

Authentic Publishing for Grades P-6

Programs 1-3 Teacher's Packet

A KET professional development workshop for educators approved for Professional Development Training by the Kentucky Department of Education.

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Authentic Publishing

for Grades P-6

Programs 1 – 3

This series featuring Donna Vincent, writing consultant for the Muhlenberg County schools, focuses on maintaining authentic audience and purpose while tying student writing to the Core Content and allowing student choice. Viewers may remember Donna from her work as the former statewide primary writing consultant; as the author of *Building the Foundation the Write Way*; and as the presenter of KET seminars on primary writing, middle school writing, and achieving a balanced reading and writing program.

Each of the nine 30-minute programs focuses on a different writing genre within three broad topic areas (personal, literary, and transactive writing) and features a teacher giving a mini-lesson that helps students produce authentic writing pieces in that genre. Here are the topics for the first three programs:

- Program 1: Personal Narrative
- Program 2: Memoir
- Program 3: Inquiry in the Library

By participating in the series, teachers in grades P-6 will learn how to:

- Provide instruction in specific genres and subgenres within an authentic context that is tied to the Core Content
- Design writing prompts that provide students with viable choices for writing within an authentic context
- Provide opportunities for authentic publishing of student writing

About This Packet

This packet includes biographies of the teachers involved in the programs and materials related to the content. The examples of student work included here only include text; due to graphical limitations, any illustrations these young students created for their published work are not reproduced. However, participants can see complete student publications in the video itself.

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Professional Development Credit

Stage of Participant Development: Practice/Application

The Kentucky Department of Education has approved all KET Star Channels Seminars for professional development credit if schools or districts choose to include them in their professional development plans. Districts or schools may choose to include preparation and/or follow-up time as part of professional development. For example, if a teacher participates in one 90-minute program and spends an additional 30 minutes in related activities, he or she could be awarded a total of two hours professional development credit.

Individual teachers who wish to use these videotapes for professional development credit should check with their school professional development chair or with their district professional development coordinator.

Professional development can also be used to satisfy requirements for the fifth year program. Contact your local university or the Division of Teacher Education and Certification at 502-564-4606 for more information.

Meet the Teachers

Donna Vincent, the host and co-producer for the series, is the district-wide writing consultant for Muhlenberg County Schools focusing on the elementary level. For the past seven years, she also has served as co-director of the National Writing Project at Western Kentucky University. Before taking her job with Muhlenberg County, Donna was a statewide primary writing consultant. She has 16 years experience in elementary schools and is a KERA Fellow and a Writing Fellow. Donna has a Rank I from Western Kentucky University with a reading specialist endorsement.

Appearing with Donna is **Dana Bruce**. Dana is a 1997 graduate of Western Kentucky University and is currently working on a master's degree from Western. She spent her first year of teaching at Graham Elementary in the Title 1 program. For the past two years, she has taught in the primary program at Drakesboro Elementary.

Tracy Jernigan is a 1993 graduate of Western Kentucky University. She earned her master's degree from Western in the spring of 1999. Tracy has taught in the primary program at Drakesboro Elementary for five years.

Melody McCoy has eight years experience teaching both intermediate and primary students. She began her career in Jefferson County where she taught P2/P3 and P3/P4 combined classes and completed the Louisville Writing Project. After spending two years in Henderson County teaching a P3/P4 combined class and a fifth grade class, Melody came to Muhlenberg County this fall, where she teaches a P3 class at Drakesboro Elementary.

Beth Mohon graduated from Western Kentucky University with a bachelor's in elementary education. She also earned her master's and Rank I from Western, both in counseling. This is her third year as the counselor at Drakesboro; the previous nine years, she taught P3/4. Beth is a fellow of the Western Kentucky University Writing Project.

Connie Neathamer has 10 years experience as a library media specialist and 15 years experience teaching primary at Drakesboro Elementary. Connie is a graduate of Western Kentucky University, where she earned a B.S., an M.A., and a Rank I in elementary education with endorsements for library media specialist and reading specialist. Since 1996, Connie has been the supervising teacher and resource teacher with the Kentucky Teacher Internship Program. She has written successful grant proposals to the Kentucky Arts Council for Drakesboro and served on the Drakesboro SBDM council.

Debra Vincent has been a primary teacher at Drakesboro Elementary for the past eight years—and is also a graduate of the school. She earned her bachelor's in elementary education with an emphasis in mathematics from Western Kentucky University. She has also completed a Rank II and a Rank I at Western and working toward a library media certification.

Some Authentic Audiences and Purposes for Student Writing: Public Place Where Like-Minded People Gather and Wait

Memoirs:

- ❖ About grandparent—rest homes
- ❖ About relative—entire family
- ❖ About pets—vet’s office
- ❖ About vehicles—car dealership
- ❖ About local sites—public library

Personal Narratives:

- ❖ About injuries—doctors’ waiting rooms
- ❖ About being stranded—oil or tire changing sites
- ❖ About getting into trouble—the jail
- ❖ About funny or embarrassing moments—beauty and barber shops

Short Stories and Scripts:

- ❖ About losing your glasses—optometrists’ offices
- ❖ About accident-prone people—the hospital
- ❖ About disasters and emergencies—the fire and/or ambulance stations
- ❖ About setting good examples for others—police station

Poems:

- ❖ About vacations—motels
- ❖ About exercising—Nautilus
- ❖ About flowers—greenhouse
- ❖ About hunting—sporting goods store

“How To” Articles:

- ❖ About trick-or-treating safety—Wal-Mart
- ❖ About hanging wallpaper—building supplies places
- ❖ About planting tulip bulbs—greenhouse
- ❖ About sewing on a button—sewing shop

Feature Articles:

- ❖ About the history of bicycles—a bike shop
- ❖ About how beavers build their dams—Southern States
- ❖ About thunderstorm formation—insurance companies
- ❖ About Henry Ford’s philanthropy—Ford dealership

Brochures:

- ❖ About answering open response questions—the schools
- ❖ About abstinence—middle school students
- ❖ About keeping car insurance costs down—insurance companies
- ❖ About caring for newborns—the hospital

Letters:

- ❖ About political issues—senators and representatives
- ❖ About school-related issues—site-based councils
- ❖ About faulty products—companies
- ❖ About recycling—the editor

Speeches:

- ❖ About democracy—veterans’ groups
- ❖ About school spirit—pep clubs
- ❖ About stewardship—church groups
- ❖ About drug abuse—Al-Anon groups

Remember, motivation and success come from the following:

- ❖ Student choice
- ❖ Authentic audiences
- ❖ Authentic purposes
- ❖ Feedback from others
- ❖ Lots of time in and out of the classroom
- ❖ Connections to the course content
- ❖ Modeling
- ❖ Critical reading of samples

Personal Narrative with Emergent Writers

Band-Aids and Boo-Boos

Donna Vincent

Materials Needed:

Construction paper, Band-Aids, dark crayons, chart paper, marker, sentence strips with poem on them, sentence strip pocket chart, posters from Shel Silverstein's book, labeled diagram of a little girl

Procedure:

1. Show poem and box of Band-Aids. (Don't show the picture yet.) See if any one can guess the title of the poem by looking at it and the prop (the box of Band-Aids).
2. Read the poem.
3. Show the picture from Silverstein's book.
4. Read the poem again several times until students can chime in with number words and/or names of body parts.
5. Show the labeled diagram of the little girl.
6. Match body part names from diagram to poem.
7. List on a chart different kinds of boo-boos: scrapes, cuts, splinters, stings, bites, broken bones, mashed fingers, blisters, sprains . . .
8. Model a personal narrative for them by drawing yourself, putting the Band-Aid on the body part that had the boo-boo, and writing a sentence or two on the paper. Use Regie Routman's technique for encouraging students to make marks, scribbles, letters, and attempted words to label the picture and "tell" the story (even copying the body part name from the diagram or poem or the boo-boo from the chart).
9. Have them think of a time when they got a boo-boo and then draw themselves on construction paper with a dark crayon.
10. Encourage them to pretend-write to tell what happened. Give them Band-Aids only when they put some scribbles, letters, and/or word attempts on the paper. (The Band-Aid goes on the drawing.)
11. Have students share immediately. Praise. Ask questions. (Students might choose to add to their pictures/stories.) Applaud.

Donna Vincent's Note: This letter accompanied our "book" that we placed in the doctor's office.

Dear Neighbors,

Our 5-year-olds have written these stories for you. These are true stories about times when they have had bumps and bruises—boo-boos.

True stories like these are called personal narratives. These youngest primary students are learning how to communicate with others by using pictures and pretend writing.

When young kids begin to write, they go through the same process they did when they learned to talk. They listen and watch. They understand more than they can share. They try. They make mistakes. We support their efforts. They learn.

Below you'll find a page that we use to help us decide what a child's developmental level is and how we can help him reach the next level.

"Read" our personal narratives. (The teacher writing on each page helps you know what the child wants his story to say.) Notice things like scribble marks, letter-like marks, beginning sounds, and words copied from the walls. These kids have taken a big step toward real communication through writing.

Sincerely,

Donna Vincent
Language Arts Consultant
Muhlenberg County Schools

Sample Personal Narrative by an Upper Primary Student at Drakesboro Elementary

Editor's Note: This student's writing has been reproduced exactly as it was written with no corrections or additions.

I'll never forget the time I was a flower girl in my Aunt Dede's wedding. Let me tell you about it. I all stared on a July night at 8:00 pm. I was rushing through the house saying where is my thooth brush Where is buttons buttons is my dog. When are we going to mama's? Calm down Jamicha said mom okay mom, I am sorry I said. are we ready to go Mom? my mom said yes I yelled yes

I went to sleep in the car mamaw and my mom carried me in I had a night mair it was passing out flowers and i s fell and cut my lip. I set up in bed I went into my mamaw and papaws room I asked mamaw and papaw if asked mamaw if I could sleep with them She said oh what o yes. I heard the alarm go off Dede's wedding was in 3 hours. I was the first to the tub. After my bath I ate cereal and bacon. the bacon was hot. I put on my dress I had three layers. The first layers was the petticoat the slip and the ruffled part was last there was a lot of people ther I almost fell like in my dream but I caught myself. the ceremony was long the day was not after the ceremony was over we went to the party.

Rubric for Personal Narratives

Personal Narrative	Not Publishable	Almost Ready To Go to Print	Best Seller	Pulitzer Prize Winner
Focus	Ideas unrelated in any way other than perhaps the topic	Bed-to-bed (I got up, then I ate breakfast, then I went to school, etc. — no focus on events central to narrative)	Focused on a moment the writer has strong feelings about	Focused on a moment the writer has strong feelings about when a lesson was learned
Sensory Detail	No sensory detail given	Sensory detail is there but may not always stay focused on the feeling	Sensory details are included that show the reader what the writer said, heard, smelled, tasted, touched that made him feel _____.	Sensory details are so strong that the reader experiences the event with the writer. The details are— 1. Engaging 2. Purposeful 3. Memorable
Lesson or Insight	No lesson to learn	Lesson is unclear	Lesson is stated	Lesson is subtle and leaves audience thinking
Narrator	Not written in first person	Written in first person, but there aren't enough— 1. Thoughts 2. Dialogue 3. Actions	Writer connects with reader through sharing— ❖ Thoughts ❖ Dialogue ❖ Actions all of which are focused on showing how the writer felt	The reader comes to know the narrator intimately
Setting(s)	Setting(s) not established or described but becomes a distraction because it's not related to the purpose	Setting vaguely established with words that build some understanding of when and where the story takes place. It is related to the purpose.	Setting is— <input type="checkbox"/> Established <input type="checkbox"/> Clearly described <input type="checkbox"/> Believable <input type="checkbox"/> Related to the purpose of the piece	Setting is so detailed and so purposeful that the reader steps into the world of the story. When details about setting are not directly related to the purpose of the piece, they are left out.
Title	No title	Title is not related to the purpose	Title is— <input type="checkbox"/> Engaging <input type="checkbox"/> Purposeful	Title is— <input type="checkbox"/> Engaging <input type="checkbox"/> Purposeful <input type="checkbox"/> Memorable

*Donna Vincent
Muhlenberg County Schools
August, 2000*

Personal Narrative Rubric (continued)

Beginning	Piece begins without an introduction	Beginning does one of the following: <input type="checkbox"/> Sets the stage for the story <input type="checkbox"/> Hooks the reader <input type="checkbox"/> Moves smoothly into the body of the story	Beginning does all of the following: <input type="checkbox"/> Sets the stage for the story <input type="checkbox"/> Hooks the reader <input type="checkbox"/> Moves smoothly into the body of the story	Beginning does all of the following: <input type="checkbox"/> Sets the stage for the story <input type="checkbox"/> Hooks the reader <input type="checkbox"/> Moves smoothly into the body of the story <input type="checkbox"/> Establishes tension <input type="checkbox"/> Is memorable
Ending	Piece ends without conclusion	Author provides some closure	Ending— <input type="checkbox"/> Provides closure <input type="checkbox"/> Is well-developed <input type="checkbox"/> Is believable	Ending— <input type="checkbox"/> Provides closure <input type="checkbox"/> Is well-developed <input type="checkbox"/> Is believable <input type="checkbox"/> Is memorable <input type="checkbox"/> Has insight about event
Organization	Piece presented as a set of seemingly disconnected or randomly arranged ideas	Ideas are related but— 4. Out of order 5. Not connected	Event is— ❖ Logically ordered ❖ Logically connected	Event is— ❖ Subtly ordered ❖ Subtly connected
Sentence Structure	Ideas can only be read by the author	Fragments or run-on sentences are used	In general, sentences— <input type="checkbox"/> Are correctly structured <input type="checkbox"/> Vary in length <input type="checkbox"/> Begin in different ways	In general, sentences— <input type="checkbox"/> Are correctly structured <input type="checkbox"/> Vary in length <input type="checkbox"/> Begin in different ways <input type="checkbox"/> Include compound and complex forms
Punctuation	No punctuation is used or is attempted, but used incorrectly	In general, the following is used correctly: <input type="checkbox"/> Ending marks	In general, the following are used correctly: <input type="checkbox"/> Ending marks <input type="checkbox"/> Apostrophes <input type="checkbox"/> Commas <input type="checkbox"/> Quotation marks	In general, the following are used correctly to enhance meaning or add effect: <input type="checkbox"/> Ending marks <input type="checkbox"/> Apostrophes <input type="checkbox"/> Commas <input type="checkbox"/> Quotation marks <input type="checkbox"/> Colons <input type="checkbox"/> Semi-colons <input type="checkbox"/> Dashes and hyphens <input type="checkbox"/> Parentheses
Capital Letters	All caps, all lower case, or arbitrarily used combination	Generally used correctly— <input type="checkbox"/> Proper nouns <input type="checkbox"/> Sentences	Correct— <input type="checkbox"/> Proper nouns <input type="checkbox"/> Sentences <input type="checkbox"/> Quotes	Correct— <input type="checkbox"/> Proper nouns <input type="checkbox"/> Sentences <input type="checkbox"/> Quotes, titles

Donna Vincent
Muhlenberg County Schools
August 2000

Editor's Note: Reproduced below is the text of a memoir written in book form by a primary student at Drakesboro Elementary. The memoir included the student's drawings as well. Although they could not be reproduced in this format, they are described in brackets to help participants visualize the child's work.

[Cover page]

My Friend, Patty
written and illustrated
by [Student's Name]

[On the cover page, between the title of the memoir and the byline, the student has drawn what appears to be a tree beside a window. Looking out of the window are two smiling female figures. The one on the left is taller.]

[Page 2]

Patty takes my heart away.

She makes me feel special.

Patty is a mom to me. Shes always been there for me.

[To the right of the text, the student has drawn a picture of a smiling, long-haired female with her arms open. To the upper left of the figure, the student has drawn a heart.]

[Page 2]

I'll never forget when

She kissed me on my nose.

I carried some steps from

our deck to the back. She

thanked me for it.

[The student has drawn two female figures standing side by side on a deck. Both are smiling, and the one on the right is taller. Above them the student has drawn a very large heart.]

[Page 3]

**One day m, my sister and
Patty went walking
together we saw some
baby birds on the road.**

[The student has drawn a road, with three female figures walking down it single file. All are smiling.]

[Page 4]

**We run up to them and
scared them away patty said
it wold send them back
to their mom.**

[The student has drawn the road with a tree beside it and what appear to be birds flying up to the tree.]

[Page 5]

**One time she gave me a
silver ring. It was in a
shoe box wrapped up for
Christmas.**

[The student has drawn a Christmas tree. To the left of it are three wrapped presents.]

[Page 6]

**We were in Indiana
for Christmas I said, “Thank
you patty,” and hugged her.**

[The student has drawn a house decorated with strings of lights for Christmas. Inside are two female figures side-by-side, holding hands. In the foreground is a Christmas tree with presents under it.]

[Page 7]

**I am glad to have
her in my life and every
time I look at my ring I
remember Patty.**

[The child has drawn a smiling girl holding out her hand.]

[Page 8]

**It's nice having
Someone almost like a
mom in my life.**

[The child has drawn figures of two females on a swing.]

[Back page]

[The child has reproduced the drawing of the females on the swing. To the left is a drawing of Patty's face with "Patty" written above it.]

Purposeful Revision via Active Listening

By Donna Vincent

Dorothy Hennings, author of *Communication in Action*, says that we must teach students to listen. She recommends having students listen for specific things while watching a video, listening to a speech, etc. One prime opportunity for this to happen is through writing response groups.

I've been giving kids roles to assume as they function as peer response partners. These roles are designed to fit specific genres. For example, when listening to short stories, peer response partners need to pay attention to certain important characteristics: settings, characterization, insight, plot, etc.

The roles that I have kids assume are people who are famous for that very task. **Martha Stewart** is the one who really examines the **settings** to see if they are perfect for the purpose. **Judge Judy** examines the **evidence (characterization, in short stories)** to see if the main character is guilty or not guilty of the problem. **Christopher Columbus** navigates the piece listening for **organization/transitions** so that he and the reader don't get lost. **Thomas Edison** detects **static**. That's what I call side issues/distractions. **Insight** would be noted by **Albert Einstein**.

I put name tags on kids to help them remember their roles. I have include some pages that I use to guide them through the process of responding from their roles.

New roles are created for different genres. For example, **sensory details/feelings** would be best discovered by **Oprah** or **Richard Simmons** in personal narratives.

Hopefully, in the process of making our writing better, we're developing better listeners, too.

Revision of Personal Writing

Donna Vincent

- ❖ Put together a group of four response partners.
- ❖ Assign each one a listening role. (Decide on these roles based on need. You'll only have about four going at once.)
- ❖ Have one read at a time while the others listen and record evidence related to their listening roles.
- ❖ Have the same child read again while the children doing listening roles record questions to help the writer add the kind of detail they are listening for.
- ❖ Give the listening partners' sheets to the writer to consider as she revises her own piece.
- ❖ Continue around the circle until everyone has shared.

Possible Listening Roles

For personal narratives—

- ❖ Sensory details: Oprah Winfrey
- ❖ Action: Steven Spielberg
- ❖ Thoughts/Dialogue: Barbara Walters
- ❖ Static (side issues): Thomas Edison
- ❖ Paraphraser/summarizer/questioner: David Letterman
- ❖ Lesson/insight: Albert Einstein
- ❖ Setting: Martha Stewart
- ❖ Organization: Christopher Columbus

For memoirs—

Use Christopher Columbus, Thomas Edison, David Letterman, Albert Einstein, and . . .

- ❖ Stories/evidence/proof: Judge Judy

Thomas Edison Revision

Your job is to listen for “static.” Details that don’t seem to fit the purpose. Times when the writer gets off track. Side issues. Distractions.

I think the purpose is _____.

Static _____

Static _____

Static _____

(Only fill in these lines IF the writer gets off track. If details don’t seem to go with the purpose of the piece.)

These details are “static” because _____

Peer Revision
Donna Vincent
Muhlenberg Co. Schools

Christopher Columbus Revision

Your job is to find out how the writer is guiding you through the piece. You're looking for how the ideas are chunked, how they are arranged, and how they are connected to each other.

You're also to see how the lead gets your attention and if you can find the big idea there. The closing should feel finished.

I think the writer is chunking the information by _____

_____.

I think the writer arranged his chunks of information by _____

_____.

Transitions that I noticed are _____

_____.

The writer's lead is a/an _____.

It does/does not help me know what the piece is about because _____

_____.

The closing makes the piece feel finished by _____

_____.

A suggestion that I have is _____

_____.

Peer Revision
Donna Vincent
Muhlenberg Co. Schools

Judge Judy Revision

Your job is to figure out what the focused purpose/big idea is and make sure that the writer has given enough support to prove it to the reader.

The big idea (focused purpose) is _____

Support #1 (story, example, fact) _____

Support #2 (story, example, fact) _____

Support #3 (story, example, fact) _____

Support #4 (story, example, fact) _____

I, Judge Judy, find the big idea to be **supported** _____

unsupported _____

David Letterman Revision

Your job is to summarize what the writer has said in your own words so he can tell if you understood what he meant. You're also to ask questions about parts that you don't understand.

In my own words, I think your story says _____

Questions about parts that I don't understand are:

1. _____
2. _____
3. _____
4. _____

Peer Revision
Donna Vincent
Muhlenberg Co. Schools

Personal Memoir Rubric

<i>Personal Memoir</i>	Not Publishable	Almost Ready To Go to Print	Best Seller	Pulitzer Prize Winner
<i>Reflection</i>	No reflection	Reflection is tacked on to the end	Reflections are sprinkled throughout the piece where appropriate. May be predictable	Reflections are subtly woven throughout the piece
<i>Lead</i>	No lead	Lead— <input type="checkbox"/> Doesn't relate to focus <input type="checkbox"/> Fails to get the reader on the right track	Lead— <input type="checkbox"/> Gets the attention of the audience <input type="checkbox"/> States the purpose <input type="checkbox"/> Transitions into the piece	Lead— <input type="checkbox"/> Engages the audience <input type="checkbox"/> Establishes tension <input type="checkbox"/> Subtly infers the purpose <input type="checkbox"/> Is memorable <input type="checkbox"/> Inspires
<i>Organization</i>	Text rambles and show no thought of connection or categories	Attempts to organize but has— <input type="checkbox"/> Repetition <input type="checkbox"/> Lapses <input type="checkbox"/> Some ideas out of order <input type="checkbox"/> Few connections	Ideas are— <input type="checkbox"/> Categorized and chunked <input type="checkbox"/> Purposefully arranged <input type="checkbox"/> Connected to each other	Ideas are— <input type="checkbox"/> Purposefully categorized and chunked <input type="checkbox"/> Subtly arranged <input type="checkbox"/> Tightly woven
<i>Closing</i>	No closing	Closing attempted but doesn't feel finished or connected to any purpose	Closing— <input type="checkbox"/> Makes the piece feel finished <input type="checkbox"/> Might refer to the title or lead <input type="checkbox"/> Reminds reader of purpose	Closing is— <input type="checkbox"/> Thought-provoking <input type="checkbox"/> Memorable <input type="checkbox"/> Surprising <input type="checkbox"/> Significant to the message
<i>Title</i>	No title	Title is unrelated to the focused purpose.	Title— <input type="checkbox"/> Relates to purpose of the piece <input type="checkbox"/> Uses literary techniques (alliteration, quotation, analogy . . .)	Title— <input type="checkbox"/> Significant to the message <input type="checkbox"/> Memorable <input type="checkbox"/> Surprising <input type="checkbox"/> Uses literary techniques (alliteration, quotation, analogy . . .)

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Personal Memoir Rubric (continued)

Voice/tone	Sounds encyclopedic or robotic	Tone may not be appropriate for the audience and/or purpose <input type="checkbox"/> Too friendly <input type="checkbox"/> Too angry <input type="checkbox"/> Condescending <input type="checkbox"/> Too formal	Writer's voice is— <input type="checkbox"/> Natural <input type="checkbox"/> Invested in purpose <input type="checkbox"/> Conveyed with appropriate tone for the purpose and audience	Writer's voice is— <input type="checkbox"/> Distinctly recognizable <input type="checkbox"/> Invested <input type="checkbox"/> Conveyed with appropriate tone purposefully tailored to the purpose and audience
Sentence Structure	Only author can read what piece is supposed to say	Sentences contain— <input type="checkbox"/> Some fragments <input type="checkbox"/> Simple sentence structure (S/V something . . .)	Sentences are— <input type="checkbox"/> Correct <input type="checkbox"/> Varied	Sentences are— <input type="checkbox"/> Complex <input type="checkbox"/> Tightly woven <input type="checkbox"/> Sophisticated <input type="checkbox"/> Purposeful in length and complexity
Punctuation	No punctuation used	Punctuation used incorrectly interfering with communication	Punctuation— <input type="checkbox"/> Is mostly correct <input type="checkbox"/> Aids readability of piece <input type="checkbox"/> Sometimes experiments with more difficult punctuation	Punctuation— <input type="checkbox"/> Is mostly correct <input type="checkbox"/> Enhances readability of piece <input type="checkbox"/> Adds to idea development <input type="checkbox"/> Achieves a certain effect <input type="checkbox"/> Experiments with more difficult forms of punctuation
Capitalization	No attention given to use of capital and lower case letters	Capitalization is attempted but not always correctly used	Capitalization is consistently correct and makes the piece readable	Capitalization enhances meaning and creates special effect
Spelling	Only author can read it	Letter-sound association is attempted but interferes with reading	Correct spelling and near approximations make the piece readable	Spelling of advanced vocabulary words is impressive with very few mistakes
Language	Simple word choice	Word choice may be inappropriate to purpose or audience	Word choice indicates— <input type="checkbox"/> Writer's awareness of purpose and audience <input type="checkbox"/> Language of the expert	Word choice— <input type="checkbox"/> Purposefully matches audience and purpose <input type="checkbox"/> Surprises the audience <input type="checkbox"/> Is memorable and sophisticated

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Graphic Organizer for Memoirs

Pick **ONLY** one.

Who? _____ What? _____ Where? _____

You'll have to decide **WHY** this person, place, or thing is special to you. *List several to choose from (and be specific):*

Why? _____

Why? _____

Why? _____

Why? _____

Why? _____

REMEMBER—You have to choose only **ONE** reason why the person, place, or thing is special to you. It should be specific. You must be able to prove it's true by telling stories and giving examples.

Focus:

_____ is special to me because _____

Now, come up with 3 or 4 stories and examples to **PROVE** it. (It's like a giant math problem. How, + how else, + how else, + how else = why.)

How?

+

How else?

+

How else?

+

How else?

= WHY?

Research Questions on Animals

Editor's Note: These questions have been reproduced exactly as the students wrote them with no corrections or additions.

Opossom

1. How long was the opossom body's?
2. Where they live?
3. What they eat?
4. How long do they live?
5. What color are they?
6. Do they stink or not?
7. Are they marsoupeols?
8. Does the opossom hibernate?
9. How many baby's do they have?
10. Do they live in groups?
11. How fast can it run?
12. How much does it way?
13. How fast does it run?
14. How fast can it run?
15. How many spreates?

Great horned Owl

1. How does it defecate itself?
2. Where does it live?
3. Does it eat in big cities?
4. Where do they live?
5. How long does it live?
6. How big are they?
7. How much does it eat per day?
8. How big are its eyes?
9. Does it live in a barn?
10. How long is its beak?
11. Does it live in cities?
12. Does it swallow its food whole?
13. How many babies do they have?
14. How much does it weigh?

Coyote

1. Do Coyotes stay in packs?
2. What do coyotes eat?
3. Where do coyote's live?
4. What color are they?
5. How long do they live?
6. What are the males and females called?
7. does a coyote hibernate?
8. What are the baby's called?
9. How long are they?
10. How long are their teeth.
11. How fast can it run?
12. How much do they weigh?
13. [Unreadable] blind?
14. What kind of meat do they eat?
15. does it how.

Bears

1. How does the bear stand?
2. [This question was crossed out.]
3. What do they eat?
4. How many teeth do they have?
5. How long do they grow?
6. How old do they live?
7. How do they catch prey?
8. How old do they live?
9. How do they survive attacks?
10. Where they live?
11. How much does it eat per day?
12. What color is it?
13. How big is their tongue?
14. How many species are there?
15. How fast do they run?

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