**Writing Frameworks**

***from striving to thriving writers***

**with sara holbrook & Michael Salinger**

At-a-Glance Writing Framework Descriptions

We call these frameworks because many focus on a specific essential writing element so that students can then incorporate these practiced strategies into future work. Frameworks with potential for cross-curricular use are noted as such in the list below. We have successfully used these frameworks in content area classes – everything from AP Physics to sixth grade social studies, third grade language arts to Phys-Ed. These frameworks are designed to be completed in an hour. They can be condensed to work in 50 minutes but a little extra time is always better especially for those in middle and high school. For best results regular classroom sizes are recommended.

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| 1. Objective Versus Subjective: Making sense of opinions using sensory language. | Supporting our subjective statements with objective facts. Participants will determine the difference between fact and opinion with an eye toward image evoking detail in their written descriptions. Instead of subjective terms such as good, bad, big, small etc. participants will employ objective and sensory detail. **Grades 1-5** (although the concept will scaffold older and can be a good choice for a second workshop with the same students) |
| 2. List it! Observational and basic sentence building skills.  | Collecting and prioritizing information and then drafting a poem from a list of observations and researched facts. Participants will collate, edit and revise from a list of details in order to create a precise and concise interpretation of collected data. Data sources can include present areas of study, keeping the participants on course with current unit. Workshop scaffolds from **Elementary through High School** *(cross-curricular)* |
| 3. The Quick Summary: What’s the Big Idea?  | Creating a five-sentence narrative structure and then condensing it into a summary poem *(cross-curricular).* Participants use a basic framework to create a narrative with introduction, explanation, conflict resolution and conclusion. This can then be pared down into a summary poem. Excellent for cross-curricular work, requires participants to look at an issue from more than one viewpoint and highlights good narrative structure. Strong revision strategy. Workshop scaffolds from **Grades 3 through High School** *(Cross-curricular)* |
| 4. The Found Poem: Having fun with close reading, prioritizing information.  | Finding the most important details in a text or image and using these *power* words as building blocks for constructing a poem and summarizing a text. This works great with novel studies and as a collaborative activity among participants. ***It is mandatory to confer with teacher to select text for this workshop beforehand.*** Close reading exercise with several lesson extensions. This is one of Michael’s favorites **Grade 4 through High School** *but leaning toward upper grades. (cross-curricular).* |
| 5. Feelings Made Visual: using visual language. | Using image-evoking language to describe feelings. Participants align physical actions with emotion and mood. Basic noun verb grammar provides the framework for this strategy. Great for language learners and younger students. **Primary** although has been used with success in High School drama. |
| 6. Couplets on the Brain: combining poetry with content area learning in fun, memorable rhymes | Creating rhyming couplets that not only rhyme but also further the meaning of the text. Steering participants away from the rhyming word group where the rhyme bosses the piece around toward using rhyme as a tool rather than the goal. **Elementary through Middle School** *(cross-curricular)* |
| 7. No Longer the Same: Building comparisons – charting change in others and ourselves.  | Starting with the prompt *I used to be but now I am,* creating works about personal change and then writing about a character, person, animal or thing. Participants first write about themselves then transition to subject matter in their studies. Lesson extension into metaphor kicks this one upstairs quickly. **Elementary through High School** *(cross-curricular).*  |
| 8. The Question Bank: A Way of Wondering  | Creating a short text made up of questions that have been compiled, sorted, prioritized, and then edited into a poem. Perfect strategy to employ before going into a unit. Allows teacher to assess prior knowledge and to tweak their lesson plans. Encourages student buy in to new areas of study. Can be combined with couplets. **All grades scaffolds to ability**. *(cross-curricular)* A favorite of Sara’s. |
| 9. Refrain: Come Again? prepping for persuasion.  | Creating a piece that contains a refrain. May be taught as a precursor to persuasive writing. Rhythm and musicality in written and spoken word. **Elementary through High School** *(cross-curricular).*  |
| 10. Personification: A Word Walks In . . . Figurative language | Creating a poem using personification; includes pre-write, draft, and revision. Defining abstract nouns and emotions through strong comparison followed by revision. A nice complement to further understanding to Framework 5. This one really shows the students how to Show Don’t Tell. **Middle through High School** |
| 11. Point of View: taking an alternative point of view | Researching a subject and creating an informational short text from another’s point of view, beginning with “If I Were A.” How do different perspectives affect meaning? A good collaborative strategy. A great way to internalize any current reading, character study, or historical event. **Intermediate through High School** |
| 12. Word Definition Texts: defining a word through what it is and what it is not  | Creating poems that define words, concepts and principles. Objective evidence is presented through figurative language*.* Learning word meaning by describing rather than defining with the aid of a graphic organizer.**Elementary through High School** *(cross-curricular)* |
| 13. Procedural Writing through Recipes: procedural writing meets content area learning. A recipe for sportsmanship? deception? | Creating a poem that weights the importance of elements and follows a sequence and pattern. Extended metaphor that delves back into text encouraging close reading and evidencing students prioritization of info. This is good one to add a little variety when analyzing literature. And it’s fun. *(cross-curricular).* **Elementary through High School**. |
| 14. Prepositionally Speaking: writing about setting and images | A great way to read and then write about images. Creating pieces comprised of prepositional phrases; writing that evokes setting and movement and inference. If students have no prior knowledge of prepositional phrases they will have it down by the end of this workshop. **Intermediate through High School.** *(cross-curricular)* |
| 15. Simile of Me: learning the power of the simile to build comparisons | Creating pieces using similes and objective observations to support subjective statements. Writing similes and avoiding clichés. Lesson extensions include scaffolding into metaphor. **Elementary through Middle School.** |
| 16. Metaphor Mentor Text: figurative language, transitioning into metaphor  | Exploring and creating metaphor from supplied mentor text. A good introduction to the concept of metaphor. **Elementary to Middle School** |
| 17. Exquisite Metaphors: Comparing Apples and Oranges  | Exploring the subjective nature of metaphor and using surprising comparisons to create writing with deeper meaning. This does well in TOK and creative writing classes. **High School and up**. Another of Michael’s favorites. |
| 18. The Extended Metaphor: Care and Feeding of metaphor over longer text | Creating a piece using a strong extended metaphor while avoiding cliché. Good intermediate and upper grades lesson. This lesson goes well beyond the “comparison without using like or as…” definition of metaphor. **Middle school and up**. A favorite of both Michael and Sara. |
| 19. Revision Up Close: Self-Edit Checklist  | The poet’s self-edit checklist: a baker’s dozen of tips to improve your writing – this is a document more than a whole workshop. It can be addressed in a 20-minute session. Feel free to request the PDF to print out and have handy. |
| 20. Speaking Out: Public Speaking With Conviction  | This is a public speaking workshop. Providing strategies to help your student succeed in oral presentation. Public speaking for the writer. This framework provides an assessable rubric and vocabulary so that participants may help their peers as well as evaluate their own public speaking prowess. *(cross-curricular) – students need text with which to practice.* **All Ages** |
| 21. Learn it! Know it! Sell it! The art of persuasion using an infomercial. | Creating an infomercial complete with seven elements of success and use this strategy to sell a content area vocabulary word or concept. Organize, edit and perform an infomercial about any subject.**Middle to High School** |
| 22. Personal Narrative Memoir: Mapping a story with a beginning, middle and end. | This framework leads students through writing a personal narrative/memoir from inception through first draft. This lesson highlights Show Don't Tell details, setting, characterization and strong lead development. Help your kids organize and write a memorable personal narrative. **Middle school and up**. A favorite of Michael’s |
| 23. Harnessing Rhyme: quatrains for understanding poetic terms | Don't let rhyme boss your poem around! This framework presents a lesson that helps steer students away from those rhyming word group poems.Strategies to use rhyme as a tool - not a crutch.**Elementary through Middle School**. A favorite of Sara’s |
| 24. Four Square Introduction to Academic Writing | This framework will lead your students through a pre-write strategy aimed at organizing an academic paper.Students research, gather and arrange their information in a graphic organizer in order to aid them in discovering their thesis. Students work from the facts first allowing their research to help them determine their content. This a great basic design for content area teachers who don’t teach writing on a daily basis. Students should already have a topic selected. This is best handled in two sessions.**Middle School** (*cross-curricular*) A favorite of Sara’s  |
| 25. Historical Fiction: researching a story | Sara will share her writing process as she moved from verse to prose with her new novel The Enemy, with a special emphasis on setting, language, and research. This is a conversation rather than a writing workshop. |
| 26. Dialogue and Argument: sharpening skills, realistic words | Working in pairs, students will develop a poem for two voices, a poetic argument, about a fiction or non-fiction topic. Through research and collaboration, writers will take a close look at a social, political, or historical topic and speak from opposing points of view. **Middle School and up** – This is a favorite of Sara’s |
| 27. Compare and Contrast: the language of comparing | Fun and engaging lesson introducing the use of compare and contrast. Great building block instruction in preparation for writing, reading and critiquing informational text. Step by step process designed to familiarize students with the language of comparisons. **Grades 2-5** |
| 28. Percentages are not just for Math! weighting evidence for characterization | Weighting character traits about ourselves, famous people and fictional characters is the focus of this framework. Students prioritize information-assigning importance to a list of attributes brainstormed about the subject. **Grades 2 – 8**  |
| Custom for your class | We enjoy a challenge – many of the above frameworks came about by request from instructors. Let us know what you are working on in class, or any specific challenges you are currently tackling. We have come up with ideas for specific lessons, around specific authors or subject specific assignments. We know you are the expert in your classroom – we want to team with you in a way that will be most beneficial to you and your students. This does not mean we will come into your class and teach your lesson plan. This option requires a conference call or Skype before proceeding. |