**
- 3. Questioning**
- 4. Read-Alouds (Lunchtime for a Purple Snake)**

Lunchtime for a Purple Snake



Harriet Ziefert • Paintings by Todd McKie

@ B. Rodriguez-McCleary; K. Niles
2010

Process for Teaching a Trait

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- Define the trait
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“Stand Up Organization”

Introducing the Concept

Group activity

- Count off and get into groups
- Stand together by group
- Follow the directions to “organize” and “reorganize” your group

Organization



Organization is the **internal structure** of the piece. Once a writer has assembled his/her information and thoughts, it's time to put things together in a way that makes sense and that holds the reader's attention. The writer must ask: Where do I begin? What do I say next? And after that? How do I wrap it all up? **Good organization makes writing as easy to follow as a well-laid-out road map.** The reader moves effortlessly from one thought to the next, and his/her interest and understanding grow throughout the piece until-boom! The power of a just-right conclusion brings the discussion to a close (for now).

* **Keys:** **LEAD, SEQUENCING, PATTERN MATCHES
PURPOSE. TRANSITIONS. PACING. CLOSURE**

*How do we teach it
(organization)...*

Focus on four areas:

- 1. Understanding the Concept**
(Group organization activity)
- 2. Sequencing** (Sentence Strips)
- 3. Transitions** (Sentence Strips Paragraphs
Transition Examples)
- 4. Leads and Closures** (“Choosing
Favorite Leads”; “Write a Lead: Four
Corners Lead Search”)

Sequence Strips : Organization

In your small groups:

1. Take out sequence strips from one pack.
2. Read statements and reach consensus on how to order them.
3. Be ready to share out why you organized as you did.

NOTE: *Different groups may disagree on order but must be able to justify/explain rationale for group decision*

Transitions -Revising

- Look at **Movies “G1”**: How could this be improved by teaching transitions.
- Look at **Movies “G2”**: Highlight the transitions and transitional phrases that the student added. How can you help students to incorporate transitions as they revise?

Transitions: Organization

Possible follow-up activity:

- Have students look at their “sentence strips” paragraphs and identify transition words and implied transitions.
- What other transitions could be used?
- Look at Transition Examples and explore additional choices (**page H**)

Leads: Organization

“Choosing a Favorite Lead”

Individually:

- Read the sample leads provided (***page 1***)
- Select two favorite leads
- Write down WHY you liked them

In your small groups:

- Take turns sharing your “favorite” leads and together discuss why you think they are good leads
- Make a list of various factors that make a “good” lead

Leads: Organization

Individually:

- Review lead categories (**page J**)
- Take a 3x5 card (don't let anyone see what you will write!)
- Write a lead that YOU would use to begin your own book.
- Turn your card upside-down and pass to presenters

Four Corners Lead Activity

Individually:

- Listen to the four leads the presenters will read
- Determine which lead is by an unpublished writer
- Walk to that corner
- Repeat with new leads.

Ways to End: Closure Activity

(page Jside 2)

Pizza is the most delicious food. Pizza has many cheese on top. The cheese, gives the pizza better taste. When I go to Pizza Hut, I buy one whole pizza and eat all even if I'm not hungry. When you rip the crust out of the pizza, melted, cheese surprises you.

*Pizza is the most delicious food.
Pizza has many cheese on top.
The cheese, gives the pizza
better taste. When I go to
Pizza Hut, I buy one whole
pizza and eat all even if I'm
not hungry. When you rip the
crust out of the pizza, melted,
cheese surprises you.*

*It's so good, I don't mind the
stomach ache and burnt tongue!*

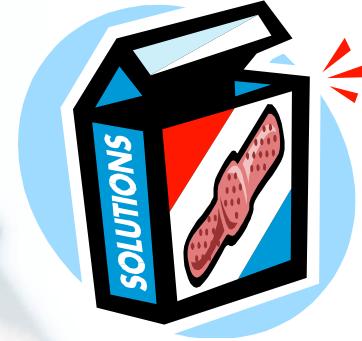
Focus on One Trait...

In Pairs:

1. Read, “Five Tips on How to Lose a Girlfriend” **(page K)**
2. Review “6-Traits Descriptors” **(page B)** and select the area that:
 - immediately “jumps out” as a strength
 - immediately “jumps out” as an obvious weakness

Let's focus on that one weakness...

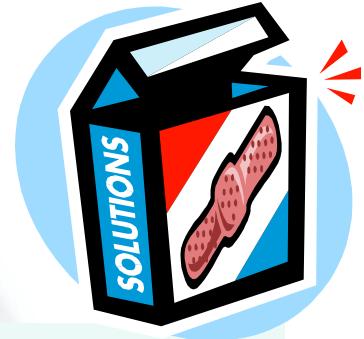
Conventions



*Anything a **copy editor** might deal with falls under the heading of conventions: **spelling, punctuation, capitalization, paragraphing, grammar, and usage.** **Layout and presentation** can be included as well.*

- **Keys: “EDITING” CONCERNS; CONVENTIONAL vs. NON-STANDARD (based on specific purpose)**

How do we teach it ? **CONVENTIONS**



Focus on three mini-lessons:

- 1. Define the Trait**
- 2. Choose a GRAMMAR FUNCTION
and assess a sample**
- 3. Dictation: *The Girls Like Spaghetti*
Read Aloud**

Conventions Rubric (C & D)

<p>6</p> <ul style="list-style-type: none">* Only the pickiest editors would spot errors* Thoroughly edited-conventions enhance meaning, voice* Complexity of text showcases wide range of conventions* Enticing layout (optional)* Virtually ready to publish <p>5</p> <ul style="list-style-type: none">* Minor errors that are easily overlooked* Edited-conventions support meaning, voice* Sufficient complexity reflects skill in numerous conventions* Pleasing layout (optional)* Ready to publish with light touch-ups <p>4</p> <ul style="list-style-type: none">* Noticeable errors- message still clear* Edited for general readability* Shows control over basics (e.g. cap's , end punctuation)* Acceptable layout(optional)* Good once-over needed prior to publication	<p>3</p> <ul style="list-style-type: none">* Noticeable, distracting errors- may slow reading, affect message* Erratic editing-many things missed* Problems even with basic conventions* More attention to layout needed (optional)* Thorough, careful editing needed prior to publication <p>2</p> <ul style="list-style-type: none">* Frequent, distracting errors get in the way of message* Minimal editing-if any* Numerous errors even on basics* Limited attention to layout (optional)* Line-by-line editing needed prior to publication <p>1</p> <ul style="list-style-type: none">* Serious, frequent errors make reading a real effort* Lack of editing leaves even patient readers struggling* Errors on basics obscure meaning, put up road blocks* No apparent attention to layout (optional)* Word-by-word editing needed prior to publication
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6-Traits Rubrics: Conventions

Individually:

- Refer to the ***Conventions Teacher Rubric***
- Re-read and rank, “Five Tips on How to Lose a Girlfriend” (***pages K***) according to ***conventions*** trait rubric

Inter-rater reliability check

The Wreck (Grammar Function: tense)

One day when I am walking down the street. There was no one around it was pretty quite and also wired. Then I turn the corner and there is a terrible car wreck. I run all over town looking for help. At least I found a phone and I dial 911. They answer and I say I need help right now!

They told me to stay calm I said ok. first of all they ask me where is the accident at? I did not bother to look at the street signs. So I get the street signs names. I run back to the phone and I told the operator where it is at. She asks me if any one was hurt I said yes.

I was told to go back to the wreck and wait for help to arrive

The Wreck (Just focused on past tenses)

One day when I **was** walking down the street. There was no one around it was pretty quite and also wired. Then I **turned** the corner and there **was** a terrible car wreck. I **ran** all over town looking for help. At least I found a phone and **diled** 911. They **answered** and I **said** I need help right now!

They told me to stay calm, and I said ok. first of all they **asked** me where **was** the accident at? I **had** not bothered to look at the street signs. So I **got** the street signs names. I **ran** back to the phone and I told the operator where it **was** at. She **asked** me if any one was hurt I said yes.

I was told to go back to the wreck and wait for help to arrive

The Wreck (conventions corrected)

One day when I was walking down the street, there was no one around. It was pretty quiet and also weird. I turned the corner and there was a terrible car wreck. I ran all over town looking for help! I found a phone and dialed 911. They answered, and I said, “I need help right now!”

They told me to stay calm, and I said, “OK.” First of all they asked me where the accident had occurred. I had not bothered to look at the street signs. I got the street names and ran back to the phone. I told the operator where the accident was. She asked me if anyone was hurt. I said, “Yes.”

I was told to go back to the wreck and wait for help to arrive.

Using Literature for Conventions

Dictation...

Individually:

- Listen and write what the presenter reads orally.
- Be ready to share.

(The Girl's Like Spaghetti)

So How Do We Teach Conventions?

- Use books for mini-lessons (see bibliography):
 - Eats, Shoots, and Leaves
 - Punctuation Takes a Vacation
 - Caught'Ya Again! More Grammar With a Giggle
- Work with “*You said it’s...*” (straight from student samples)
 - *He came to U.S. five month ago.*
 - *She likes to write her school work with pen then pencil*
 - *A bunny is such a adorable creature with a “true image”.*
- Have *paired/small group editing* sessions
- Use *PVC Pipes* for “Hearing what others hear...”
- Model with first and final drafts (“Five Tips...”)

Sentence Fluency - B



Sentence fluency is the **rhythm** and **flow** of sentences that makes a text both **easy** and **pleasurable** to read. When sentence fluency is strong, it is easy to read a text aloud with lots of interpretation and inflection; it **dances gracefully from one sentence to the next**.

Strong sentence fluency is also marked by variety in both sentence **length** and **structure**. **Variety** lends interest to the text and helps keep sleepy readers awake.

Keys: VARIETY, SMOOTH FLOW, TRANSITIONAL PHRASES, DIALOGUE, THE WAY IT SOUNDS TO THE EAR.

Sentence Fluency

Listen to the fluency.....

- Time passes differently late at night.
- A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green.
- His eyes had popped from his head, and they dangled on bloody strings, swaying against his cheeks.

How do we teach it? **SENTENCE FLUENCY**

Focus on five mini-lessons:

- 1. Hearing the Rhythm: Fluency Hunt (poetry and picture books)**
- 2. Lining Up: “Return Key” Returns**
- 3. Sentence Rewrites**
- 4. Choral Reading**
- 5. PATTERNED WRITING**

Fluency Hunt Mini-lesson

Individually:

- Take one reading selection from the stack at your table and read it.
- Pick your favorite sentence and determine why you like it

Small Group:

- Take turns reading your favorite sentence to your table.
- Discuss ***why*** you picked it and how you would use this activity with your students.

“RETURN KEY” Returns - L

Students select a piece they have worked on electronically:

1. Save the piece as a different name.
2. Students go through and hit return after every sentence (after every period).
3. Have students analyze sentences.
Are they all the same length? Do they begin with the same words?
4. Use as a springboard for instruction.

Sentence Rewrites Part 1 - L

Evaluation Mini-lesson

Individually:

- Read Young Min's "*I think questions that have no answers shouldn't be asked...*"
- Evaluate it on "Sentence Fluency" ONLY, using the Sentence Fluency Teacher Rubric
- Discuss strengths and needs in your group

Sentence Fluency - Part 2

SENTENCE REWRITES

“I think questions that have no answers shouldn’t be asked because I cannot answer them very well.”

Start with:

“I thought... (changes verb tense)

“Because I cannot... (inverts syntax)

“Many people... (makes subject plural)

“Why shouldn’t questions... (begins with a question)

?

Choral Reading Mini-lesson **N**

Individually:

1. Read through “*Undivided Attention*”
2. Highlight or underline up to 3 phrases that resonate with you.
3. When prompted, **read that part aloud along with the leader.**

“Undivided Attention” - N

A grand piano wrapped in quilted pads by movers,
tied up with canvas straps - like classical music's
birthday gift to the insane -
is gently nudged without its legs
out an eighth-floor window on 62nd street.

It dangles in April air from the neck of the movers' crane,
Chopin-shiny black lacquer squares
and dirty white crisscross patterns hanging like the second-to-last
note of a concerto played on the edge of the seat,
the edge of tears, the edge of eight stories up going over, and
I'm trying to teach math in the building across the street.

Who can teach when there are such lessons to be learned?
All the greatest common factors are delivered by
long-necked cranes and flatbed trucks
or come through everything, even air.
Like snow.

See, snow falls for the first time every year, and every year
my students rush to the window
as if snow were more interesting than math,
which, of course, it is.

So please

Let me teach like a Steinway,
spinning slowly in April air,
so almost-falling, so hinderingly
dangling from the neck of the movers' crane.
So on the edge of losing everything.
Let me teach like the first snow, falling.

Taylor Mali
www.taylormali.com

Patterned Writing

Use “patterned text” to help students find their fluency

- The Important Book (Margaret Wise Brown)
- “*If you aren’t from...*” **O**

Patterned Writing Sample: “If You’re Not From Bosnia”

If you’re not from Bosnia, you don’t know Bosnia. You can’t know Bosnia. You don’t know how they talk. You don’t know what their stores look like. You don’t know how our money looks. You don’t know what our streets look like. You can’t know our streets. You don’t know the watery blackness- the hardest stone. You don’t know the city. You can’t know our city, the ruined, the broken, the cracked city.”

“Patterned Writing” Mini-lesson

- Look at the examples provided (**O**)
- Your turn! Do a “Quick Write” following the pattern of the *“If you’re not from Bosnia...”* piece.
- Be ready to share out.

Questions to Consider When Planning Activities

- Does every student need to target the same thing?
- Is each student aware of one area on which to focus next?
- Can students with different strengths be paired/grouped together for peer reviews?
- Are there centers with resources and examples of the traits?

Reflecting on Pet Peeves...

In your small groups:

- Select a “Reader” for your group.
- The **Reader** holds the stack of Post-It notes with “pet peeves” and “writing concerns” you created at the start of the day.
- The Reader takes one post-it concern, reads it to the group. (Work on only **one** at a time)
- The group discusses and reaches consensus on which of the 6 Traits would *best* describe the writing concern.
- When agreed, the Reader hands the Post-It to another group member who sticks it on the appropriate Trait on laminate. ***(Individuals take turns “sticking”)***

Remember: Start Small...

The first useful concept is the idea of **short assignments.**

Often when you sit down to write, what you have in mind is an autobiographical novel about your childhood, or a play about the immigrant experience, or a history of –oh, say-say women.

But this is like trying to scale a glacier. It's hard to get your footing, and your fingertips get all red and frozen and torn up....

*~Anne Lamott (*Bird by Bird*)*

Summary Activity: *Think Dots*

<p>•</p> <p>What makes evaluating writing difficult?</p>	<p>• •</p> <p>Identify the traits that are most challenging for ELLs and discuss why.</p>	<p>• • •</p> <p>Summarize the “6-Traits” approach to teaching writing.</p>
<p>• •</p> <p>Review the activities practiced and/or discussed today and select one that you will use next week. Share how and why.</p>	<p>• • •</p> <p>Discuss how you can manage student writing and track progress</p>	<p>• • •</p> <p>Share a question you still have about teaching writing and discuss possible solutions</p>

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