



LISA BURMAN

WRITING WORKSHOP GLOSSARY FOR BOOKMAKING AND WRITER'S NOTEBOOK

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| <p>Writing Muscles</p> | <p>Writers build their writing muscles when they focus, build stamina for writing for longer periods of time and are purposeful about their writing. Can include the dispositions that help us be strong writers: persistence, problem solving, confidence, purposefulness, curiosity about writing and books, noticing features, independence</p> |
| <p>Brave Writer</p> | <p>Confidence to use different strategies in their writing so they are independent and don't 'get stuck'. Ask "How did you get un-stuck? What strategy did you use?" (eg: read your past writing/books to get new ideas; look at your Ideas section/book for new ideas; re-read what you have written to know what is your next step; adding details, revising when you think you have finished; seek feedback from peer to get ideas for your writing; start a new book/entry)</p> |
| <p>Brave Speller</p> | <p>Confidence to use different spelling strategies in their writing so they are independent and don't 'get stuck'. "You are an 8 year old writer, so you won't be writing like an adult as you haven't been at school as long. That's okay – you use the strategies you know and don't get stuck." (eg: stretch words and listen for sounds; write the letters you know and move on; use a letter chart; use personal word wall; look at words around the room;</p> |
| <p>No Erasers in Writing Workshop</p> | <p>When you use an eraser, it can block your thinking and flow of ideas; We want to unlock these ideas so you are a fluent writer; If you erase we can't see your thinking. Teach children to neatly cross out the word and revise/edit, add carets and arrows.</p> |
| <p>Revising</p> | <p>Is all about the quality of the writing and the message. Writers use devices to craft their writing so their reader is engaged and wants to continue reading. (eg: adding details to pictures and words; word choice, using specific crafting devices; structuring a book so your reader understands). Most texts will be revised in some way.</p> |



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| <p>Editing</p> | <p>Is all about the conventions: punctuation, spelling, grammar, hand-writing. Link the learning of these to the importance for your reader. Eg: punctuation tells your reader how to use their voice when your text is read aloud; spelling and handwriting helps your reader to easily read your text without you being there. Not all texts will be edited. Editing makes sense when a text is being made public (publishing)</p> |
| <p>Publishing</p> | <p>Making a text public. May not always be a written product. For example, you may publish by reading a text aloud, making a video or podcast of your book; The final polishing of a text – in a variety of forms. Not all texts are published.</p> |
| <p>Peer/Community Feedback</p> | <p>Writers seek feedback from peers and their writing community DURING the process of writing so they can make informed revising decisions. This is often done by reading aloud to the group or a peer reading the text and giving feedback.</p> |
| <p>Quick Publish</p> | <p>Making a text public by reading it aloud within the writing community at Alberton (usually their own English or Magpie Group). Although not physically published electronically or on paper, the writer still puts effort into this text by revising and editing to the best of their ability.</p> |
| <p>Book Launch/Publishing Celebration "Fancy Publish"</p> | <p>A special time for a class to launch their writing that has been revised, edited and made public; This makes the purpose for writing authentic and real – you have a real audience to share your work with and get feedback. The focus is on celebrating the writing and the author, not the 'party food'!</p> |
| <p>Quick Edit</p> | <p>A strong writing habit to develop at each Writing Workshop from Foundation. At the end of each independent writing time, writers spend 2 minutes re-reading their writing from that day. They reflect on how they achieved their goals &/or practised their Writing Goal. They quickly edit any spelling and punctuation they notice (eg: oh, I forgot the 'e' on the end of 'have'; I need to put a capital for his name). Please note that not all conventions will be edited in a Quick Edit, it is meant to develop the habit of editing regularly rather than waiting until a piece is to be published. At the same time, we don't want writers' fluency to be hampered by focussing on correct conventions too early in the drafting phase.</p> |



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| <p>Crafting Devices</p> | <p>These are devices or techniques that writers use to keep their reader interested and engaged. For example; grabber leads that hook the reader in; power of 3; crafting backgrounds in illustrations; crafting a title. See resource pack for more ideas.</p> |
| <p>On Purpose</p> | <p>This language helps writers to be purposeful and intentional about their writing choices and build metacognitive awareness. Eg: Eric Carle chose to structure his book with the days of the week 'on purpose'. What did you do on purpose as a writer today? This is really helpful during the reflection time of a workshop</p> |
| <p>Writing Workshop</p> | <p>See resource pack for more information. Basic Structure: mini lesson – independent writing – reflection time. Also is an attitude to teaching that embraces inquiry, metacognition, focus on strategies and learning by doing. Uses the 'gradual release of responsibility' model.</p> |
| <p>Gradual Release of Responsibility</p> | <p>Theory of learning and teaching that supports children to learn through modelling, shared writing, scaffolding, through to independence. Children learn to be writers by seeing exemplars and models, having opportunities to be guided and scaffolded in their efforts and then to have time to independently apply their learning.</p> |
| <p>Spotlight Study</p> | <p>A string or group of mini lessons that are tied together around a meaningful focus. You put the spotlight on something for a short period of time (anything from a week to 5 weeks). Spotlight Studies can focus on a part of the writing process (eg: editing), conventions (eg: punctuation), a genre or text type (eg: poetry or information texts; one of the Six Traits (eg: word choice)</p> |
| <p>Expert books/topics</p> | <p>Information texts. Starting with what children already know a lot about and can teach their reader about. This provides great motivation and purpose for writing. It acknowledges that writers need to know about their topic and that as young writers there are things you already know about that you can write about also.</p> |



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| <p>Six +1 Traits</p> | <p>A framework that is helpful for planning and assessing. Traits of writing: Ideas, Organisation, Word Choice, Voice, Sentence Fluency, Conventions +1 is Presentation</p> |
| <p>String of mini lessons</p> | <p>Refer to resource pack for how to plan effective mini lessons. A string refers to a series of mini lessons about the same learning intention/focus. A string can be long or short, depending on your formative assessment as you observe and notice children's writing.</p> |
| <p>Writer's Notebook</p> | <p>Not a journal. Is a place to collect ideas and have the freedom to play around with writing, being a risk taker and trying out new things. Might include many possible beginnings. Not everything is finished, edited or published. The young writer has ownership of the notebook, not the teacher. They form a connection and identity with their notebook. It is not marked. Teachers will assess from the notebook and provide specific feedback through conferences but it is not corrected. Refer to resource pack</p> |
| <p>Turn and Talk</p> | <p>Sometimes called "Think, Pair, Share". This is an invaluable strategy for many learning areas and is used a lot in Writing Workshop, either in the mini lesson or during the Reflection Time. Teach children to have active listening to a partner and to face the person 'near their shoulder' or behind/in front of them. A Turn and Talk within a mini lesson is usually only a minute (or under) long – an opportunity for a quick practise or to talk about the learning intention. It helps increase active engagement and participation, rather than using 'hands up'.</p> |
| <p>Roving Conferences</p> | <p>These conferences aren't necessarily recorded on a conference sheet, but are the times you 'rove' the room, supporting young writers to get started or within the process (usually you spend only a couple of minutes with one writer before moving onto the next). This is often a helpful way to begin as writers build their stamina and can also provide formative feedback in that you can quickly establish how writers are going with their learning intentions.</p> |



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| Conferences | <p>One on one with the young writer and teacher. A time to respond as the reader, to give specific feedback, to keep assessment notes and to form a writing goal. Begin by referring to the previous writing goal. Aim to conference every 2-3 weeks. You can decide to conference more regularly with some children and less frequently with those who are more independent. A conference should be about 5 minutes long.</p> |
| Writing Goal | <p>Each child has a Writing Goal that is recorded by the teacher and the young writer. This goal is referred to regularly. It should be small and specific enough for the writer to feel a sense of achievement with it within 2-3 weeks. Aim to create a goal that is a strategy the writer can use forever, rather than one thing to fix in one piece of writing.</p> <p>You can add to your record keeping and goal setting by analysing children's writing outside of the Writing Workshop (eg: in your NIT) and this can be a way to begin conferences quickly and keep them brief and concise.</p> |
| Copy Editor | <p>A 'Fancy Published' text will be copy-edited by the teacher. A Quick Publish may not be copy-edited but will be revised and edited by the writer.</p> <p>This process mirrors the real-world publishing process. A copy-editor does a final check for conventions (grammar, punctuation and spelling) AFTER the writer has already revised and edited to the best of their ability. This ensures the text is ready for a wider public audience.</p> |

*Lisa Burman 2016
With contributions from Alberton Primary teachers*