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Lisa K. Hawkins
Ball State University, lkhawkins@bsu.edu

Nicole M. Martin
Ball State University, nmmartin2@bsu.edu

Jennifer Cooper
Ball State University, jscooper@bsu.edu

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Preparing Elementary Writing Teachers: An Inquiry-Driven, Field-Based Approach to Instruction

Lisa K. Hawkins

Nicole M. Martin

Jennifer Cooper

Ball State University

Preparing pre-service teachers [PSTs] to teach writing in the elementary grades prior to their entry into the profession is essential to students' and schools' writing success. Students who do not learn to write well are at great disadvantage in, and beyond, their school careers (e.g., Graham & Harris, 2005; National Commission on Writing, 2004). In 2011, 73% of U.S. eighth- and twelfth-grade students performed at or below basic writing levels on the National Assessment of Educational Progress [NAEP], and, on the last administration of the NAEP which included elementary students, nearly one-third of fourth graders displayed their lack of readiness for writing demands in school (National Center for Educational Statistics, 2011; Persky, Daane, & Jin, 2003). The Common Core State Standards (CCSS; National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010) and its associated high-stakes assessments emphasize writing over extended time frames for a range of discipline-specific tasks, purposes, and audiences (e.g., Mo et al., 2014). Also, the Next Generation Science Standards include a focus on communicating information through writing of explanations and arguments (National Research Council, 2013). Developing PSTs' writing instructional knowledge, skills, and confidence enables them to be ready to address children's writing needs and elementary schools' expectations for teaching writing.

Teacher preparation programs remain in need of insight into writing-focused literacy methods coursework that prepares PSTs for teaching writing in the elementary grades. As Morgan and Pytash (2014) argue, PSTs are "beginning their journeys as educators" and "need a specialized agenda" (p. 7). Prior research has frequently highlighted PSTs' lack of preparation for teaching writing in the elementary grades. A recent survey of U.S. elementary teacher educators found (a) teacher preparation programs rarely offered stand-alone writing methods courses; (b) writing methods, when taught, were frequently embedded in reading courses; and (c) teacher educators did not always feel prepared to teach writing methods

courses (Myers et al., 2016). Also, 28% of first- through third-grade teachers characterize their preparation for teaching writing as poor or inadequate, and 60% of fourth- through sixth-grade teachers claim minimal to non-existent preparation (Gilbert & Graham, 2010; Cutler & Graham, 2008). Moreover, PSTs have often self-reported their dislike of writing, shortcomings as writers, inadequacy of experiences while students in writing instruction, disbelief in the personal benefits of writing, uncertainty about how to help students learn to write, and desire for more writing-focused coursework (e.g., Draper, Barksdale-Ladd, & Radencich, 2000; Gallavan, Bowles, & Young, 2007; Norman & Spencer, 2005). More insight into how research-based elements are used in writing-focused coursework may help teacher education programs design new approaches that succeed in preparing PSTs to teach writing in the elementary grades.

In this article, we review relevant research pertaining to PSTs and writing and provide an overview of a writing-focused literacy methods course. Then we outline an approach to deconstructing and modeling an inquiry-driven writing pedagogy tailored for use in coursework to prepare PSTs to interact with text and the writing process both as writers and as teachers of writing. Our goal is to offer a vision for one way to deepen the focus on teaching writing in teacher preparation programs. We also hope to spark conversation and debate about how and when to prepare PSTs for teaching writing.

PSTs and Writing: A Review of Research

Why Prepare PSTs for Teaching Writing in Teacher Preparation Programs?

Prior research has shown that writing-focused literacy methods courses in teacher preparation programs can address PSTs' need to prepare for teaching writing in the elementary grades prior to their entry into the profession. PSTs in writing-focused coursework have reported improved understandings of specific approaches for teaching writing, skill at identifying students' writing needs, and ability to provide meaningful feedback on students' writing (e.g., Dempsey, Pytlik-Zillig, & Bruning, 2009; Martin & Dismuke, 2015). After completion of writing-focused coursework, PSTs' confidence and sense of being prepared to teach writing have increased (e.g., Fry & Griffin, 2010; Gibson, 2007; Gerla, 2010). Writing-focused coursework may offer visions of how to teach writing, firsthand experiences with approaches to teaching writing, and opportunities to understand students' responses to the approaches.

Previous studies have also highlighted the potential of writing-focused coursework to change PSTs' writing attitudes and identities (e.g., Certo, Apol, Wibbens, & Hawkins, 2012; Chambliss & Bass, 1995; Collier, Scheld, Barnard, &

Stallcup, 2015; Morgan & Pytash, 2014). Teachers' writing attitudes and identities, which have been informed by their experiences as students, have been linked to their allocation of time for writing, focus on conventions and mechanics during teaching, and instructional talk (e.g., Mathers, Benson, & Newton, 2007; Norman & Spencer, 2005). PSTs enter teacher preparation programs with enduring beliefs about their own writing and self-identify as "good" or "bad" writers. PSTs have reported more positive writing attitudes and identities after the completion of writing-focused coursework.

Finally, previous studies have suggested that PSTs who complete writing-focused coursework in teacher preparation programs may be better prepared for their first years in the classroom. Teachers in their first two years of teaching used what they had learned in coursework to teach writing (e.g., Grossman, et al., 2000). They also displayed greater resistance to pressures in their local schools that might have otherwise negatively affected students' learning to write (e.g., Morgan & Pytash, 2014).

How can Teacher Preparation Programs Prepare PSTs For Teaching Writing?

To prepare PSTs for teaching writing, prior research has shown that teacher preparation programs need to jointly focus on teachers' identities as writers and knowledge of writing pedagogy. Also, an inquiry-driven approach to preparing PSTs for teaching writing, alongside ample opportunity to try out such an approach during accompanying fieldwork, should be included.

Teacher as writer: PSTs' identities as writers

Researchers have often argued that teachers of writing need to be writers themselves, and teachers' teaching effectiveness has been linked to their use of writing in their own lives, willingness to talk about their writing, and love of writing (e.g., Williams & Baumann, 2008). Previous studies have shown that elements of writing-focused coursework can contribute to PSTs' positive writing attitudes and identities (e.g., Certo, Apol, Wibbens, & Hawkins, 2012; Morgan, 2010; Grisham & Wolsey, 2011; Hall & Grisham-Brown, 2011; Kaufman, 2009). For example, Morgan (2010) found that early childhood PSTs developed "a more positive sense of self as writer and as future writing teacher" (p. 352). The 42 PSTs in the study had entered the stand-alone writing methods course with definite beliefs about their own writing. The course featured units of study in genres such as how-to, all-about, poetry, and memoir. PSTs also wrote examples of the genres they studied (or "try-it" pieces). PSTs' reflections, writing samples, and interview responses revealed

positive changes in their writing attitudes and identities and attributed the changes to four course elements. These included opportunities to (a) read like a writer, (b) experience the same writing activities that would be used with their own students, (c) write and make decisions about their writing, and (d) develop minilessons for teaching writing.

Teacher as writing instructor: PSTs' knowledge of writing pedagogy

PSTs' need for knowledge about how to teach writing has often been recognized (e.g., Myhill, Jones, & Watson, 2013; National Council of Teachers of English, 2016). Previous studies have found that inquiry-driven and field-based approaches can increase PSTs' knowledge of writing pedagogy, improving PST's ability to identify students' writing needs, provide meaningful feedback, and use specific approaches to teaching writing (Bentley, 2013; Colby & Stapleton, 2006; Fry & Griffin, 2010; Morgan & Pytash, 2014). In a review of 31 studies of writing-focused coursework in teacher preparation programs, Morgan and Pytash (2014) found that what helped PSTs to learn about teaching writing included (a) field experiences and service learning projects, (b) opportunities to “read like writers” and engage in genre inquiries, and (c) experiences responding to student writers and writing. Also, course instructors' actions which contributed to PSTs' growth involved (d) modeling of writing pedagogy, (e) provisions for extended time to write in class and across the semester, and (f) use of students' writing samples. Furthermore, use of writers' notebooks and mentor texts have offered evidence of supporting PSTs' learning. For example, Batchelor, Morgan, Kidder-Brown, and Zimmerman (2014) found that 35 PSTs enrolled in a 16-week stand-alone K-3 writing methods course developed their identities as poets, confidence in poetry writing, and appreciation of poetry after a 5-week poetry teaching unit. PSTs kept personal poetry notebooks (of their writing and reflections on their progress as writers); studied mentor texts written by poets such as Naomi Shihab Nye, Eve Merriam, and Mary Oliver; and wrote their own poems.

Overview of a Writing-Focused Literacy Methods Course

This journey began with our concern for the expressed lack of preparation for teaching writing disclosed by the elementary in- and pre-service teachers with whom we worked, and our sharing of our writing and writing instructional experiences. To confront this concern, one of us (the first author)—a National Writing Project teacher and tenure-stream faculty member at a mid-sized, Midwestern university—introduced a stand-alone, writing-focused course for PSTs. This three-credit, single-semester, junior-level course was part of a four-

course sequence of literacy instruction undertaken by all elementary education majors in our teacher preparation program. The additional three courses focused on children's literature, reading methods, and using assessment to inform planning and intervention in reading.

Our goals for PSTs included increasing their content knowledge about writing and what it means to be a writer, building their identity and confidence as writers, developing their pedagogical knowledge about how to teach writing, and beginning to foster their ability to assess and teach in response to students' needs. With these goals in mind, we included elements that addressed both *teacher as writer* and *teacher as writing instructor* foci in the course. To accomplish this dual focus, campus sessions alternated with field work sessions in a local elementary school. Campus sessions were primarily used to introduce writing pedagogy that PSTs first engaged in as writers, then dissected and discussed as teachers of writing (within the context of deep analysis of elementary students' written drafts and workshopping teaching plans for use in the co-requisite field work). The field work sessions allowed PSTs to assume the role of writing instructor and try out the approaches we had introduced with a small group of elementary-aged students. Tables 1 and 2 provide a sampling of course readings and display a representative course sequence for the campus and field work sessions.

Inquiry-Driven Writing Pedagogy

A significant portion of our writing-focused literacy methods coursework is devoted to modeling writing pedagogy and PSTs' uptake of such practices as writers. As writers ourselves, we know the power that engaging with authentic texts and writing processes over extended periods of time holds for understanding genre, process, craft, grammar, and conventions, while also contributing to more positive writing attitudes and identities. Moreover, as teacher educators, we recognize the importance of having PSTs experience the same writing activities that we want them later to use with elementary students. We primarily use an inquiry-driven approach (Cope & Kalantzis, 1993; Wood Ray, 2006). This approach, which aligns well with many of Cambourne's (1988, 2000/01) *Conditions of Learning*, employs a series of interactive processes that educators may use to facilitate student literacy learning, including: (a) *immersion* (providing multiple opportunities for learners to experience written text and oral reading of text), (b) *demonstration* (collecting, displaying, and discussing example texts and modeling literacy processes), (c) *responsibility* (providing learners with opportunities to take ownership of their learning and their work),

Table 1*Sampling of Texts Used in the Course*

Text Listing

Sample Course Readings

Anderson, C. (2000). *How's it going?: A practical guide to conferring with student writers*. Portsmouth, NH: Heinemann.

Anderson, J. (2006). *Everyday editing*. Portland, ME: Stenhouse Publishers.

Anderson, J., & La Rocca, W. (2017). *Patterns of power: Inviting young writers into the conventions of language, grades 1-5*. Portland, ME: Stenhouse Publishers.

Calkins, L. (2013). *A guide to the common core writing workshop: Primary grades*. Portsmouth, NH: Heinemann.

Fletcher, R. (2013). *What a writer needs* (2nd ed.). Portsmouth, NH: Heinemann

Fletcher, R. (2015). *Making nonfiction from scratch*. Portland, ME: Stenhouse Publishers.

Messner, K. (2011). *Real revision: Authors' strategies to share with student writers*. Portland, ME: Stenhouse Publishers.

Ray, K. W. (2006). *Study driven: A framework for planning units of study in the writing workshop*. Portsmouth, NH: Heinemann.

Sample Mentor Children's Literature Texts (for Slice-of-Life Personal Narrative)

Brinckloe, J. (1986). *Fireflies!* New York, NY: Simon & Schuster.

Crews, D. (1996). *Shortcut*. New York, NY: Greenwillow Books.

Hesse, K. (1999). *Come on rain*. New York, NY: Scholastic.

Keats, E. J. (2014). *Peter's chair*. New York, NY: McGraw-Hill Education.

Willems, M. (2004). *Knuffle bunny*. New York, NY: Hyperion Books for Children

Yolen, J. (2013). *Owl moon*. New York, NY: Puffin Books.

Table 2

Writing-Focused Teacher Education Course Sequence

Week	Topic	Foci	Activities	
			In the University Classroom	In the Field
1	An Introduction to the English Language Arts	<ol style="list-style-type: none"> The 6 Modes of English Language Arts Teachers as Writers and Teachers of Writing—Unpacking Our Instructional History 	<ul style="list-style-type: none"> Reflecting on meaning of “English Language Arts” Examining the organization of instruction and role of standards in planning Unpacking PSTs’ writing instructional histories 	
2-3	Inquiry-Driven Writing Instruction: Exploring a Genre of Writing	<ol style="list-style-type: none"> Immersion & Close Study 	<ul style="list-style-type: none"> Exploring Inquiry-driven writing instruction and mentor texts Immersing PSTs’ in genre and close study (Slice-of-Life Stories) Debriefing PSTs’ observations and teaching 	<ul style="list-style-type: none"> Field Session 1: Guided Observation Field Session 2: Genre Immersion & Close Study (Slice-of-Life Stories)
4-5	Inquiry-Driven Writing Instruction: The Role of Planning & Drafting	<ol style="list-style-type: none"> Topic Generation and the Flash Draft; The Role of the Writer’s Notebook Revisiting the Flash Draft for Focus and Organization; Planning Across a Narrative Arc 	<ul style="list-style-type: none"> Exploring writer’s notebooks Examining idea generation, topic selection, and topic focus Exploring flash draft Examining narrative structure using mentor texts Exploring planning across a narrative arc and the process of redrafting using a plan Debriefing PSTs’ teaching 	<ul style="list-style-type: none"> Field Session 3: Teaching Students to Generate and Focus a Topic for Writing Field Session 4: Teaching Students Narrative Arc as a Planning Strategy, and Redrafting of the Flash Draft Using PST’s Plans

6-8	<p>Inquiry-Driven Writing Instruction: The Role of Text-Level Revision</p>	<ol style="list-style-type: none"> 1. Revising for Narrative Craft Elements: Crafting a Great Lead 2. Revising for Narrative Craft Elements: Controlling Time and Adding Detail to Show Not Tell 3. Revising for Narrative Craft Elements: Crafting Characters and Dialogue 4. Revising for Narrative Craft Elements: Endings 	<ul style="list-style-type: none"> • Examining revision of selected narrative craft elements (e.g., leads, adding detail, character development, dialogue, endings) using mentor texts • Assessing students' current writing for strengths and needs in order to plan • Debriefing PSTs' teaching 	<ul style="list-style-type: none"> • Field Session 5: Teaching Students to Revise Their Beginnings (Narrative Orientation) • Field Session 6: Teaching Students to Revise Their Rising Actions to Climaxes for Detail (Slowing Down the Action to Build to A Climax Through Show, Don't Tell) • Field Session 7: Teaching Students to Revise Their Character Descriptions, Dialogue, or Endings
9-10	<p>Inquiry-Driven Writing Instruction: The Role of Sentence and Word-Level Revision</p>	<ol style="list-style-type: none"> 1. Teaching Grammar in Context 2. The Words We Use 	<ul style="list-style-type: none"> • Examining teaching of grammar in context • Examining the importance of word choice and the role of concrete imagery • Assessing students' current writing for strengths and needs in order to plan • Debriefing PSTs' teaching 	<ul style="list-style-type: none"> • Field Session 8: Teaching Students to Revise for Sentence Construction • Field Session 9: Teaching Students to Revise for Word Choice

11	Inquiry-Driven Writing Instruction: The Role of Editing	1. The Final Edit	<ul style="list-style-type: none"> • Examining teaching of writing conventions in context • Exploring editing strategies • Assessing students' current writing for strengths and needs in order to plan • Debriefing PSTs' teaching 	<ul style="list-style-type: none"> • Field Session 10: Teaching Students Strategies for Editing Their Writing for Grade-Level Appropriate Written Language Conventions • Field Session 9: Teaching Students to Revise for Word Choice
12	Inquiry-Driven Writing Instruction: The Role of Summative Assessment	1. Methods of Summative Writing Assessment 2. Using Summative Assessment to Plan Future Instructional Units	<ul style="list-style-type: none"> • Examining methods of summative writing assessment • Exploring rubric creation based on grade-level standards and genre criteria • Assessing student growth from flash draft to published text • Exploring the relationship between assessment and planning of future instructional units (individual student, small group, and whole class needs) 	
13-14	Designing Instruction in Other Genres	1. Inquiry-Driven Instruction in Non-Narrative Genres	<ul style="list-style-type: none"> • Examining similarities and differences in planning and conducting inquiry-driven instruction in informative, persuasive, and poetic genres 	
15	The Importance of Going Public	1. Publication and Celebration	<ul style="list-style-type: none"> • Exploring the publication process 	<ul style="list-style-type: none"> • Field Session 11: Author's Celebration

(d) *approximation* (encouraging attempts, with an expectation that learners' approximations become more conventional over time), (e) *use* (providing multiple opportunities for learners to apply skills and understandings about literacy processes in authentic and meaningful ways), and (f) *response* [paying close attention to learners' approximations and drawing attention to example texts' features that may help learners modify these approximations (Cambourne, 2000/01, pp. 415-416)].

Each semester we begin our exploration into inquiry-driven writing pedagogy with an introduction to the notion of genres, genre immersions, and an inquiry approach to studying genres. To better frame these concepts for PSTs, they first read and discuss Katie Wood Ray's (2006) *Study Driven: A Framework for Planning Units of Study in the Writing Workshop*, which we credit for helping to shape our own notions of inquiry-driven writing pedagogy. Although Ray's inquiry approach can be used to study a specific writing process (e.g., topic selection, planning, revision) or writer's craft (e.g., imagery, dialogue), we prefer to anchor our inquiries around the study of a particular genre of writing. Expert writers draw purposefully on genres of writing to structure and convey messages to audiences (Bazerman, 2016). Understanding of genres and how they function can assist novice writers to begin to do the same (Cope & Kalantzis, 1993; Rose, 2016). The process of immersion in a focal genre through the reading and close study of multiple exemplar, or mentor, texts within that genre allows novice writers to notice texts' similarities in purpose, structure, style, tone, and characteristics. Writers can begin to define what that genre is and what it is not, the work it can or cannot perform, and which elements are canonical and which are rarely or never present.

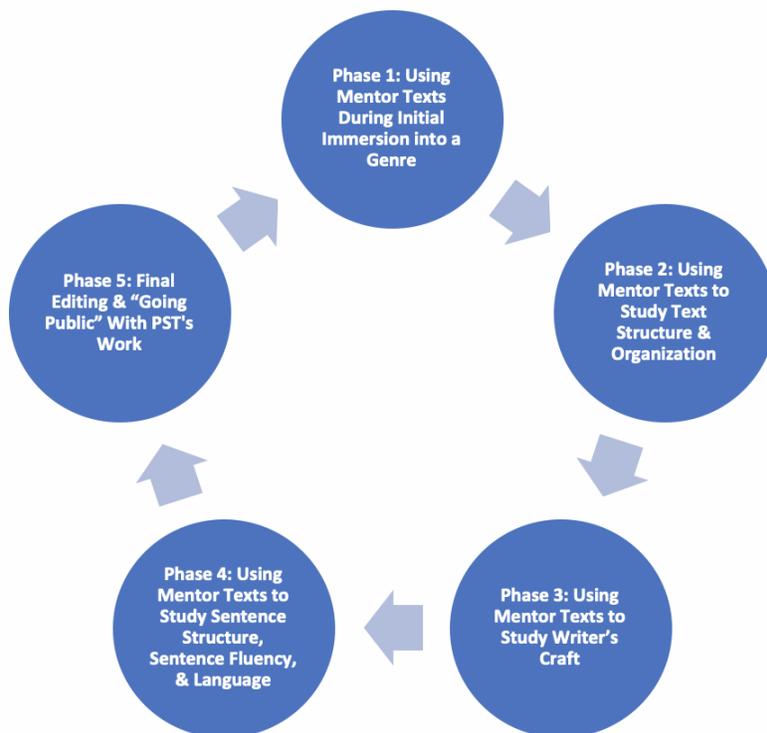
For demonstration purposes, we frequently choose to focus on one genre with PSTs during the semester, often a form of narrative writing referred to as personal narrative or slice-of-life stories [SoL]. As the name suggests, SoL stories are (frequently) first-person narrative accounts that depict a small moment drawn from a lived experience in a writer's life. Because writers write what they know, this genre allows PSTs to draw inspiration from their own lives without the need for external research, and without the distance, reflection, and length required of memoir. However, it is important to note that although we primarily focus on SoL, we do explore other genres with PSTs during the final weeks of the semester. We showcase how, with the addition of research and building of background knowledge, the same five-phase process detailed below could be used to teach writing of those genres as well.

A Five-Phase Process for Deconstructing and Modeling Inquiry-Driven Writing Pedagogy

Our teaching of inquiry-driven writing pedagogy includes an assemblage of five phases of instruction tailored for use in writing-focused literacy methods coursework to prepare PSTs to interact with text and the writing process both as writers and as writing instructors. These phases include: (1) using mentor texts during initial immersion into a genre, (2) using mentor texts to study text structure and organization, (3) using mentor texts to study writer's craft, (4) using mentor texts to study sentence structure, sentence fluency, and language, and (5) final editing and "going public" with PST's work. Presenting inquiry-driven writing pedagogy in this way disentangles an otherwise complex pedagogy into manageable steps for PSTs to examine, try out, and eventually use in their teaching. During campus sessions, PSTs engage in these phases as writers with

Figure 1

A Five-Phase Process for Deconstructing and Modeling Inquiry-Driven Writing Pedagogy



the expressed expectation that they draw on these same practices when planning and teaching writing lessons to elementary students in co-requisite field work. What follows is a description of how we deconstruct and model inquiry-driven writing pedagogy across these five phases of instruction with PSTs in the university classroom. We offer this process for deconstructing and modeling inquiry-driven writing pedagogy for adaptation and use by teacher educators in their own classroom settings.

Phase one: Using mentor texts during initial immersion to study a focal genre of interest

To write in a particular genre, writers must first engage in reading texts similar to those which they are trying to produce. As National Poet Laureate Ted Kooser shares, “Before you write one poem, you need to read at least 100” (Ray, 2006, p. 124). Accordingly, we launch our inquiry into SoL by reading and discussing selected mentor texts which we feel are strong examples of the type of writing the PSTs will craft (see Table 1 for examples of SoL mentor texts used). We approach these mentor texts with PSTs first as readers. As such, we enjoy the stories, discuss the plots, and make connections between characters’ circumstances and our own lives.

Because a shift away from reading like readers toward reading like writers is needed in order to study these texts in ways that would benefit PSTs’ writing, we then draw on Anderson’s (2007) framework for studying mentor texts through a series of five invitations: *Invitation to Notice*, *Invitation to Imitate*, *Invitation to Celebrate*, *Invitation to Collect*, and *Invitation to Write* (for more information, see below). Anderson’s invitations align strongly with our larger inquiry stance to writing instruction and help to break the abstract and often unfamiliar process of *reading like a writer* into a series of concrete actions for PSTs to follow. Although Anderson employs this framework to study mentor sentences, his work could also be useful with longer selections of text, including, but not limited to, a whole text. For PSTs’ initial immersion into SoL, we focus on three of Anderson’s invitations: *notice*, *collect*, and *write*.

Invitation to notice and collect

At the start of this initial immersion into our focal genre, we ask PSTs to notice patterns across the texts we are reading. We ask them to notice which elements seem canonical and which might be optional. We ask them to consider

the subject matter often included, and the possible purposes for crafting texts of this type. Based on discussions of these noticings, we produce anchor charts listing common genre elements. Some common elements of SoL noted by PSTs include: (a) first-person pronouns, (b) sharing of nonfiction stories, (c) sharing of everyday experiences, (d) writing about focused moments, (e) inclusion of characters and setting, (f) interesting leads, (g) external action, (h) internal and external dialogue, (i) great endings, (j) use of emotion, and (k) descriptive language.

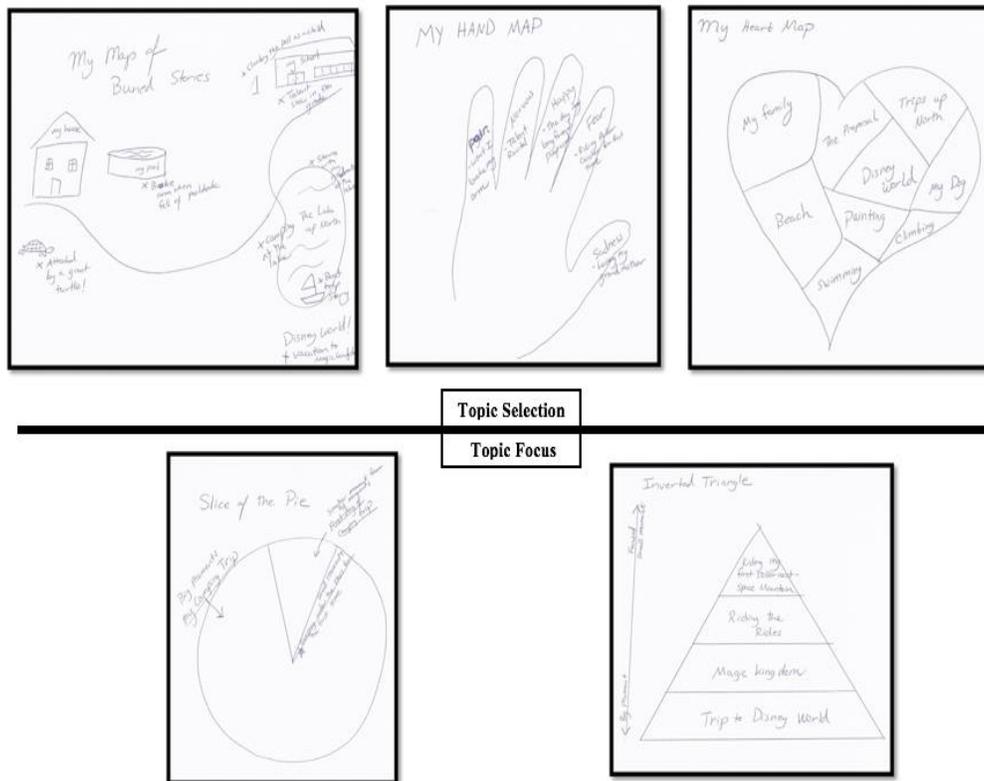
PSTs are then asked to locate, bring in, and share other examples of texts that might be included in our SoL mentor text set. To add to and refine PSTs' understandings of what SoL texts look like, sound like, and contain, these texts are read and studied. When PSTs bring in texts whose fit with the group's budding conception of our focal genre are more ambiguous, we facilitate discussions on whether or not such texts should be included in our mentor text set.

Invitation to write

This initial immersion in our focal genre is followed by an invitation for PSTs to craft a first draft—or what we refer to as a *flash draft*—of a SoL text. To support PSTs' drafting, we revisit previous discussions about which topics authors seem to address when writing SoL texts. Additionally, we conduct mini-lessons on topic selection and the focusing of large topics (e.g., a trip to Disney World) into the smaller, more manageable topic slices canonical of SoL (e.g., riding Space Mountain for the first time). For example, to help PSTs select a meaningful topic for exploration, we demonstrate the use of “heart maps” of topics we find personally meaningful (Dorfman & Cappelli, 2007, pp. 63-64), “hand maps” of emotions mapped with our past memories that exemplify these emotions (Dorfman & Cappelli, 2007, pp. 65-67), and “maps of buried stories” from our lives attached to specific places we have been (Portalupi & Fletcher, 2014, p. I-4). To assist PSTs in appropriately narrowing their topic selections, we illustrate use of the “inverted triangle” (Dorfman & Cappelli, 2007, pp. 60-62) and focusing on a “slice of the pie” (Portalupi & Fletcher, 2007, p. 68). Figure 1 provides examples of these topic selection and focus activities.

Figure 2

Example topic selection and focus activities



Phase two: Using mentor texts to study structure

Texts within a particular genre tend to draw upon particular text structures that have developed over time (Bazerman, 2016; Cope & Kalantzis, 1993). Although an overview of the text structures could be provided, we have found PSTs move toward deeper, more nuanced understandings when asked to explore a genre's structure and organization through inquiry. To facilitate such inquiry, we draw on two of Anderson's invitations: *notice* and *write*.

Invitation to notice

Upon completion of their flash drafts we ask PSTs to revisit the SoL mentor text set we assembled and explored together during our initial genre immersion, this time with an eye toward how these texts are organized. As PSTs read each mentor text, they work to create a visual representation of its structure. Then PSTs discuss the structural images of multiple SoL mentor texts and analyze them for patterns. To give name to particular elements, we also share genre-specific terminology, such as: orientation, initiating event, rising action, climax, falling action, and resolution. Ultimately, a classic narrative arc (i.e., story arc, story map, plot diagram) structure tends to emerge from this exploration, and we craft a graphic representation of this arc for future reference. To further examine the structure, PSTs then explicitly map SoL mentor texts along the arc, noting points of convergence and places where particular texts stray and discussing reasons why writers might knowingly stray in order to achieve a particular goal or effect in their writing.

Invitation to write

After building a schema for SoL's narrative text structure through inquiry into SoL mentor texts, we turn to the evaluation of structure in PSTs' SoL drafts. We ask PSTs to map their SoL flash drafts against a narrative arc, mimicking their earlier attempts at mapping mentor text examples across the arc (see Table 3 for a representation of this task). In doing so, many PSTs note portions of the arc that are missing from their drafts. Also, some PSTs find that what they had previously drafted resembled a recount of their day (and then . . . and then . . .) more than a SoL narrative, never building toward, or placing importance on, any one event for their reader. During this activity, the narrative arc functions as an evaluative tool for PSTs' initial attempts at the SoL genre. Later, PSTs use the narrative arc as a planning tool, adding to their narrative arc graphic organizers to fill in gaps or using the arc as a guide to help solve structural and organizational issues. These narrative arc graphic organizers guide PSTs' first revisions of their flash drafts.

Table 3

Example of PST mapped flash draft using the elements of a narrative arc graphic organizer prior to first attempt at revision

<i>Narrative Arc Element</i>		<i>PSTs' Mapping of Her Flash Draft</i>
<i>Name</i>	<i>Definition Provided</i>	
Orientation	Introduction to characters and setting, sets the scene	<i>Characters:</i> Main character – me; Other characters – boyfriend, other people waiting in line, roller coaster conductor <i>Setting:</i> Time – over 2-hour period; Place – Space Mountain Roller Coaster in Magic Kingdom in Disney World
Conflict	What is the problem?	The main character does not want to ride Space Mountain, but also does not want to disappoint her boyfriend by not riding it
Rising Action	The major events that lead to the turning point/climax	1. Main character talks her boyfriend into riding a slow-paced ride (People Mover) to kill time and distract, hoping maybe he will change his mind. 2. The wait time for Space Mountain shortened. 3. Distraction by conversation with boyfriend throughout wait.
Climax or Turning Point	The main event or moment the reader had been waiting for	1. The main character forces herself to get on the ride and pretends she is excited, for her boyfriend's sake. 2. Knows there is no turning back after getting into car.
Falling Action	The major events that lead to the resolution	1. Tries not to get sick. 2. Approaches a tunnel and hill, prepares for roller coaster by clenching body, breathing heavy, and saying prayer. 3. Screams.
Resolution	How was the conflict solved?	1. The main character enjoys the roller coaster ride and wants to do it again. 2. She is proud for facing her fear.
Theme	The lesson or message the author is trying to help us understand.	You must take a leap of faith for the ones you love, and you just might enjoy it.

Phase three: Using mentor texts to study writer's craft

After PSTs have drafted solid plans for their SoL texts and revised their flash drafts to better approximate these plans, we shift our instructional efforts from issues of structure and organization to the study of writer's craft. Our goal is to help PSTs to further develop their SoL drafts. In particular, we focus on craft elements identified as important or canonical to our focal genre during the initial immersion phase. For instance, with SoL, some of the craft elements we regularly study include how authors (a) set the scene in the beginning of their texts, (b) tend to control time and build to climatic moments, (c) use dialogue to bring characters to life and move the narrative along, and (d) build pictures in readers' minds through actions that show instead of tell. To study each craft element, we draw upon all five of Anderson's invitations. In illustration, one inquiry into writer's craft is showcased subsequently.

Invitation to notice, imitate, and celebrate

To initiate our study into writer's craft, we often begin with an exploration into how authors set the scene in the beginning of their texts. In particular, we focus on the lead sentences. To do this, we first provide PSTs with an example (i.e., mentor lead) for analysis. For instance,

There is no luxury here, no soft featherbed you might find in a cozy inn or bed-and-breakfast, no tub where you could soak your tired bones after a long day of work. The jail cell is bare and cold and harsh and devoid of all human comfort, and if you forget all that, if you get too "uppity" and dare ask for a chair or extra blanket or anything to make your miserable existence a tiny bit more bearable, well, those unsmiling guards will be quick to remind you that the Selma jail is anything but a Holiday Inn (Fletcher, 2015, p. 83).

We then ask PSTs to share their noticings about the lead, such as how it consists of two list-like sentences, illustrates what the scene is through first exploring what it is not, and repeats the words "no" in the first sentence chain and "if you" in the second.

Next, we share another mentor lead, one very different from the first, and encourage PSTs' noticing and discussion. For instance, "The box. The door. The crumbling brick. It begged me to enter" (Spencer, 2012). With this mentor lead, PSTs generally notice the lead's descriptive words, fragmented sentences, staccato style, and sense of mystery. Moreover, they tend to juxtapose the mentor lead

against the first example, comparing and contrasting the ways in which these two leads operate and the different moods they create.

Afterward, we ask PSTs to craft lead sentences for their own SoL texts by borrowing the structures of each mentor lead. For instance, one PST wrote:

This is not some beautiful calm Saturday morning, with the sun lightly beating on your skin, or the birds chirping like there is not a care in the world. This is lights blaring, music thumping, and the feeling of your heart beating out of your chest, this is your one shot to make school history (PST, Fall 2017).

The lights. The crowd. The thumping. And that god awful blue floor (PST, Fall 2017).

Then PSTs' attempts to imitate the mentor leads are shared, discussed, compared to originals, and celebrated by the course instructor and PSTs.

Invitation to collect and write

Next, PSTs are invited to return to our full mentor text set in order to find and record other example leads that catch their fancy. Also, they are encouraged to collect leads from literature they read outside the course. PSTs examine and discuss their collected leads, and the craft moves which appear again and again in mentor texts are named (e.g., the dialogue lead, leads that begin in the middle of a scene, the meandering lead). Additionally, leads that are never seen in the focal genre are noted (e.g., *Once upon a time*). As we did with our first two mentor lead sentences, we ask PSTs to once again imitate or "try on" the leads they most admire from their collections and to engage in additional rounds of noticing, collecting, imitating, and celebrating. Finally, to better set the scene for readers, PSTs are asked to formally revisit their SoL drafts and revise their leads. Although changes are not required, revision is encouraged.

Phase four: Using mentor texts to study sentence structure, sentence fluency, and language

In our work with novice writers, we have often noted a strong reliance on simple sentence structures and repetitive word usage. Consequently, in this phase, we shift our focus to issues of word choice, sentence construction, and sentence fluency. Here, we once again draw on all of Anderson's invitations. In illustration, one example inquiry into complex sentence structures is described subsequently.

Invitation to notice, imitate, celebrate, and collect

We begin our study of complex sentence structures with the modeling of sentence combining and the use of mentor texts. [For an in-depth explanation of the use of mentor sentences in sentence combining activities, see Anderson and Dean (2014)]. The use of traditional out-of-context grammar instruction and sentence diagramming has shown negative associations with writing quality (Graham & Perin, 2007). In contrast, sentence combining is an evidence-based practice with strong positive associations (Graham, Harris, & Chambers, 2016).

To showcase the difference between simple and complex structures and highlight the power of sentence combining, we first offer PSTs a mentor complex sentence that has been broken into a set of smaller, simple sentences more indicative of those they will observe in elementary-aged students' written work. For instance:

Original Complex Sentence (Collins, 2008, p. 3)

Sitting at Prim's knees, guarding her, is the world's ugliest cat, mashed-in nose, half of one ear missing, eyes the color of rotting squash.

Parsed Set of Simple Sentences

A cat is sitting at Prim's knees.

The cat is guarding Prim.

He is the world's ugliest cat.

He has a mashed-in nose.

He has half of one ear missing.

His eyes are the color of rotting squash.

We provide PSTs with only the parsed set of simple sentences, and we ask them to

closely study the set and discuss their noticings. Then pairs of PSTs attempt to combine the simple sentences into one complex sentence that portrays all of the given information. PSTs share their creations with us and their peers. Often, a variety of complex sentences are crafted from the parsed set across the group, which allows for comparison and discussion. We finish this exercise by offering PSTs the original mentor complex sentence. Providing the original sentence allows PSTs to try their hand at sentence combining and to closely examine a mentor complex sentence for structure and punctuation. Also, PSTs can discuss further what they notice and whether changes need be made to their own attempts at sentence combining.

We follow this exercise with an invitation to PSTs to imitate the structure of the provided mentor complex sentence. For instance, one PST crafted the following imitation: “My father walked through the door, wrinkled flannel shirt, tired eyes, smelling of Old Spice and sweat” (PST, Spring 2017). After several more guided attempts at combining, close study, and imitation of additional mentor complex sentences, we turn PSTs loose to locate and collect simple and complex sentences found within our larger SoL mentor text set. Collected sentences are shared, discussed for noticings, and, sometimes, imitated as well.

Invitation to write

When we feel that PSTs have developed a strong notion of what simple and complex sentences are and what work they can perform (e.g., a well-placed simple sentence can function just as well, if not better, than a complex one depending on what a writer wishes to accomplish), we ask PSTs to revisit their SoL drafts. In this round of revision, PSTs add detail, improve sentence variety, and add rhythm and flow (fluency) to their texts by locating places within their drafts in which two or more simple sentences might be combined. PSTs also find places within their drafts where a complex sentence might be included.

Phase five: Final editing and “going public” with PSTs’ work

After weeks of engaging in intense cycles of inquiry study of mentor texts and revision of SoL flash drafts for focus, structure, organization, craft, grammar, and language, we prepare PSTs for their final passes through their drafts. This final edit, sometimes referred to as copyediting, is often confused for, and used in place of, real revision (Messner, 2011). Revision involves the hard work of adding to, removing from, rearranging, and replacing needed to clarify an author’s message and make a piece of writing sing. In contrast, editing is where writers fix errors in written conventions.

We first ask PSTs to identify one written convention with which they

struggle and believe is important to cleaning up their SoL drafts. Conventions often selected by PSTs include punctuating dialogue, comma usage, subject/verb agreement errors, paragraph usage in SoL texts, and correct pronoun referents. PSTs study the use of these conventions in mentor texts of their choosing. They look for mentor sentences or groups of sentences that showcase their selected convention. PSTs then create anchor charts in which they define their selected convention and provide one or more correct examples of its use. [For examples of these anchor charts, see Anderson (2017)]. Also, PSTs discuss their anchor charts with one another and build consensus around how, when, and why a particular convention is used. Then we ask PSTs to edit their SoL drafts for their selected convention, highlighting correct usage of this convention in their drafts and making changes as necessary.

Lastly, we invite PSTs to “go public” with their writing. Allowing for the public sharing of texts with an audience beyond the instructor is an important step in helping writers to consider issues of audience when drafting, revising, and editing their work. Publication also offers the possibility of higher levels of engagement and motivation to write. We offer PSTs the opportunity to publish their texts in a class anthology. Online self-publishing companies we have used in the past include Classroom Authors (www.classroomauthors.com) and Bookemon (www.bookemon.com). Copies of the anthology are shared and displayed within our department and college. Also, PSTs are offered the opportunity to purchase their own copies of the anthology.

Discussion and Conclusion

To address PSTs’ simultaneous need to be writers themselves and to develop knowledge about how to teach writing, our writing-focused literacy methods course uses an innovative approach to deconstructing and modeling an inquiry-driven writing pedagogy. PSTs’ engaged with the approach first as writers in the university classroom and then subsequently as writing instructors in field work sessions. Our reliance on immersion, mentor texts, Anderson’s (2007) invitations, and the writing process enabled PSTs to experience successful publication of original SoL texts, envision how to teach SoL writing to their own students, and understand what their own students may feel and experience during writing instruction.

Although we are currently analyzing PSTs’ writing samples and their students’ work to get a better sense of PSTs’ learning in our course, preliminary analysis of PSTs’ course artifacts (e.g., SoL drafts, lesson plans, course assessments, course reflections) suggest that our approach supported PSTs’ writing and teaching of writing. For instance, PSTs shared remarks such as these in their

final course reflections:

I have learned through this class that writing doesn't have to be so strict and formal. Before, I thought that prompts needed to be handed out every time you wanted students to write. Now I realized there are many other, better, options. I used to dislike writing, because all of my previous experiences had been with prompts and research papers. I have never taken the time to write for myself. It has always been dull school work. I hope to impart upon my future students an interest in writing for themselves (PST, Fall 2016).

When I implement literature circles in my future classroom, students will not only discuss the story, they will discuss the genre as well and how it relates back to being a good writer and their own writing. I hope to start out with the Slice-of-Life personal narrative genre, as it helps writers by allowing them to be their own first experts on what they choose to write about (PST, Fall 2016).

I learned that it is important to not only expose children to a variety of genres, but to also give them the opportunity to experiment with writing in those genres themselves. I also learned that students must see and hear what a particular genre looks like before they are able to write it, and the important role that mentor texts play. One teaching practice that I will incorporate into my future classroom is having students write a flash draft and then taking time for focused revision of the different elements of the piece using revision strategies such as "showing, not telling the reader" (PST, Fall 2016).

Moreover, after completing the coursework, many PSTs appeared to grow in their ability to accurately and articulately assess narrative writing progress. For example, when they described students' progress in the course's post-assessment, PSTs included more genre-specific terms and a greater focus on global features (e.g., content, text structure, organization) compared to their descriptions in the course's pre-assessment (Hawkins, Martin, Bottomley, & Cooper, 2017). As the top row of Table 4 showcases, PSTs' assessments of the same narrative writing sample tended to change dramatically between the first and the final week of the course. Furthermore, PSTs' instructional talk generally grew in sophistication. As the

bottom row of Table 4 displays, when asked to describe how the PST would address student needs based on the same narrative writing sample in the first and final week of the course, her descriptions of practices differed tremendously.

Table 4

Examples of PST Growth

PST	Written descriptions of the Ways that PSTs Would Address Student Needs in Response to the Same Student Narrative Writing Sample	
	First Week of Course	Fifteenth Week of Course
<i>Fall 2016 PST 1</i>	This student did a great job of telling her story in chronological order. It followed a very clear storyline up until the end. The student also did an excellent job in her use of emotions within the story. She really helped the reader to understand the emotions that were being felt by her and her mother. The student needs to work on a couple minor issues throughout the story. The student needs to be more careful about spelling and punctuation. There were a few places where words were incorrectly capitalized and spelled. There were also a couple of places where the student left out words in her sentences. The last thing the student needs to work on is the ending to the story. The story ends abruptly and would be better if the student had a smoother transition into the end of the story.	This student does a great job of following along the narrative arc with a few minor issues. There is a clear orientation in which the writer sets the scene and provides details about the setting of the story. The writer then follows up with rising action and a conclusion to the story. The writer did a great job of providing details so that readers could paint a picture within their minds of what was happening in the story. Although the student followed the narrative arc fairly well, it seemed as if a couple pieces were either missing or lacking. The climax of the story is not very clear because there is not one major event in which the story seemed to lead up to. The story also lacked a falling action that leads into the conclusion of the story. The conclusion is very abrupt and does not tie the whole story up together very well. It leaves the readers wondering if the writer ever did find the puppies or not.
<i>Fall 2016 PST 2</i>	I would teach this student to begin a new paragraph when she includes a quote in her writing. Included in this would be how to punctuate quotes with the proper commas in different individual situations. I would also encourage this student to go back and reread her work and the first word of every sentence to make sure she isn't starting all of her sentences in the same way.	During an individual conference I would inform this student of her strengths and include that she did a good job including details. I would then read a short Slice of Life example, such as Bedhead, and model how to identify the beginning, middle, and end of the story. I would help the student use a plot-diagram to write specific details and events that she wanted to include in her beginning, middle, and end. I believe that modeling using a familiar story and using the familiar story to introduce the concepts of

PST	Written descriptions of the Ways that PSTs Would Address Student Needs in Response to the Same Student Narrative Writing Sample	
	First Week of Course	Fifteenth Week of Course
		beginning, middle, and end would be effective for this writer. The student can use Bedhead to identify what elements the author included in the orientation, rising action, climax, and resolution. Seeing how Bedhead only includes details important to the day that the main character woke up with bad hair will help this writer identify that there are some details that are not necessary to her writing, such as “My Mom made my sisters a snack.” Depending on the amount of time I have to confer with this student, I may share other examples. While this child does not have a clear grasp on dialogue mechanics, capitalization, or spelling, these are not the concepts that I would focus on. I would include them in the later revision process but focus on helping the student identify what belongs in the exposition, climax, and resolution.

In prior research, teacher educators have highlighted elements of writing-focused literacy methods coursework that contribute to PSTs’ preparation for teaching writing in elementary schools. Despite this, the previous studies continue to offer evidence of PSTs’ lack of readiness to address children’s writing needs and elementary schools’ expectations for teaching writing. Coursework which builds upon prior research by trying out innovative uses of research-based elements hold potential for addressing PSTs’ readiness. Our approach to deconstructing and modeling an inquiry-based writing pedagogy may be used in other teacher preparation programs to support PSTs’ writing and teaching of genres such as SoL. By implementing the five phases—(1) using mentor texts during initial immersion, (2) using mentor texts to study structure, (3) using mentor texts to study writer’s craft, (4) using mentor texts to study sentence structure, sentence fluency, and language, and (5) final editing and “going public” with PST’s work—PSTs may gain practical experience as writers themselves and new resources to inform their own subsequent teaching of writing in the elementary grades.

Our preliminary research into using the five-phase process for deconstructing and modeling inquiry-driven writing pedagogy with PSTs shows promise for growth in their identities as writers and knowledge of writing pedagogy. Still, there is much work to be done. Additional insight on use of the

inquiry-driven writing pedagogy in contexts beyond our own would be helpful. Moreover, descriptions of and investigations into this approach featuring informative, persuasive, and poetic genres are needed. Also, closer examination into the roles that PSTs' beginning-of-course writer identity, self-efficacy, and prior knowledge play in their learning are warranted. Finally, longitudinal studies examining both PSTs' uptake of the inquiry-driven writing pedagogy and their elementary students' learning outcomes are necessary. Studies such as these would help teacher education programs to understand how the inquiry-driven writing pedagogy described in this article might address PSTs' development as writers and teachers of writing, and the eventual impact such development might have on schools and students.

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