Your Name_____ Celebrations for Quarter _____ Period _____

Something to celebrate about the author's writing!

- **Jargon:** discipline or content-specific language: fancy words and words specific to the subject/topic (shows expertise/knowledge)
- **Figurative language:** simile, metaphor, allusion, personification, hyperbole, oxymoron, anthropomorphism, apostrophe
- **Repetition**: anaphora, epistrophe, asyndeton, polysyndeton, analepsis, alliteration, assonance, consonance
- **Sensory language:** smell, sound, taste, touch, sight -colors, shapes, textures, movement -- the setting/place comes alive, can imagine characters
- **Logos:** facts, details, examples, research, reasoning, explanations, logic
- **Pathos:** emotional, powerful phrases/ ideas that cause disgust, sadness, joy, laughter, sense of urgency, outrage, compassion, sympathy
- **Innovative:** unexpected lead, twist, ending, non-cliche; form: inserting an epistle, poem, mixing genre forms; the conclusion was fresh (something we haven't heard)
- **Transitions:** subordinating conjunctions (when, while, after, before) show time/place/idea changes; conjunctive adverbs (thus, however, therefore, on one hand, on the other hand)
- **Syntax:** starting with a gerund, infinitive, subordinating conjunction, asyndeton, anaphora, parentheticals, appositives, parallelism; long, short, one-word sentences.

Name	**Feature to Celebrate**	**Text Evidence** **Check if you complimented the author.→**	
Sarah	Sensory language -- **smell**	"rotting stench of a fish left in the garbage for days"	❑
			❑
			❑
			❑
			❑
			❑

Compliment Giving (look at the person): *(Name), when you read, "QUOTE," I thought it was a (vivid, effective, thoughtful, creative, innovative, moving, brave) example of (TECHNIQUE) because (REASON).*

Example: *Julie, when you read, "rotting stench of a fish left in the garbage for days," I thought it was powerful example of sensory language because fish in the garbage is offensive and lingers.*

Compliment Receiving (look at the person): *Thank you* (looking at the person.)

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3 or 4-Part* Writing Conference Protocol for Teachers and Students, inspired by Jennifer Jacobson, *No More "How Long Does it Have to Be?": Fostering Independent Writers in Grades 3-8* and Peter Elbow

Rationale	Teacher-to-Writer Script	Peer Listener-to-Peer Writer Script
Mirror Mirroring allows the writer to hear how	T: Tell me about this piece you are working on? W: (responds) T: Okay, go ahead and read it aloud.	L: Tell me about this piece you are working on-- what's the form (prose, poetry, letter, essay); mode (argument, narrative, informative); genre (realistic, sci-fi, mystery)?

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their work is being understood. Many times the student will expand upon your reflection adding events or details that are not yet present in the writing. In this case, guide the reader back to the work to include the additions.	W: (reads) T: Oh you have written a frightening story about a girl in the woods. Melinda tries to find her way home, but obstacles keep getting in her way. W: Thank you, but Melinda is not finding her way home, she is going to school. T: Oh, go back to the part where...this is why I thought she was going home W: (makes a change)	What are you working on with it? W: (responds) L: Okay, go ahead and read it aloud. W: (reads) L: Thank you. So what I think this piece is really about it ...The part that struck me/resonated with me was when you said, "...." because… W: Thank you. I was going for ….
Point Point to what's working well. This is observational in tone. Always point to the content -- the meaning of the message -- before focusing on mechanical skills. When you point out the specific skill, the student can apply the knowledge of effective writing to his or her next piece.	T: You didn't just say it was windy, you said 'the leaves were swirling at your feet.' These are the details that make me feel as if I'm inside your story, seeing the same things your character is seeing. W: Thank you. *Be as specific as possible. Commenting generally, "This is a wonderful piece!" does not help the writer identify and repeat successes.	L: Wow! What I heard in this piece is….(techniques, organization, main ideas, etc), for example, when you said …" W: Thank you.
Wonder Wondering helps the writer develop a necessary sense of audience.	T: I am wondering: How did your character get from the barn to the house? W: (responds, adds a note to the document) T: What do you want the reader to know when they read this section of your piece? W: (responds, adds a note to the document)	L: So here is my question about your story: What is the backstory to this character? What is the weather like -- is it relevant or can it be symbolic to the events? W: (Talks through responses, make revisions on the document. Take notes.)
***Teach One New Skill** Although it may be tempting to teach more than one new skill, refrain. This can undermine the lesson that revising is not correcting. Do feel free, however, to reinforce skills you have taught in the past.	T: I can hear you have dialogue in this piece. Can I take a look at it on your document? Okay, so let me show you this example from *Orbiting Jupiter*.Notice how the author, Gary Schmidt write the dialogue? What do you notice? W: Yes, there is a new line for each speaker, and he includes character description. T: Can you try that? It will help the reader see the characters, and this is called indirect characterization. W: (making a note, starting to paragraph the draft)	L: (Drawing on past lessons and open-mic notes): ● In your dialogue, add gestures like facial expression and body movements. ● Try simile for the wind instead of an adjective. ● Maybe anaphora would be good in this part to add rhythm.

Questions and Skills to Consider in Responding to Writers

Questions for the Writer:

- Who is your audience for this piece?
- Why did you choose this structure- action steps for a call-to-action; anecdotes for each section; beginning with a flashback?
- What are the takeaways for the reader? What do you want them to think, believe?
- What about the character's past or personality informs this decision?

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- What are the stakes here? What does the character or reader have to lose if this issue/conflict isn't resolved? Where can you highlight this tension?
- What are other perspectives on this? What issue is this story/article/poem trying to answer or expose? Should this be subtle or explicitly addressed in your piece?

Narrative/Poem Feedback/Skills to Try

- As a listener, do you feel like you know the main character or speaker of the poem? If not, suggest...
  - *One technique you might try is to add more backstory to show the motive for their actions or relationships.*
  - *One technique to try is indirect characterization by adding appearance, facial or body gestures, or personalty in reactions.*
- As a listener, did the season, setting come through and create the mood? If not, suggest...
  - *One technique is to try symbolism in the setting --what is happening to the characters can fit the tone (storms, sun, spring, cold/chill)?*
- As a listener, did the ending make sense for what the characters/speaker need to learn their lesson? If not, suggest...
  - *One technique is to circle back to the beginning, draw on a character trait that you mentioned there at the end.*
  - *What makes sense for the character overcoming the obstacle at the end based on characters' background, flaw, bad habit, or relationship to make the ending more effective?*
- As a listener, did the story have good pace -- not too rushed at the end? If it is a narrative, is there a balance of dialogue and narration?
  - *One technique is to "blow up the scene." At t*his *place that is just a few sentences, how can you stretch it by adding all the senses or showing movement or emotions second-by-second?*
  - *One technique is to add inner thought or reflection: "thinking back...I realized...I still wonder"*
  - *Another is to try an epistle or letter within, or maybe text messages to break up the form.*
- Punctuation: Does the punctuation mimic the story or character's personality?
  - *Try parentheticals to show doubt in the characters' voice -- in my opinion, I think, I guess.*
  - *Try dashes to show breaks in thought or a frazzled situation or a harsh exit.*
  - *Try semicolons to show a long, complicated thought.*

Argument/Informational Feedback/Skills to Try

- As a listener is it clear who the intended audience is --young, old, knowledgeable, ignorant, male, female?
  - *One technique to relate to the audience is to use jargon that only the audience would know OR to define some terms if the audience is new to it -- to do that, use parentheses, dashes, or commas in an appositive.*
- As a listener, were you captivated by the lead with pathos or logos or ethos?
  - *One technique to add ethos is to include a fact, a story, an expert, an example of what this impacts or why it matters*
  - *Try an anecdote: Is there something from the news or a historical situation to help access prior knowledge or interest?*
- As a listener, did you hear sources "according to" or researched facts? Suggest...
  - *another source with in-text citation*
  - *an expert or a professor/doctor's point of view to add credibility*
  - *defining or adding jargon with an appositive*
- As a listener, did you think the paragraphs were balanced -- equal attention to each idea? Suggest...
  - *One technique is parallelism -- do the paragraphs have a similar length and support; do they follow a similar form -- topic sentence, example, explanation*
  - *One technique is to use subheadings to break up the content; each subheading should start with the same verb form and be parallel*
- As a listener, can you tell the writer cares about this, is knowledgeable? If not, ask...
  - *Ask: Why does this matter to you?*
  - *It is okay to use "I" to share a personal anecdote. Take us into the moment in present tense or use a flashback --start with the sensory setting or dialogue*
- Try on another writer's way:
  - Show the writer an example from a book or great website. *The New Yorker* has many essays and different forms. Listen to speeches to notice different rhetorical moves/structures.

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