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Chapter One



Why Write, Anyhow?

Understanding Voice, Theory,
and Standards in Contemporary Classrooms

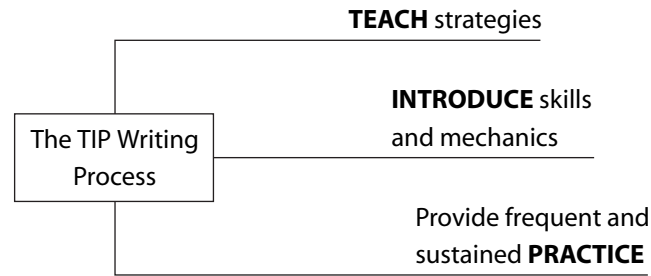
Teachers often cry out in desperation when a special education student is placed in their regular education classroom. “I have no training in skills to cope with the needs of the exceptional child!” they scream.

We simply do not believe that this kind of fear and prejudice is justified. Inclusion is a fact of life in most schools, precisely as it should be. We argue that when teachers adopt the writing approach known as TIP—*Teach, Introduce, Practice*—they are well equipped to create needed accommodations for their special education students without much additional effort (see Figure 1.1).

What Is the TIP Writing Process?

The TIP Writing Process individualizes teaching, focusing on the needs of each student in the classroom. Blending aspects of strategic writing and mechanics with a pure workshop approach, it may be described as an extension of the workshop approach that is more appropriate for classroom use, especially in underserved and inclusive classrooms. Because of its workshop approach, it allows students

Figure 1.1. The TIP Writing Process.



to write at their own level and pace. They are never made to feel less than their peers; rather, everyone shares in the process of creating with words and ideas.

We think this idea is best illustrated by three individual narratives that are part of our teaching experience. The stories of Jane, Jamie, and Debbie (pseudonyms are used for all people and places described) help lay bare the false assumption that regular education teachers are not fully equipped to handle the needs and requirements of their exceptional students.

Jane’s Story: Learning to Participate Through an Ice Cream Social

Jane has cerebral palsy. When Roger was first introduced to Jane she was eight years old and in third grade. She was confined to a wheelchair, wore diapers, and never spoke. Roger was told by the school principal that Jane was unable to fully participate in class and he might better spend time working with those children who would, indeed, actively engage in the writing process. He had been hired as a consultant in Lawrenceville, Texas, working with teachers and students to improve the writing scores in the elementary division of the Unified Lawrenceville Independent School District. One of his responsibilities as a consultant to the district was to model various approaches to inclusion. After his conversation with the school’s principal he realized he had his work cut out for him.

All he had heard about Jane was true. She was wheeled into the classroom by her full-time aide, who quickly disappeared from view. Jane was left in a rear corner of the third-grade room pointed toward the windows. She didn’t speak or move from the position in which she was left. All of the fourteen other students in the room ignored her, as did the teacher. Jane was alone, confined to the limits of her chair, a chair she could not move by her own means. Looking out the window into a beautiful, blue October Texas sky, Jane appeared sadly isolated and abandoned.

Roger walked over to Jane and asked, “Are you going to write with us today?” She barely shook her head, moving it from left to right only two times before she resumed staring out the window into space. He moved back to the front of the

class and resumed his modeling of “better” writing practice with Ms. Applewood’s students. This routine was repeated twice a week for nearly three months. He never failed to ask Jane if she was going to write with the rest of the class and she never failed to shake her head no, making no sounds to acknowledge her response.

One day—it was early February on a nice West Texas winter day—one of Ms. Applewood’s students asked, “Dr. Passman, what’s your first name?” He replied, “Doctor.” To which she insisted, “No, Dr. Passman, what’s your real first name?” He made a deal with the class. It was Tuesday and he would be back in the school on Thursday. “If,” he told the group, “you can find out my first name without asking any of your teachers by the time I get back on Thursday, I will throw an ice cream party for your class.” At the end of the class period Jane motioned him back to her chair. For the first time she spoke to him. “Can I have ice cream?” she asked very softly. These were the first words he ever heard her speak.

“Sure, Jane,” he offered, “but only if you write with us on Thursday.”

“OK, I’ll do it.” And she smiled.

He arrived on Thursday to a gaggle of third-grade students all anxious to share that they had learned his first name was Roger. An ice cream party it was, and they scheduled it for the following Tuesday. When he arrived, Jane was already in the back of the room—only this time she was facing in toward the class. She held a pencil in her hand and a board shaped in the form of a writing desk was secured to the handles of her chair. He gave the class their assignment and went back to visit Jane. She struggled to write her name on the paper but she did it, and she smiled a proud, toothy smile. He told her that he would write anything she told him to write, that he would be her hands. Dictation seemed to be an accommodation that made sense. For the next fifteen minutes, while the other students were writing, Jane dictated a wondrous story of how she and her mom and sister went to Lujack for pizza, where she ate three whole slices of pepperoni and drank a whole Coke. She told about the drive to and from Lujack, how her wheelchair was secured to her mom’s van, how nice the people were in the Pizza Hut where they ate. She included details, humor, and in the end, displayed a clear and focused voice in her writing.

Students shared their writing in what was called the Author’s Chair. Jane volunteered to read but was so shy that she whispered to Roger, “Could one of my friends read for me?” They decided that Cassie would serve as Jane’s voice. At the end of Cassie’s reading of Jane’s dictation Jane was beaming. Joyful tears were running down both cheeks as every child in the room stood and applauded.

The following Tuesday Jane gorged herself on ice cream and chocolate cake. When Roger saw her in the hallway in the morning she smiled and told her aide to push her chair over to him. When she was close enough for him to hear she shouted, “I showed my mom my writing and she was so proud she gave me a dollar!” Jane never stopped writing after that day. Roger taught her teachers and her aide how to take dictation from Jane. Her stories grew and became more sophisticated. Her voice came through. She began to participate in group

prewriting work. In short, Jane became a writer, and it began to affect everything else she did for the rest of the school year.

The next school year began and Jane was out of diapers. She had a motorized wheelchair, and she had a walker. She spent at least half of every school day out of the chair walking around the school. In fourth grade she participated in the TIP writing sessions as a full participant. Her peers learned to take dictation, serving as her hands. She struggled to sign every piece she wrote. Jane still participated in occupational therapy and continued to receive special services for her math and reading skills, but she became a writer.

Jane's story is extreme but not unusual. She had been told so often that she couldn't that finally she simply wouldn't participate. It took Roger three months to break through the shell of isolation. The fact that it took her love of ice cream and desire to participate in the social side of the classroom was a bonus. But what really turned the tide was that he never stopped asking her if she wanted to participate. He didn't push or force her. That would have been counterproductive. He simply asked her to join in. When she did he made an accommodation that ensured her participation. **The lesson is simple: never give up on a child. Even when you feel overwhelmed and undertrained, never give up.** Look for the motivator, the one thing that will engage a child. In Jane's case it appeared to be the fact that Roger paid some attention to her, that he was interested in having her join the group and participate as an author in a community of authors.

Jamie's Story: Patience and Creativity Pay Off

The most important lesson that Katie has learned—which is probably true of all writing teachers—is how far patience and creativity can take you. This lesson came to light when Katie worked with Jamie, a seventh-grade student. Jamie lacked the confidence to write. She would tell Katie, “I don't write. I don't like it, and besides, I don't write really well.”

As Katie worked together with Jamie on writing, she discovered that the child had received negative feedback about her writing and very few opportunities to practice and explore writing. After many months of positive reinforcement and practice, practice, practice, Jamie had a breakthrough. A story she wrote about getting ready for school on Labor Day weekend was filled with details and her wicked sense of humor. This was a turning point.

Jamie continued to gain confidence as a writer because she knew that she could tell stories. Through her storytelling and personal narratives she developed her writing skills, and they began to trickle into her school writing. Her reports were filled with details and her own commentary. Jamie found her voice as a writer.

It has been our experience that when students are in environments where they are expected to write, as Jamie was, they eventually do find their own voice. They may find their voice quickly, or it can take weeks, even months. But it does

happen when the writing lessons and learning environment embody patience, creativity, and the expectation to write, write, write.

Debbie's Story: Labels Create the "Can't"

Roger met Debbie in seventh grade, when he was giving writers' workshops to classes at her school. She was diagnosed as severely learning disabled, was far behind what one might expect of a seventh-grade reader and writer, and appeared quite unwilling to put forth the effort to succeed. Her special education resource teacher told him, "Debbie cannot put two English words together to make a sentence, so please don't make her write." Roger said nothing.

The first day of their writers' workshop Debbie approached his desk with a timidity that he had never seen before. "Mr. Passman," she whispered. "I can't write." She simply hung her head waiting for his response. He did not tell her what she wanted to hear. "Debbie," he retorted. "What are the rules of the writers' workshop?"

"Well, we can write about anything we want?" she responded, questioning the veracity of the whole idea.

"So, what's the problem? All I want you to do is try and write to the best of your ability. Just try, Debbie, that's all."

"OK," she whispered, but he sensed disbelief.

Well, it was true. Debbie could not put two words together to make a sentence at first. Her writing was immature, tortured, and frankly, not very good. But Roger was patient. In October his patience was rewarded when Debbie came to him and asked if she could write poetry. He asked her what the rules of the workshop were.

"I can write anything I want in any format I want," she said. Her voice was louder than it had been when he first met her.

Debbie began to write poetry. He learned how she hated her big sister, little brother, and mother's boyfriend. He learned how she had an aunt who made her laugh and a cousin who didn't. While her poetry was mainly dominated by the rantings of a twelve-year-old seeking to carve out a place in a hostile world, it was improving on a regular basis.

By the time eighth grade started she argued that she no longer needed special education pullout services and would rather stay in the room with her friends. A conference including Mrs. Cane, the special ed resource teacher, Debbie's mother, Debbie, and Roger was held in which it was decided that Debbie could stay full-time with her peers. However, she agreed that if she felt the need for additional help she could always count on Mrs. Cane's assistance.

It is important to mention that Debbie had a condition in which fatty tumors grew on her brain stem and had to be surgically removed from time to time. One of her surgeries occurred during her eighth-grade year. At the end of the year a schoolwide project requiring all eighth-grade students to write an autobiography was announced, and in the end, Debbie produced a twenty-one-page

typewritten document that spoke of her illness, her surgeries, and her prognosis. She even included a medical glossary at the end so readers would know what words like *brain*, *surgery*, *hospital*, and *tumor* meant. Debbie became an author. Her writing was maturing. She was developing voice.

Debbie graduated eighth grade and went on to high school. In her third year in high school she shared an essay with Roger that her junior-year English teacher entered in a contest. Debbie won second prize for her essay entitled “The Incredible Mr. Passman.” It opened this way:

Do you think that reading and writing are dull? Boring? A waste of your good time and effort? I am here to tell you that you are wrong! You see, I used to think this myself but then I met the incredible Mr. Passman.

Her piece went on to describe how patience and letting her find her own way had been the key factor in her learning to write. In the end, she vowed never to let any disability stand in her way.

Debbie is not an exceptional case. We have had many exceptional children in our classrooms during our years of teaching. We made the choice to learn to work with rather than complain about the students we taught. Debbie was, however, a primary inspiration in the development of the TIP Writing Process.

A Word About Our Goals

Just because students have a disability does not mean we can ignore their needs. No, we were never trained as special education teachers, but we were *educated to be teachers*. Our obligation as teachers is to reach out to every child in the classroom, to find ways to approach every child in order to affect that child’s perception of self. We could no more ignore Jamie’s needs than we could dismiss Jane’s isolation or Debbie’s learning-disabled label. To have done so would have been to “other”—to marginalize students in order to somehow fix them, to make them *normal*.

We reject “othering” and marginalization. We support differentiated instruction that is inclusive of the needs and interests of all students in the classroom, although we affirm that their needs and interests must be focused in a larger notion of curriculum and standards. We like to think of teaching as building a “curriculum box” that defines the parameters for classroom inquiry, providing students with the needed tools and strategies to wander through it in both a rigorous and focused manner.

This book is about individualizing writing instruction and how through the very act of doing so, a teacher can find accommodations for every student in the classroom. It is about helping to provide students with the tools and strategies they need to become authentic writers while drawing on their needs and interests for learning.

The TIP Writing Process is inclusive; it is designed to embrace everyone. The great paradox is that while focusing on individualizing the delivery of instruction for students, we are, in fact, building effective learning communities where all learning styles and differences are honored by all participants. In sum, *we teach the students who are placed in front of us—not those we wish were in front of us.*

It Ain't All Theory—But a Little Bit Helps

This book is about authentic writing in all classrooms with all children. Teaching authentic writing is, to a large extent, about helping students develop strategies to find their own voice. But first, in the next few paragraphs, we concentrate on some theoretical background to help teachers think about the foundations of writing.

Let us begin by stating unequivocally that we believe sound practice rests on a bedrock of sound theoretical understanding. There is an old country song entitled “If You Don’t Stand for Something, You’ll Fall for Anything.” Although the cynical interpretation of the title suggests notions of unquestioned loyalty, a concept we reject, there is something to the idea that knowledgeable and informed opinion is a shield against unwarranted imposition of external solutions to internal problems. Indeed, a baseline knowledge is required in order for teachers to claim the title of professional. Without the theoretical underpinnings that make our practice transparent we are highly susceptible to the *fix de jour* that promises instant success in the classroom, often without credible evidence to support its claims. Without a strong foundation in theoretical constructions one can never be completely sure of one’s practice in the classroom. This is especially true when teaching writing. It is important to understand both the historical and theoretical posturing that permeates the field.

We break down our exploration of theoretical and historical contexts by looking first at *product approaches* to writing. Next we explore *process approaches*, including linear process models. Finally, we look at workshop models. We argue that neither product, process, nor workshop models fully explain either how writers work or how teachers can best teach writing in the classroom. Our solution to the problem is the *balanced approach* that we call TIP. Blending both workshop and direct teaching approaches, TIP emphasizes the development of authentic approaches to writing.

Product Approaches: Understanding Writing As a Sum of Its Parts

Product approaches to teaching writing take two principal forms: development of *mechanical skills*, such as competence in spelling, punctuation, and grammar, and development of competence in the use of appropriate *rhetorical formulas* in order to narrate, compare, and contrast, argue persuasively, and closely describe a process, among others. Although there is much overlap between the

two forms it is easiest to think of them as separate entities. Both have to do with dividing the writing task into constituent parts, teaching those parts, and then expecting students to be able to write effectively when asked to. We believe that product approaches generally ignore the creative aspects of writing, the aspects that help students identify the task of writing itself as important and authentic, precisely because they concentrate on the parts rather than identifying the whole. In addition, we argue that product approaches leave the writer frustrated and often without the tools needed to develop a clear and personally identifiable voice.

Skills Approaches

As noted, skills approaches to writing concentrate on issues of form and mechanics, such as spelling and grammar. Teaching skills is not a trivial matter. In order to develop coherent internal arguments so that their writing confidently represents their thinking process, students must have a grounding in and competence with the appropriate mechanical tools. They must have a sense of how to correctly identify problems and issues and find appropriate and warranted solutions to the problems being posed in order to construct meaning through the act of writing. Furthermore, in order to fulfill the secondary purpose of writing—to communicate effectively—students must know how to organize their writing in a coherent and sequenced manner, form sentences, and punctuate those sentences for maximum effectiveness. They also need to correctly spell words on the page. But students do not seem to profit from *skilling drills*, designed to make the skills of writing second nature and fully transferable to the composition process. Hillocks (1986), for example, demonstrated that the pure teaching of grammar does not have a significant impact on student writing quality or production.

Indeed, it appears that, counter to common wisdom, teaching skills does not significantly enhance student appreciation of writing at any level. Often the skills approach is designed to “fix” that which is wrong in student writing. Perl (1979) points out that with novice writers the skills approach tends to cut off any creativity and dampen enthusiasm for continuing to write.

The skills approach manifests itself in the English language arts classroom in two ways. The first are the previously mentioned worksheets in which students must complete dry and uninspiring exercises designed to drill specific skills into their heads. While easy to grade, these worksheets have a destructive impact on student engagement with and joy in the writing process. The red pencil marks on a piece of student writing that purport to point out the error of students’ ways are a second example of the skills approach. Both forms are devastating to students identifying themselves as writers. Both tend to discourage students from developing writing competency. It is problematic that both approaches remain prevalent in K–12 classrooms to this day.

Rhetorical Approaches

Since the late 1970s much discussion of writing process has filled the pages of books and journals devoted to literacy. Although this discussion has had some impact on how writing is taught, it has not dramatically changed what occurs in

the classroom. One change has been to add a discourse about rhetorical form to the overall discourse about writing in K–12 classrooms. But the discussion of rhetorical forms remains a skills-based argument that is superimposed on a discussion of process writing in the classroom.

The most popular form of the rhetorical approach is the ubiquitous five-paragraph essay or some iteration of it, such as the “hamburger model.” Using this ever-popular structure, writers craft a first paragraph in which they introduce the topic of the essay in the first sentence—the topic sentence—write three additional sentences addressing the main points of the essay, and finally, write a last sentence summarizing the points made and transitioning to the next paragraph. They then compose an introductory sentence in each of the next three paragraphs closely resembling the main points of the first paragraph. Then they write three sentences supporting the main points in each paragraph. Finally, each paragraph receives a summary and transition sentence to the next paragraph. The fifth paragraph is essentially a summation of the arguments made in the first four paragraphs. The first sentence is written to emphasize the main point. The next three sentences summarize the main arguments of the paper. And the final sentence summarizes and concludes the essay. (The hamburger visually represents the five-paragraph essay. The top and bottom halves of the bun represent the opening and closing paragraphs, while the lettuce, onion, and meat represent the three internal paragraphs.) Note that each paragraph is designed to be a mini essay, each consisting of five sentences.

The five-paragraph essay has even found its way into narrative text, when writers are told to write an introduction, tell what happened next, then next, and then next, and finally tell the reader what happened last, bringing the story to a nice, neat conclusion.

Yet although the five-paragraph essay is taught as an appropriate rhetorical form in American schools, nowhere can one find examples of such essays in the real world. Real writers do not write that way. The five-paragraph essay, then, cannot be understood as *authentic* simply because it offers no value to a student beyond the four walls of the classroom. We believe that teaching the five-paragraph essay form is an immoral and unethical use of adult power in the school building and must be abandoned to permit teachers to engage students in the real work that writers actually do.

We are not saying that rhetorical problems do not have prototypical forms attached to them. In fact, the purpose of rhetorical forms is both to internalize and to focus the writing process on the organization of the thinking process as well as make the product of the writing process meaningful to the unknown reader. Without form, a piece of writing may not communicate anything either to the author engaged in the process of constructing meaning through writing or to the reader engaged in the process of constructing meaning through transactions with the text produced by the author. Instead, we find fault with the notion that rhetorical form can be reduced to formula without extinguishing the underlying internal thinking and external communicative goal of writing—to come to know and to potentially communicate meaning and vision to a reader.

Process Approaches: Movement Toward Authenticity

Writing is a messy, recursive process. It turns in on itself, imposing composing, revising, editing, and audience concerns on the writer at every step. Authors who take the process approach include Flower and Hayes, and Murray.

In an early description, Flower and Hayes (1997) proposed a cognitive process theory of writing that includes three main points:

1. The writing process—which includes prewriting, drafting, revising, editing, and publishing—is a recursive process and a unique thinking process.
2. Writing is developmental. Students acquire skills and experiences that develop writing ability.
3. Once students develop confidence, or voice, in their writing, they are able to develop a sense of authorship. In other words, they see themselves as writers.

Flower and Hayes (1997) refer to the act of composing as *translating* because it engages so many processes at once—from spelling and grammatical issues, to structural issues, to the physical act of creating letters and words, to the more sophisticated levels of composing such as creative solutions to rhetorical problems. The more automatic the mechanical processes of writing become, the better able the writer is to engage in creative thinking and writing. Finally, they argue that the writer alone sets rhetorical goals in the process of writing.

Murray (1997) makes a distinction between formal training and experiential knowledge in writing. He comes down on the side of experience, arguing that formal critical training in writing is not relevant to the teaching of writing. In Murray's view, all writing is experimental. The writer, Murray argues, "doesn't test his words by a rule book, but by life. He uses language to reveal the truth to himself so he can tell it to others. It is an exciting, eventful, evolving process" (1997, p. 4). Murray proposes that as soon as a teacher has a basic understanding of the writing process and feels comfortable with the basic implications of teaching that process, she or he should start teaching process writing to students. He supports the notion of knowledge-in-action (Ryle, 1949; Schön, 1982) by debunking the idea that in order to teach writing effectively a great deal of expertise is required.

For Murray, writing begins with a community of learners in the classroom supported by a caring teacher in which every member is in a position of learning and teaching through doing. According to Murray, the writing process consists of three stages:

Prewriting: Everything before the first draft (thinking)

Writing: The first draft (draft writing, including revision)

Rewriting: Reconsideration of subject, form, and audience (discourse-rhetoric, including editing and publishing)

In the next sections, we will take a look at two process approaches for teaching writing: the linear model and the workshop model.

The Linear Model

The linear model divides the writing process into four or five parts. The main parts are *prewriting*, *first draft writing*, *peer editing or conferencing*, *revising*, and often *publishing or sharing*. This model is quite elegant in the sense that it divides the process into segments that may be practiced in successive daily lessons. Monday is devoted to prewriting, while Tuesday is set aside for first draft writing, and so on. However, the problem with this model is that it does not represent the way in which writers actually work. Murray (1991, 1997), in contrast, describes the writing process as one that begins in fits and starts and is recursive, folding in on itself before the writer can begin to think of finishing. It is not a five-day process that fits neatly into the school calendar. It is unrealistic to demand one finished essay per week without undermining the authentic process in which writers are engaged.

The Workshop Model

Originally made popular by Calkins (1994), and later, specifically in the middle schools by Atwell (1987), the workshop model recognizes the underlying recursive nature of the writing process by acknowledging that students may not be at the same place at the same time on any given piece of writing. The workshop model rests on the idea that writing is highly personal, requires doing rather than talking about it, and in the end, students will find all of the mechanical aspects of writing they need for producing appropriate pieces, writing that mirrors their thinking processes as they develop a working sense of authorship and voice.

Our main argument against using the workshop model exclusively is that it fails to address authentic notions of academic rigor, mainly because rhetorical choices are left entirely up to the student. Although we agree that rhetorical goals should be set by the writer (Flower & Hayes, 1997) and that effective writing tends to be a messy, recursive practice (Murray, 1997), we also believe that writing instruction must be both balanced and authentic for students to find voice and a sense of authorship. In short, effective writing instruction must include aspects of process, product, and workshop models if students are to profit from the experience.

The TIP Writing Process: A Balanced, Authentic Approach

The TIP Writing Process balances the needs of writers by addressing writing as an authentic classroom activity. As noted earlier, TIP is an acronym:

- *Teach* appropriate rhetorical strategies while modeling rhetorical problems. Full-blown strategy lessons are included in Chapter Two of this book.
- *Introduce* skills and mechanics through mini lessons and conferences without assessing these skills or mechanics. Cleaning up and correcting mechanics are left for the final draft. During conferences—meetings between teacher and one to three students to discuss the students’ writing—the teacher may suggest strategies or teach a relevant writing skill. Students may also have peer conferences, in which they discuss each other’s writing; we have witnessed students sharing their writing skills and strategies.
- *Practice, practice, practice.* Provide frequent and sustained practice both in and outside of the classroom.

During each phase of the TIP Writing Process students are exposed to authentic writing activities that, in turn, lead to significant success in writing (Passman, 2001, 2003, 2004).

Authenticity and Effective Practice

So far we have frequently used the term *authentic*. We think it is about time we defined it so that what we are talking about becomes clear. In brief, teaching authentic writing means developing the students’ voice as authors and preparing them to risk extraordinarily personal insights with potential strangers.

We understand authenticity or authentic teaching and learning from two perspectives. The first perspective is based on the work of Newmann and his colleagues (Newmann, Byrk, & Nagaoka, 2001; Newmann, Marks, & Gamoran, 1995a; Newmann, Secada, & Wehlage, 1995b; Newmann & Wehlage, 1993). They define authenticity or authentic practice as a three-part whole:

1. Assignments and assessments must have value for the student beyond the classroom.
2. Assignments and assessments must be academically rigorous or challenging.
3. All work produced must have an audience beyond the teacher.

Pure workshop approaches satisfy Points 1 and 3 but fail at Point 2 because students make all assignment decisions. Product models fulfill Point 2 but fail to fulfill Points 1 and 3. Process models generally fit into the same rubric as workshop models. By adding the notion of academic rigor to the mix in writing pedagogy as well as making up for the shortcomings of Points 1 and 3 in the process or workshop models, the TIP Writing Process balances the need to focus on the writing process while also developing skills.

Flow and Optimal Experience

Closely related to Newmann's concept of authenticity is Csikszentmihalyi's (1990) notion of *flow*. *Flow* is an integrated system including seven key components that make up an optimal experience. An *optimal experience* can be understood as something like a Zen moment, being in "the zone," or simply being fully and authentically connected to an activity or enterprise. *Flow* contains the following components:

1. Activities must be challenging and require skills.
2. Activities must merge action and awareness.
3. Activities must provide clear goals and immediate feedback.
4. When engaged in optimal activities one must concentrate on the task at hand.
5. Optimal activities present the engaged participant with a paradox of control.
6. Participants in optimal activities experience a loss of self-consciousness.
7. Participants in optimal activities experience a transformation of time.

Looking at both the Newmann and Csikszentmihalyi constructions, what becomes clear is that an engaged student is more likely to perform well in school than one who is not engaged. While this may appear too obvious to commit to paper, it is our experience that students are not so engaged in the great majority of schools across the country.

We want to elaborate on both perspectives and then discuss how they merge into a unified system for engaging students in writing activities that, in turn, can have a significant impact on all other school activities and interests. In the Newmann (Newmann et al., 2001; Newmann et al., 1995a; Newmann et al., 1995b; Newmann & Wehlage, 1993) perspective, which we will call the *pedagogical model of authenticity*, the emphasis is on how teachers design activities for student engagement. Teachers have the responsibility to develop lessons that are meaningful to students on many levels. Teachers cannot rely on worksheets or mindless, dronelike activities to occupy students' time. By creating lessons that are academically rigorous, teachers challenge their students to perform beyond even their wildest dreams. Academic rigor is all about teacher expectations. Finally, teachers are responsible for finding and developing an audience beyond themselves. The audience becomes the capstone of authentic pedagogy in the sense that it shifts responsibility for performance in the student's mind. Performing for the teacher alone allows students to play the "real school" (Metz, 1990) guessing game of how to please (or distract) their teacher. By removing the teacher from the mix—although never entirely—students become aware of their responsibility to communicate their ideas to a broad audience, one they cannot simply outsmart.

In the flow concept (Csikszentmihalyi, 1990), in contrast, the emphasis is placed on the engaged performer rather than on the teacher. In order to engage

the participant in optimal performance the activity must provide a challenge to the participant. If there is no challenge, whether that challenge is competitive—as in a game—or intellectually stimulating, the experience itself will feel like drudgery. While engaged in optimal activity, participants tend to merge action and awareness in the sense that their actions become more or less automatic. But this does not occur overnight. Participants engaged in optimal activities go up a learning curve in which the skills of the activity are internalized over time. As less active memory is devoted to the skills aspects of the optimal activity, memory is available for creative solutions to externally presented problems. In short, as processes become automatic, awareness of the experience becomes optimized. In flow, participants must have clear goals and receive immediate, or nearly immediate, feedback. In early learning stages feedback is important to help participants develop an automatic response to routine events. As expertise is developed, however, feedback affects the meaning of participation, providing pleasure for the participant, perhaps for a job well done. If given feedback and goals, participants are more likely to concentrate on the task at hand in order to achieve what might be called *clarity*.

So far, the idea of flow is pretty straightforward. The next three aspects of it help participants reach truly optimal experiences. Optimal activities present engaged participants with the *paradox of control*—that is, they feel totally in control of their efforts and the external aspects to which they direct their efforts. Feelings of ease and enjoyment characterize this level of participation. While they feel like they own the world, the paradox is that they only really control their own efforts. Participants experience a loss of self-consciousness while engaged in optimal experiences. They are so fully engrossed in doing what they are doing simply for the sake of doing it that they have no time to be self-conscious. Finally, participants reaching flow find time transformed. Participation is not dependent on clock time; rather, pace is established as a by-product of intense concentration.

By combining the notions of the pedagogical model of authenticity and flow we are able to create a model of authenticity that addresses both teachers and students and their roles in authentic engagement. When teachers design their lessons using guidelines established by the pedagogical model of authenticity they generate a context for learning that leads their students into optimal experience or flow. Students engaged in optimal experience, in turn, demand from their teachers a context that is engaging.

What We Believe About Writing

But enough of theories. Our goal in this book is to provide practical and useful strategies to help teachers develop strong classroom practice in teaching writing to help students develop voice. As we move away from theory, it is important to clarify the lens we look through. Writing is relatively easy—good writing is very difficult. Writing is a learned language process, similar to reading and repre-

senting. Writing engages the author in tasks that appear on the surface to resemble speaking, or oral language, but that is not the case. Spoken and written languages have things in common, to be sure, but they do not represent the same cognitive process. In this section of the chapter we address what we believe to be true about writing and how these ideas have shaped our view of writing instruction in all classrooms.

What Writing Is Not

First let's take a look at what writing is not.

Isolated Skills Developed Through Drill-and-Kill Worksheets

Ask most students what they think about writing and they are apt to respond, "Writing is boring, a waste of time." Roger notes that when he first heard students refer to writing as boring he was scandalized to think that they did not hold the act of placing pen to paper with proper respect. But the fact is that students who are taught to write from a set of mechanical and rhetorical rules find the process difficult and unmanageable. When worksheets and isolated skills are emphasized in the classroom students cannot embrace writing as anything but difficult and meaningless, and hence, boring.

A Set of Mindless Writing Exercises

Like drill-and-kill worksheets, mindless writing exercises have no place in the writing classroom. Asking students to write about "what I did last summer" is neither inspiring nor meaningful to either them or their teachers. You know the topics we are referring to: "My Best Friend," "My Hero," "My Trip to the Zoo" (or the museum, farm, hospital, Los Angeles, and so forth). These topics do little to inspire students and make for horrendous reading by their teachers. How many nights do you want to sit up reading dull papers that result from dull, mindless writing activities?

All About Assessment

The testing movement has it all wrong (Kohn, 1999). Writing can be and is always assessed by an audience of readers. But the preposterous notion that forcing a student to write to a mindless—oops, there we go again—writing prompt that derives from some state committee's writing question for an assessment exam is foolhardy and disadvantageous to the practice of good writing instruction. Writing tests lead to the preceding two evils of writing instruction and force good teachers to engage in the classroom pedagogical iniquity that fails to engage students in any authentic manner: the teaching of writing formulas.

All About Rhetorical Formulas

Many writing formulas are bantered about classrooms. There is the base formula for the five-paragraph essay—introduction, detail, detail, detail, and conclusion—and its many adaptations. One that we've already discussed is the hamburger

model. Power writing and others are designed to engage students in formulaic approaches to the writing task. The problem with all of these formulas is that they remove the creativity from the writing process, leaving only the rhetorical form.

Other formulas have streamlined the writing process—which, as already noted, researchers in writing generally agree is a messy and recursive process—into a linear approach. Yet, the writing process is neither linear nor timely. It is difficult, creative, recursive, and subject to fits and starts with drafting overlapping revision, and prewriting interfering with completion.

What Writing Is

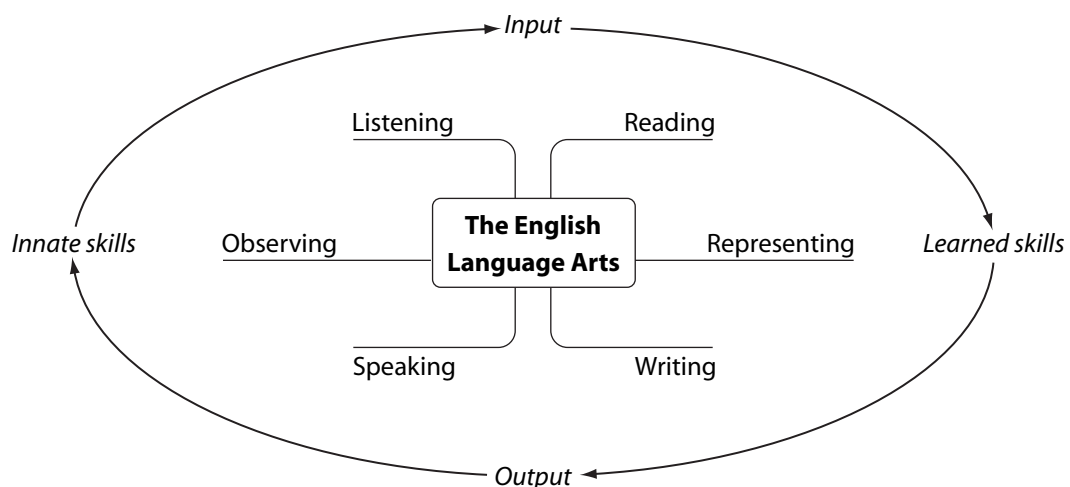
The preceding paragraphs explained all the things that writing *is not*. We may sound petulant but we believe it is important to emphasize that good teaching of writing includes none of these elements. Quite the contrary, writing is first about making thinking visible and then, and only then, about communication with a broader audience. Just an aside: it is conceivable that the audience may consist of only the author and no one else, especially if the writing represents initial efforts at solving a problem. This section will deal with all of the things that writing *is*.

Related to the Other Language Arts

Six processes are often considered to be connected in the English language arts: listening, speaking, reading, writing, and more recently, observing and representing (see Figure 1.2).

These skills are paired into innate and learned phases. For example, listening, the innate skill, is paired with reading, the learned skill, because both require the recipient to process the words of others in order to make meaning. Speak-

Figure 1.2. The English Language Arts.



ing and writing are paired in much the same way because both require the production of language for the communicative benefit of others. Finally, observing and representing employ the ability to see and reproduce the world in graphic or visual terms. Each skill is related to its counterpart as well as to all the other skills attributed to language production and reception, but none is quite the same as another and especially not the same as its immediate counterpart.

In the case of writing, we can safely say that it is not spoken language transferred to print. Different rules apply to spoken English and written English. Vocabulary differs in spoken and written English. Grammar, in the form of the mechanics of punctuation, only applies to written language. This is not to say that syntactical and grammatical relationships do not apply to spoken language—but the rules are different. Oral language, for example, is structured in phrases that, when combined, form coherent thoughts. In contrast, written language relies on sentence structure and paragraph structure for conveying meaning. Oral language uses punctuation in the form of such words as *like, um, uh, y'know, and sort of*, as some prime examples. Speakers often punctuate thoughts with these or other apparently useless words. In contrast, writers must monitor punctuation in the form of periods, commas, semicolons and colons, question and exclamation marks, quotation marks, and so on in order to help readers make sense of what they are reading. Thus, there are punctuation rules in both spoken and written English, but they are different. Many teachers tell their students to “write it just like you say it” as they try to help struggling writers through a difficult passage in their writing. The problem is that this does not work very well. If students follow this advice, the only punctuation mark they’d include might be the word *and*. We are sure you have seen papers like this one (you may have even written some along the way):

First I woke up and then I went to the bathroom to brush my teeth and then I had breakfast and then I met Billy and we went out to play and we played baseball and I hit a home run and then we went to the park to swing and I went home and I ate dinner and I went to bed. The End

Now, it seems that the author of this piece was writing exactly the way he spoke. While this is an uninspired piece, think about how much better it would read if the “ands” were eliminated in favor of periods and some capitalization. But such language is perfectly acceptable in spoken English, because “and” serves as a punctuation marker separating complete thoughts.

One of us actually learned this lesson the hard way. When Roger decided to purchase a voice-activated software package designed to help write long papers, what he found was that, in trying to vocalize what really is a different thinking process, his papers were no better, certainly no easier to write, and in many ways, worse. Rather than correcting the problem, the software exacerbated it.

Janet Emig (1977) argued that writing is a unique way of thinking. One key feature of Emig’s argument is that writing is far more responsible than speaking. The mere fact that the author of a written piece does not have to let anyone see

it until he or she is completely satisfied with it makes it very different from speech. Once uttered, spoken words cannot be taken back. Neither can writing be retrieved, but the author has the luxury of not making public his or her every thought. In this sense writing is a responsible form of communication, further differentiating it from speaking.

A Solitary Social Activity

No, this is not an oxymoron! Writers need solitary time to think, to read, and to write. This is time without interruption, solitary time in which they are engaged with themselves in creative production. Writers crave isolation. They need frequent and sustained periods of time to plan, think, and create. No telephones, radios, or television sets to distract. Writing is done in solitary conditions.

But isolation is only appropriate for the thinking and drafting stages of writing. Once satisfactorily drafted, writers need an audience with whom to bounce ideas around. Editors who help writers identify what they really want to say to others are an integral part of the social function of the writing activity. Revision and editing are not solitary events. Quite the contrary, as ideas are forming the writer requires the social interplay of another voice, sometimes as a guide, often as a critic, in order to polish the work into something publishable.

And then there is the audience, the readers of the piece, those with whom the author is communicating once it is clear that the act of writing has come to an end. Without the social construction of the audience there would be fewer reasons to write anything at all, ever. Beyond the process of thinking through a problem, of coming to know what one thinks, of making one's thoughts visible—all good reasons in themselves for taking pencil to paper—why write if no one will read what you have written, challenge your thinking, and perhaps benefit from your thinking process?

An Effort in the Context of Fun

Remember *flow*! A few years ago Roger was working with teachers in West Texas on developing authentic writing practice in K–12 classrooms. He was returning to a small rural school in Heavenly, Texas (again, place name is pseudonymous), that he had visited two times before. It was a sultry mid-April morning. The sun was just over the horizon, the temperature already nearly 90 degrees, and there was not a cloud in the sky. As he approached the front entrance to the school two sixth-grade boys were sitting on the stairs. One turned to the other and exclaimed, “Oh, here comes the guy that makes writin’ fun!!!” Both boys rose to greet him, and as one held open the door, he asked, “Are y’all comin’ to our class today?” He could not contain the excitement in his voice. Now, who ever can recall a student that excited about writing?

The simple truth is that Roger had engaged these two boys in the act of writing—he had made writing fun. This does not mean that he presented the “lite” version of writing to the students. Quite the contrary, he established high expectations and demanded rigorous adherence to those expectations. Good writing is difficult, and difficult tasks are satisfying.

Flow teaches us that optimal experiences are ones that embody both goals and skills. Flow also instructs us that skills are not developed overnight. Writing begins by thinking through ideas and then communicating constructed ideas to an audience. The act of writing becomes fun when it becomes clear that one is actually thinking responsibly and has something to say and it is important to communicate those ideas to an audience. Skills, in turn, become important when an author feels the need to communicate his or her thinking to an audience.

Something That Can Be Taught

Finally, we believe that writing can be taught. The TIP Writing Process is a way to engage students in authentic activities that lead to their experience of flow. The process is interrelated. It depends on caring teachers engaging students in activities of worth. It depends on teachers focused on high expectations, demanding more than their students ever thought themselves capable of achieving. Teaching writing is an enterprise that encourages and emancipates; it empowers students with language and voice and expression.

The TIP Weekly Schedule

Table 1.1 shows a typical week's writing schedule using the TIP approach.

Table 1.1. Typical TIP Schedule.

Monday	Teach strategy.
Tuesday	Practice writing.
Wednesday	Introduce skills, generally through mini lessons.
Thursday	Reteach strategy.
Friday	Practice writing.

A Few Words About Standards

Our position on standards in American education is simple and complex. In an ideal world where every teacher is well prepared, participates willingly in meaningful professional development, and practices engaging pedagogy with students who come to school ready and willing to engage in school-based teaching and learning, there would be no need to have a professional conversation about standards in education. In the practical world, however, that conversation is unavoidable.

As we begin our discussion of standards we follow Applebee's (1996) position that standards, in order to contribute meaningfully to any discourse on teaching and learning, must serve as the beginning of a professional conversation about the curriculum rather than define the curriculum itself. In other

words, conversations about what is important to teach and learn should be broad-based and then contextualized to meet the needs, both practical and political, of local school settings. We develop our position in the next paragraphs.

Our goal is not to thoroughly explore each aspect of thought that goes into our position, but rather to succinctly clarify how we understand the place of standards in American education.

The Principled Argument

Stanley Fish (1999) asserts that arguments made from principle are doomed to fail primarily because they are forced to compromise on all points. This compromise leads to a blurring of boundaries and a denial of what Derrida (1999, 2002) has referred to as *vision* or *horizon*, a concept closely allied to notion of grounded selfhood. A clear example of what Fish is talking about may be seen in the Illinois State Board of Education document justifying standards in Illinois (*Illinois Learning Standards*, 1997):

Maintaining high expectations for all students is a component of fairness in education. *All students* include those who choose college and those who choose more technical career preparation directly from high school; those for whom English is a second language; those with learning disabilities and those who are gifted and talented; those who are returning to education for completion of a diploma, even as adults; and those from advantaged and disadvantaged socioeconomic backgrounds.

For most special needs students, their Individualized Educational Programs (IEPs) will be linked to the standards, with accommodations and individualized approaches to the depth and timetables for achievement. For individuals with severe disabilities, few of these standards may apply in terms of achievement.

While the task of helping virtually all students achieve the standards may seem daunting, the alternative is not acceptable. Different expectations for different groups of students lead students to demand less of themselves—and unfortunately allow them to deliver on these lower expectations.

The clear principle embodied in this justification statement for the Illinois standards is that by setting high standards for all and making those standards readily available for all to see, all students, as well as their parents and their teachers, will know exactly what is expected of them. The clear implication is that students will, in turn, achieve at the same high level of performance no matter what their circumstance as they approach school and schooling. By lumping together the college bound with those bound for a technical career and those with learning disabilities and those gifted and talented as well, the absurdity of the principled argument becomes clear on its face. To lump together polar opposites one must deny real differences that exist, differences that arise from race, class, gender, culture, historical accidents, and so on.

This folly is further heightened by the statistical barrier of the norm or mean, the fiftieth percentile, which half of any given population must exceed while the other half must fall below. This is simply a mathematical certainty. We like to think of this approach as the Lake Wobegon paradox. It is statistically impossible for all the men to be strong, all the women good-looking, and all the children above average. No matter how hard we wish it to be, no place like Lake Wobegon can, does, or even should exist. The weak disclaimer at the end of the Illinois statement, which appears to recognize the difficulty of its position by asserting that “a daunting task” has been placed before us, is not enough to overcome the flawed approach taken in the first place; it is not enough to sweep away the differences that arise because of race, class, culture, or historical circumstance.

The argument made by the state of Illinois is, at its core, assimilative and fictive in the sense that it is designed to preserve a nonexistent world. It seeks to dismiss difference in favor of a monistic view of society and culture. Thus, standards tend to sweep differences under the rug where they are covered up and out of the way. There is no room in this discourse for acculturation, for incorporating diverse elements into an amalgam of cultures that is inclusive and exclusive at the same time.

Barbara Tuchman (1978) pointed out that the knights and bishops of the mid-to late 1300s were unable to get past their traditional roles in a changing society. “Chivalry was not aware of its decadence, or if it was, clung ever more passionately to outward forms and brilliant rites to convince itself that the fiction was still the reality” (p. 438). By hanging on to what was already lost, the nobles and clergy of Europe set out to standardize cultural awareness as a preserving, conservative force. It had the opposite effect, giving rise to the middle class and the ultimate demise of the feudal system. It can be argued that the standards movement, in all its pomp and glory, calling for ever more detailed levels of accountability, is the chivalry of the late twentieth and early twenty-first centuries. It is hanging on to what is already lost, or perhaps, never really existed in the first place, in the false hope that past perceived glory will somehow be retrieved and the world will once again be set right.

The Assimilationist Stance

Tuchman’s distant mirror seems to be clearly reflecting our own times. To be sure, there is a movement to return to the “good old days” in schooling as in many other walks of life. Across college campuses today culturally conservative faculty bemoan the fact that students simply do not read the way they used to or ought to (Bloom, 1987) or that youth cultures disallow the very forces of liberal education by disrupting commonly accepted cultural practices of decency and morality (D’Souza, 1991). Still others claim to have the functional answer to the problem of cultural decadence. The only way to be culturally literate, E. D. Hirsch (1987) claims, is to remain true to a Western canon that defines what it

means to be civilized. Harold Bloom (1987) and Dinish D'Souza (1991) also claim that the abandonment of the Western canon to multicultural influences lowers the intellectual response of students to academic problems and opportunities, forcing a disintegration of what is otherwise known as civilization.

The problem, as we see it, is that standards in the sense imposed by Bloom, Hirsch, and D'Souza also focus on assimilation as a way to preserve a fictional past. These authors, as well as others of a similar outlook (for example, see Ravitch & Finn, 1987; Schlesinger, 1998), argue that it is paramount that schools teach a single American culture to diverse bodies of students. These "cultural literacists" subsume all contributing forces into a single, monistic, monolithic American cultural reality. Much like the proponents of principled positions, the cultural literacists deny differences in race, culture, class, and gender while creating fictions about what is and is not American.

In this case, however, the denial does not result merely from a principled stance. For the cultural literacists, the problem is much deeper. It is, in fact, a denial embedded deeply in the task of sorting that accompanies the privileging of one set of values over all others. Cultural literacy proponents define who does and does not belong in their fictive American narrative. Cultural literacy presents us with standards that co-opt alternative narratives, sort by class, culture, and race and otherwise separate performance into "acceptable" and "unacceptable" categories. In order to belong, to be culturally literate, one must deny one's own cultural horizons. Those who do not choose to take this stance are relegated to a position of perpetual outsider. In a pluralistic democratic society we find this stance deplorable.

A Simple Fact: Too Many Standards

Marzano and Kendall (1998) examined the standards guidelines prepared by all of the organizations that represent the various content areas of education nationally. Groups writing standards included organizations such as the National Council of Teachers of English/International Reading Association acting in tandem, the National Council for the Social Studies/American Historical Association also acting in tandem, the National Council of Teachers of Mathematics, the National Science Teachers Association, and many others. The authors simply counted the number of standards, their associated benchmarks and outcomes, and then, through a reasonably simple calculation, determined that a child who entered school and was taught all of the extant standards would have to remain there from kindergarten through grade 22 to complete all of the work demanded by the standards writers.

Marzano and Kendall (1998) present arguments that speak to the pollution of the standards movement by bureaucratic tendencies to overanalyze and micromanage just about anything. Their point is that the micromanagement of standards places impossible burdens on teachers and students, burdens that tend to deny access to well over 40 percent of this nation's school-age children because

of the emphasis on assimilation through the narratives of dead white men. We believe that the tendency to micromanage removes standards from active discussion by setting the curriculum in stone so that it is perceived merely as a strategy for teachers to implement rather than allowing for meaningful and productive discourse about the process of teaching and learning.

Acculturation Instead of Assimilation

Thus far, this discussion has focused on notions of assimilation rather than acculturation. As noted, Derrida (1999, 2002) speaks of horizon, or vision, as a foundational element of identity. The idea of horizon is fixed in cultural identity and can only be maintained through an acute sense of cultural awareness. The failure to directly relate to one's horizon because of imposed reconfiguration of vision intended to assimilate marginalized cultures into a dominant cultural entity have been seen as disruptive to foundational social organization (Street, 1995).

Street (1995) argues that the imposition of one group's culture on another has a significant impact on language and language usage when the dominant language is imposed either through conquest or colonization. Street maintains that before a redefinition of balance in social relationships is accomplished, a time frame measured in centuries is appropriate, not months or years.

DuBois ([1903]1989) explains this phenomenon in terms of the worlds within and without the veil: one world accommodates the dominant cultural influence while the other remains culturally coherent by retaining all that is meaningful for survival. The notion of observing the world through twin lenses and being able to switch between worlds for purposes of survival is critical for DuBois.

Brodkin (1998) tells a different tale. In her insightful work *How Jews Become White Folks & What That Says About Race in America*, she outlines a history of the failure of assimilation and a renewed focus on acculturation as a means of retaining cultural identity in the face of ever increasing loss of horizon. In Brodkin's narrative the drive toward assimilation was fueled by the desire to become one with the new land, a place where *pogroms* and violent discrimination were things of the past. In becoming white folks, or Americans, Brodkin argues, Jews lost what made them distinct, they lost horizon or vision. In third- and fourth-generation American Jewish families today there is a movement to reclaim that lost vision by reaffirming some distinctiveness while remaining Americans. Jews, Brodkin argues, have largely rejected assimilation in recent years in favor of acculturation without rejecting what makes them Americans.

That is how acculturation works. Vision and horizon are maintained while shared cultural values are balanced within the vision created by diverse cultural affiliation. Race, gender, class, and culture are not denied but rather celebrated. One group finds no need to dominate another. Quite the contrary, through the component pieces constructed of diverse interests and ideas whole-cloth societies are built. We might add that none of this occurs without meaningful discourse about what counts among shared and sharing communities.

A Place for Standards

And so we return to the beginning. We believe that standards in education serve an important, albeit limited, function. Standards must be painted in broad-brush strokes, stating what might generally be important in developing a curriculum. In this role, standards become conversation-starters. Educators at all levels can—indeed must—find some common ground on which to develop conversations about the curriculum. We emphasize that these conversations should be local and contextualized, deeply embedded in the community served by the school. Issues of race, gender, culture, class, and so on must be a part of this ongoing conversation—they must be made a part of the conversation and not kept separate from any meaningful discussion.

Unfortunately, standards have become something else. Bureaucratic pressures have intervened to create volumes of micromanaged approaches to educational standards. Standards are developed nationally by content area governing bodies and by most state boards of education too, and many large local districts have developed their own, competing standards documents as well. Some states, like Texas, have chosen to codify educational standards as a matter of state law; others, such as Illinois, have made standards a function of administrative regulation. In some extreme cases, boards of education have or are in the process of adopting scripted lessons for all subjects in all grades. In all cases, however, standards are dissected into smaller units called *benchmarks* and then again into even smaller units called *objectives*. With this kind of curriculum management, professionals are not given reasonable options for developing local responses to the larger question of what needs to be taught.

Yet all children are not cut out of the same cloth. We strongly believe that standardization, although fine for interchangeable parts in automobiles produced on assembly lines, is inappropriate for education. Our position on standards, then, is to pay close attention to professionally adopted broad statements about teaching and learning in order to stimulate meaningful, authentic dialogue about how best to achieve the larger goals without giving up cultural vision or horizon. We reject wholly the movement to micromanage education in favor of an open and vibrant, intellectually viable schoolhouse. We believe that good teaching takes care of bad testing and bad standards—yet, while arguing against the notion of standards, we also realize the *realpolitik* of the American classroom in the first years of the twenty-first century.

The fact is that standards have become an integral part of the American education system. Furthermore, when properly aligned with assessment instruments, they can prove valuable. Standards and their resulting assessments can provide teachers and administrators with important information about what and how to teach. Therefore, we highlight which NCTE/IRA (National Council of Teachers of English/International Reading Association) standard or standards each lesson in this book helps students meet. This should help teachers integrate the strategies we are advocating with their district or school requirements. The Appendix at the back of the book provides the text of all of the standards in full.

Who Will Benefit From the TIP Approach?

This book is written for teachers, primarily those working in grades 6 to 12. It is directed at all teachers: those exclusively teaching writing, those teaching in the content areas, and those teaching in classrooms in which students of differing learning styles gather to learn. Although the book targets teachers of adolescents, we believe that the strategies and ideas contained herein are appropriate for teachers in all grades; see, for example, the earlier section “Jane’s Story.” In younger grades care must be taken to adjust the mini lessons and strategies to the appropriate instructional level, so as not to cause students to reach a level of frustration that impairs learning. But other than that bit of warning, this book is good for everyone.

