

Developing Writing and Writers - Whole School Approaches

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This chapter focuses on two Australian schools and how each one has approached improving and celebrating writing and writers along with developing teachers' and students' identities as writers.

Two very different schools, Turner School in the ACT and Glenora District School in Tasmania, have developed similar approaches to changing beliefs and practices in the teaching and learning of writing. As principal of Turner School in ACT Jo describes the last three years of writing improvement in her school, and as a Network Lead Teacher, Tasmania, Chris describes the work she led at Glenora District School over the past two years.

The Turner School writing journey: Aligning beliefs and practices about writing

School Context

Turner School is an established inner city Canberra public school. It has 565 children – preschool to year 6 – and is proud of its focus on inclusion with 65 of the students identified with a disability and 130 with language backgrounds other than English. Staff comprises 50 teaching staff, 15 Learning Support Assistants and 7 administrative staff. Since 2012 the school has shaped its ongoing focus on excellence through a lens of creativity, authenticity, student agency and inquiry. In 2012 the curriculum improvement focus was identified as writing because school staff perceived it as less strong than reading. The staff set out on a journey to learn more about what was happening with student writing with a view to improve all students as writers.

Establishing the reality

A number of sessions at the 2012 ALEA national conference prompted a set of actions to establish the reality of writing at our school. We learned from a number of schools: one Sydney school conducted a range of writing audits and two schools, one from Melbourne and another from Sydney, focussed on building their teachers' identities as writers. Once back at school we developed a plan from what we had learned.

The literacy coach and English committee led a series of simple audits:

- At the start of a weekly team meeting, every P-6 teacher was asked to bring a piece of writing from three students in their class done in the last three days.
- Every teacher was asked to note the number of minutes daily spent on writing over a five-day period. They were provided a one-page recording sheet with rows for the five days and columns for different types of writing experiences (journal, handwriting, response to literature, various genres, content area writing, whether it was student choice or teacher directed, etc.).

The results of the two audits were collected and analysed by the literacy coach and principal and presented back to the English committee in the form of graphs, data and percentages. The collected data provided a lens through which we could explore individual class, cohort, team and whole school levels. There were plenty of ‘aagh!’ and ‘ah ha’ moments. This led to many more questions. Subsequently, a sample group of teachers and students were interviewed by members of the English committee to gain information about their attitudes towards writing, knowledge about writing and the nature of support they wanted and actually received to become better writers and teachers of writing.

The literacy coach and principal also undertook a number of learning walks around the school with a specific focus on writing, in order to develop a deeper picture of the reality of writing pedagogy and practice in our school before setting off on any improvement actions. This additional data supported the audit findings and revealed a high degree of variation between classes in terms of writing instruction and writing experiences with different expectations and understandings about writing.

All data (with no teacher or class identifiable) were presented to the whole staff and discussion resulted in a number of actions being identified to address the gaps and imbalance that were apparent in writing teaching and learning at our school:

1. Develop whole staff beliefs about the pedagogy of writing
2. Provide professional learning in this area in order to build both knowledge and capacity of teachers and learning support assistants
3. Maximise opportunities for students to write for real purposes and audiences
4. Ensure high expectations for all students; namely, all students can write and create texts
5. Provide genuine choice for students in writing
6. Develop the identities of teachers and students as writers.

Guiding research

A key pillar of Turner School's professional learning model is the shared professional readings that have shaped our beliefs and practices. For example, we begin each year with a discussion of the key message – 'If you can convince your children that you love them, then there's nothing you can't teach them', from McCormick Calkins' (1991, p. 11) *Living Between the Lines* – to remind us of the importance of the relationship between the teacher and the student and the out of school lives that every student brings to the classroom.

A very influential reading is from Clarke, Timperley and Hattie's (2004) *Unlocking Formative Assessment*. These authors outline a simple writing conferencing strategy that maintains student agency called 'closing the gap', where in conferences with the teacher students identify with a highlighter pen a part of their writing they want to improve, based on their individual writing goal. Together they then consider ways to make that improvement and note them on a post-it note. Students keep the post-it at hand as they go about the agreed changes.

The work by Scott, Skobel and Wells (2008) on building a word conscious classroom impacted on how teachers reshaped vocabulary work, and Christine Topfer's work with our staff on a strategic approach to spelling within the writing process provided a whole school meta-language and consistent approach to teaching spelling.

ALEA national and local conferences, journals, articles and ALEA bookshop books have all contributed to the rich tapestry of learning that has helped our staff shape the teaching and learning of writing.

Beliefs and practices

Once we know who we are and what we're about in the classroom, we become intentional in our teaching; we do what we do on purpose, with good reason. Intentional teachers are thoughtful, reflective people who are conscious of the decisions they make and the actions they take; they live and teach by the principles and practices they value and believe in. (D. Miller, keynote presentation, January 2014).

While in 2012 we had developed belief statements related to reading, writing and numeracy, it was clear however that the processes involved in coming to those agreed statements, while highly valuable, had not yet led to alignment with practices across our school. It was a keynote by Debbie Miller (2014) that became the game changer in putting our beliefs into practice.

Debbie made us think about our top ten beliefs about reading and writing using this simple statement:

Because I believe... every day in my classroom you will see...'

As a staff we then put our agreed beliefs into this sentence and matched them with agreed practices. It was from this point in time that true alignment of beliefs and actions began to take place and we became more intentional, thoughtful and reflective with our teaching of writing. These statements have now become our touchstones to ensure a consistent and coherent approach to teaching and learning writing across preschool to Year 6 with both mainstream and special education students.

Turner School now has ten agreed belief statements associated with writing. Three examples are shared below.

1. Because we believe reading and writing are connected, every day at Turner School you will see:

- teachers and children sharing rich literature, noticing what expert writers do
- class libraries of fiction and non-fiction selected by both students and teachers
- teachers modelling to students how to read like a writer and write like a reader.

2. Because we believe writing is about meaning making and 'floats on a sea of talk' (Britton, 1983), every day at Turner School you will see:

- students talking their way to meaning and rehearsing their writing orally
- opportunities that stimulate and extend children's talk with teachers listening, asking questions and promoting higher order thinking
- teachers maximising language experience and investigations strategies as springboards for oral language, writing and text creation.

3. Because we believe all writers should have time to write, a purpose to write, an audience for and a response to their writing, every day at Turner School you will see teachers maximising authentic contexts and appropriate audiences for students to write for extended periods of time, to share their writing and to receive feedback from teachers and peers.

Identities as writers

Each of the ALEA/PETAA Donald Graves addresses presented at national conferences has provided our staff with a specific lens on writing every year. Those who attended brought back key messages to our staff meetings. Mem Fox (see Chapter 1) in Sydney reminded us of Graves' essential tenets of every writer needing choice, time, purpose, an audience and a response. Teresa Cremin (see Chapter 5) in Brisbane highlighted that while as teachers we are often voracious readers in our out-of-school lives, we are rarely confident writers. This provides both challenges and opportunities for us in schools. Ralph Fletcher (see Chapter 4) in Darwin encouraged us to play with words, to relax with writing, our own and that of our students, and to let our boys write what many of them really want to write – even if that meant allowing 'blood, farts and mayhem' to fall from the pages and screens in the writing workshop!

Each year on our writing journey to date, we have embraced another layer of the need to build student and teacher identities as writers. We have provided all staff with writing journals – different shapes and styles to choose from, encouraging them to write, reflect and share. We had a year of 'pop-up' writing in staff meeting sessions and each year we have invited a local writer, Harry Laing, to run writing workshops for staff where we pour out our inner most secrets and memories in verse and 50 word stories. One year the executive team bravely took up Mem Fox's challenge to each write a poem to our school community in our end-of-term newsletter celebrating the learning the staff and students had done in writing. We had purpose, an audience that did matter to us. We nervously awaited their response, which did come and was thankfully, very sensitive, celebratory and affirming!

Writing in real contexts

In 2013 we ran our inaugural Turner School Artists' and Writers' Festival. Over eight days, we ran a children's version of a professional writer's festival. We had bright coloured Bali-esque flags around the site, art installations in the playground, guest writers and artists along every day, writing and illustrating workshops, cartooning workshops, journalists from the local paper and parent writers and artists as well. We wrote inside the classrooms, under the trees, in the gardens, at our local wetlands, in the pergola and on the outdoor stage. We had read-alouds indoors and outdoors; we launched anthologies, picture books, and every day every child and teacher had a 'poem in their pocket' which they shared with whomever they met during the day. Parents and community members joined us and we ran writing workshops for parents as well as staff workshops after school.

It was a joyous celebration of writing, reading, art and creativity and of writers and artists young and old. It has become a biannual event with the 2015 festival planning well underway.

The Writer's Notebook (see Fletcher, 2013) strategy was introduced to staff in 2012 and has been a valued whole school practice that has been embraced by teachers and students. Teachers and students collect all manner of 'seeds for writing' and it has been the strategy that freed the writing of so many students and teachers. Many classrooms have a decorated and outlandish Author's Chair to celebrate the sharing of writing and to seek feedback and responses to writing.

Every classroom has a semi-circular table we call the *intentional teaching table* where the teacher confers with individuals or small groups during writing workshop time. All students work with their teachers on short-term writing goals and teacher and peer feedback to each student are matched to that individual goal. Classrooms have non-commercial, jointly constructed anchor charts, models of good writing, writing checklists, vocabulary charts to bump up word choices, spelling strategies and displays of published writing with both peer and teacher feedback. Classrooms have rich libraries of fiction and non-fiction books selected by both students and teachers.

New technologies have been embraced and students record their writing on computers and iPads, use QR codes to post reviews of writing and books, use e-readers alongside print books and use interactive whiteboards for collaborative writing. This range of devices has supported all students, particularly those students with a disability. Students are exploring digital stories and movie making: writing scripts, developing storyboards and making Claymation movies. Technology is becoming an enabler for meaningful differentiation in writing and meaning making and is levelling the playing field for our students with a disability not previously seen as text creators.

Next steps

The last three years has taught us that the more you learn the more you need to learn and indeed want to learn. A recent article by Misty Adoniou, (2014, np.), has become a catalyst for further actions in our writing journey. Adoniou outlines six ways to improve children's writing. We have adopted two of these: *Learn to love grammar* and *Teach language in context*. These are now written into our 2015 school improvement plan.

For a number of years each Turner classroom has had a playfully written *Rights of the Reader* poster by Daniel Pennac and illustrated by Quentin Blake. With our focus on writing, we were prompted to innovate on this and develop a Turner School *Rights of the Writer* poster. (See Figure 1.) A very talented student at our neighbouring Dickson College, Rachel Roberts, provided the illustrations to bring our words to life. This poster hangs in every classroom to remind us all of what we now believe and know about writing and effective teaching of writing.

The Rights of the Writer

by Turner School
illustrated by Rachel Roberts



1 The right to choose *what* to write.
Do the writing you really want to do.



2 The right to choose *how* to write and what to write with.



3 The right to choose *when* to write.
Use a writer's notebook to collect lots of random stuff. You never know what might come in handy.



4 The right to imagine and create... or to record and document.
Live like a writer. Writers Explore.



5 The right sometimes not to finish or to revise but to leave it and maybe come back to it at a later date.



6 The right to choose who to share writing with. To write for many...or few...or just for yourself.



7 The right to invent words and play with language.



8 The right to be inspired—by ideas, images, events and by other writing. Read widely.



9 The right to have and to find a voice through writing.

1 Warning
If the writer and their words are not respected—then the thoughts of the writer will not be heard.

There are poems, plays, stories, articles, novels everywhere, right under your feet, just waiting to be written. Open your eyes and the rest of your senses... listen to people. Listen to their stories... have courage... Learning to write is an ongoing journey with no clear-cut destination.

Ralph Fletcher
What A Writer Needs, Second Edition 2013

A Turner School Publication 2014.

Based on "The Rights of the Reader" by Daniel Pennac & illustrated by Quentin Blake, 2006



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Figure 1. The Rights of the Writer Poster (Turner School, 2014)

The Glenora District School writing project – Reframing writing as meaning-making: from beliefs to classroom practice K-10

School context

Glenora District School is a long-standing rural public school. It has an enrolment of approximately 200 students from kindergarten to year 10. Glenora is located in the upper Derwent Valley about one hour's drive from Hobart, Tasmania.

Establishing a professional learning culture

The inspiration for the Glenora project emerged from a presentation at the 2012 ALEA national conference given by teachers from Brooks High School in Tasmania the 2012 ALEA The teachers shared their highly successful action learning project facilitated by Professor Brian Cambourne. Working with Brian, they set out to redefine reading as a process of meaning making.

My role has been to work with Glenora School on improving reading outcomes and Brooks' focus on 'meaning-making' resonated. As a result, I invited Professor Brian Cambourne and Dr Gary Killar to work as mentors with the leadership team at Glenora. The Glenora Project titled: *Redefining reading as meaning-making through the lens of the Conditions of Learning*, began in 2013.

A professional learning culture was developed bringing teachers together from K-10. Teachers collected data from their students, particularly in the area of reading skills, using these data as a platform for teacher learning and discussion. Additional classroom evidence guided their changed classroom practice at all year levels and in all learning areas. The project encompassed key drivers for reform outlined by Fullan (2011), namely: intrinsic motivation, instructional improvement, collaborative work and, affect all teachers and students. The *Conditions for Learning* (Cambourne, 1995) were used as an audit for classroom practice in reading; improved engagement in reading across all learning areas was seen as critical; and, targeted support was provided for identified students.

The writing project

Keeping the focus on meaning-making, and a need to improve student writing outcomes, we continued the project into 2014 with a focus on writing. The aim was to improve writing instruction for teachers and improved writing expertise and engagement for students. Once more we worked with Professor Brian Cambourne as an academic partner, continuing to use

classroom based evidence and teacher dialogue as the model for professional learning that had proven to be so successful the previous year (Figure 2).

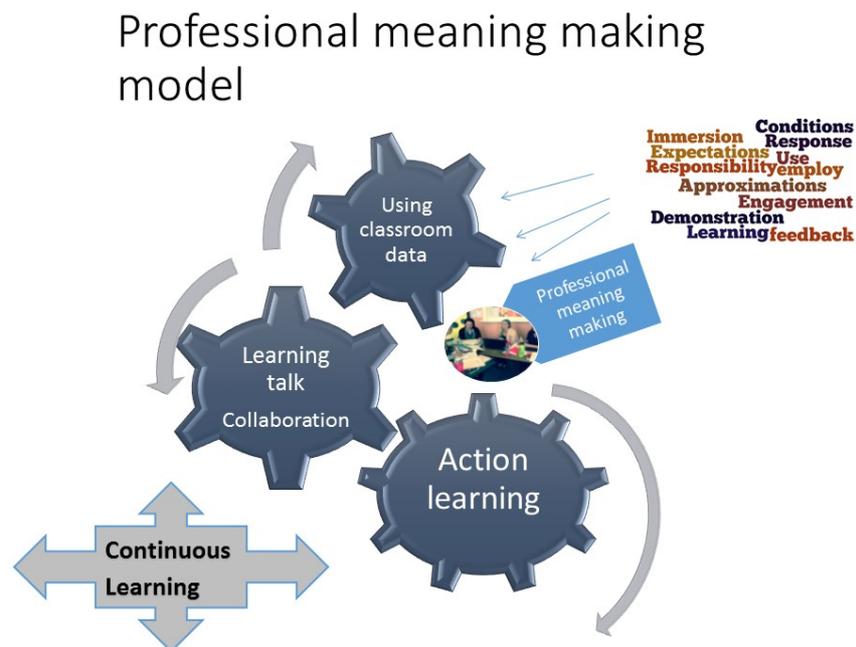


Figure 2. Glenora District's Model for Professional Learning

This model required strong support from the leadership team and time and space for the staff to share and talk their way to meaning.

Challenging beliefs and practices – finding out what teachers know

The project was built around the understanding that unless teacher beliefs about writing are challenged, no sustainable change in practice will result. So we began with ALL teachers K-10 completing a Writing Interview based on the Burke Reading Interview (1987). This provided useful data about what teachers currently knew and understood about teaching writing.

Writing Interview

- Why is writing important?
- What do you like to write?
- What do you think about yourself as a writer? Why?
- What is the best writing you have ever done? Why was it so good?
- What have you learned about writing from the books you have read?
- Think of an effective writer you have or have had in your class. What makes this writer effective?

What kind of help might an effective writer expect from you?

Think of an ineffective writer you have or have had in your class. What makes them ineffective?

What kind of help should an ineffective writer expect from you?

Are there any things that you would like to do better or learn more about concerning the teaching of writing?

Figure 3. Writing interview based on the Burke Reading Interview (1987)

Teachers engaging in the process of writing

Writers understand the difficulty, the joy, and the power. And with that inside knowledge writers are better able to teach writing with empathy and success. (Fox, 2015 see Chapter 1 p.3).

Teachers participated in a ‘quick write’ experience brainstorming places they had visited and identifying which ones they would be prepared to talk about. They talked about these places with a partner who selected two that they would like to know more about. Everyone was given three minutes to write all that they could about one of their selected places. This activity gave teachers an experience of writing about a chosen personal experience with an opportunity for oral rehearsal. From this experience teachers identified enablers and disablers in the process of writing. Key enablers identified were the value of choice and the opportunity to write about an experience or something they **knew** about.

In an attempt to raise teachers’ identities as writers and to give them the experience of following the writing process through to publication, groups of teachers were challenged to produce a piece of published writing to share with their colleagues. As each collaborative group crafted their writing one member took field notes documenting the writing and learning behaviours, once again noting enablers and disablers. The data from these field notes were used to identify what teachers did as they wrote and revised, distilling what it means for classroom practice. The following questions were used as the teachers considered what would enable and promote productive classroom behaviour in writing.

- What supported your writing?
- What factors made your writing difficult?
- What will enable and promote writing behaviour in your classroom?

Teachers presented their published writing to colleagues identifying and summarising implications for classrooms as they reflected on the writing process from blank paper to

finished products. This provided further data for professional discussions about the kinds of literacy learning, teaching and assessment practices that ‘best fit’ their teaching contexts.

What we learned:

Engagement and purpose are intertwined and necessary for student learning; feedback is crucial; models of writing are helpful; setting targets improves outcomes; editing and redrafting are important aspects of the writing process; choice promotes engagement; deadlines forced us to stay on task.

Impact on teaching practice:

Model writing more frequently; demonstrate expectations and provide feedback regularly; ensure real purposes for writing in all learning areas; provide opportunities to talk through ideas and plan; celebrate writing.

Figure 4. Teachers’ summaries from writing workshops

Involving all teachers as writers provided an opportunity for everyone to reflect on writing as a meaning making process. We used the information gained from this experience to develop a school beliefs and practices document similar to that described in the Turner School story.

In addition, we expanded on our meaning making work in reading, using the *Conditions for Learning* (Cambourne, 1995) as a framework to describe and audit classroom writing programs (Figure 5).

Conditions for Learning (Cambourne, 1995) - Writing as Meaning Making K-10 Glenora District School		
	Interpretation of what this means in a writer's workshop classroom	How this would be implemented in the classroom
Immersion	<ul style="list-style-type: none"> • Modelling writing • Lots of read alouds of quality texts • Extended time to write • Different types of texts • Rich experiences to write about • Saturated in a 'sea of talk' • Deep exposure to relevant content 	<ul style="list-style-type: none"> • Think alouds • Word walls • Models/exemplars • Daily writing • Providing opportunities to write in all learning areas • Exposure to new vocabulary • Time for talk and sharing
Demonstration	<ul style="list-style-type: none"> • 'Show' students how to write • Modelling the craft of writing • Teacher as a writer • Questioning • Writing is changeable/edit/add to/dynamic • Meaning making process • Demonstration needs to be connected to a whole 	<ul style="list-style-type: none"> • Explicit teaching of the craft of writing {modelling} • Shared writing • Mentor texts as models • Bump it up walls • Sharing personal notebooks with students • Scaffold learning • Mini lessons {episodes}
Approximation	<ul style="list-style-type: none"> • Having a go • Zone of proximal development • Valuing that writing is thinking • Fostering creativity • Honour & value all attempts/non judgemental • We experiment and learn 	<ul style="list-style-type: none"> • Celebrating all writing/meaning making efforts • See writing as a drafting/re-drafting process • Word play/experimenting with words, sentences • Open ended tasks • Emphasise process rather than end product • Editing
Response/ Feedback	<ul style="list-style-type: none"> • Developing a sense of agency {ownership} • Giving responses at all times during the writing process • Establishing relationships • Knowing learners needs • Constructive feedback during all aspects of the writing process 	<ul style="list-style-type: none"> • Public conferences & small group conferences • Keeping records • Sharing students writing at the conclusion of sessions • Bump it up walls & rubrics • Peer conferencing • Editing and responding to feedback • Individual goal setting
Expectation	<ul style="list-style-type: none"> • Learning Intention & Success Criteria • Develop a respectful relationship with students • Agreed purpose • Writing is a meaning making activity • Everyone is a writer! Everyone can write! 	<ul style="list-style-type: none"> • Regular time to write with purpose • Learning Intention & Success Criteria {WALT/WILF/TIB} • Writer's gift/Publishing writing • Re-drafting & editing writing to get it to publishing stage • Students will be able to discuss their writing
Engagement	<ul style="list-style-type: none"> • Create authentic purposes and audiences for writing • Provide choice • Knowing your students' interests • What is their 'hook?' • Access to resources for writing • Students have purpose for writing • Writing tasks are relevant to students' lives 	<ul style="list-style-type: none"> • Writers notebooks in use • Students are writing and thinking • Daily writing for audiences • Learning Intentions & Success Criteria • Time to reflect on what they are learning as a writer • Deconstructing mentor texts • Author's chair
Responsibility	<ul style="list-style-type: none"> • Create independent and interdependent learners • Student commitment and understanding of responsibility for their own improvement in writing • Self-regulated learners 	<ul style="list-style-type: none"> • Writers' workshop agreements • Self-editing/buddy editing • Students articulate what they are trying to improve • Bump it up walls
Use/Practice	<ul style="list-style-type: none"> • Time to write with purpose for an audience • Daily writing in all learning areas • Transfer of skills learned to a variety of contexts • Reading and writing connection • Revisiting 	<ul style="list-style-type: none"> • Students to take vocab notebook to all learning areas • Daily writing and read alouds • Noticing words/word choice • Exploring a variety of writing experiences • Celebrating achievements {publishing party}

Figure 5. Conditions for Learning Framework (adapted from Cambourne, 1995)

Finding out where students are in their learning

While teachers were exploring their identity as writers they were also learning from their students. They each conducted a Writing Interview with at least three students. Working as a whole staff, teachers shared and discussed the interviews in relation to two questions:

- What did we notice?
- What did we learn?

Teachers reflected on what the interviews revealed about what students think, know and understand about the writing process. Implications for classroom practice especially with respect to the kind of messages teachers give about writing, and the language they use to teach about writing were identified. The use of student voice proved to be a powerful way for teachers to reflect on their practice.

In addition, teachers created a writing continuum using the phases of writing development as outlined in the *First Steps Writing Map of Development* and work samples from the *Australian Curriculum: English* (ACARA, 2014) as resources. Using the writing continuum as a guide they analysed writing from their classrooms. The purpose of this work was to stimulate discussion to assist teachers in providing feedback to their students in order to move them to the next phase on the continuum.

This discussion led to the introduction of *Bump it Up* walls (Figure 6) in several classrooms from Kindergarten to Year 6, where children were involved in discussions about how to improve their writing.



Figure 6. Bump it Up wall

With new knowledge about analysing classroom settings and the experience of being a writer, teachers were challenged to consider an area of teaching writing they would like to improve and to develop an action learning project. Teachers identified a goal and research question then planned a process for their action learning. Giving teachers choice in their action learning ensured that there was a whole school focus on writing that had relevance to every teacher K-10.

After seven weeks exploring the question in their classroom, each teacher made a presentation to the whole staff outlining what they did, key learnings and possible future actions. Action learning projects were diverse and included:

- Using mentor texts to support writing
- Feedback to move writing forward
- Paraphernalia for writing
- Vocabulary support across the senior classes
- Using scaffolds to support writing.

The sharing of action learning projects was a powerful form of professional learning and celebration, as each project had a slightly different slant on the teaching of writing but all were linked to the school goal of improving engagement and outcomes in writing. A brief snippet from one project is described below.

Alex Giles, focussed on providing feedback to her Prep/1 students to take their learning about writing forward. She read widely about feedback processes and explored these ideas in her classroom. An 'ah ha' moment for Alex was working together with students to record feedback on a post-it note placed on the student's writing, then observing the student take note and apply the feedback. She also found providing feedback to one student in front of a group of students, influenced many students' writing. Regie Routman (2014), names this as public conferencing.

What have we achieved?

- A collaborative learning community – teachers are learning from their students and each other with a thirst to learn more about engaging students with writing.
- Empathy and understanding for the complexity of the writing process through personal experience with all teachers supporting the process of writing in their learning areas from K-10.

- Common language for the writing process and a deep understanding of the *Conditions of Learning*.
- An expectation that everyone is a writer and can write in every class and every learning area.
- Improved student engagement in writing across the school through an awareness of the conditions for effective learning.

Next steps

The experience of personal writing, along with the use of student voice about writing, has influenced teachers' beliefs about the teaching of writing. Using the *Conditions of Learning* (Cambourne, 1995) as a framework for auditing practice has provided a common language for talking about engaging students in the process of writing across the school. This is the beginning of a journey that we plan to continue into 2015 through an ALEA classroom research grant which will enable Brian Cambourne to continue in a mentoring role as the school explores the reading-writing-meaning-making connections.

Concluding Comments: Looking Across Our Experiences at Turner and Glenora Schools

These two stories are windows into how school leaders, academic partners, teachers, students and their communities have stayed the course with a focus on whole school improvement in writing. The following questions might be a starting point to prompt collegial discussion to support ongoing writing improvement in your school:

- How might we establish the current reality of writing practice in our classroom/our school?
- What are our top three beliefs about writing?
- Which of the *Conditions for Learning* as outlined by Brian Cambourne are strongest in my classroom/school? Which ones might need more focus?
- How might we build teachers' identities as writers?
- What might be our next steps in terms of ongoing writing improvement?

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Staff and students of Glenora District School Tasmania

Staff and students of Turner School ACT

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Jo Padgham has been a teacher since 1979, a principal since 2002 and is now in a system leader role in the ACT. Jo is a life member of ALEA and served as a vice president. Jo has published articles and presented on literacy portfolios, student reflection, writing, reading and leading literacy improvement in schools. Her focus over the last decade has been on developing school leaders as leaders of literacy and learning.

Christine Topfer has many years of experience as an early childhood teacher, literacy coach, school leader and curriculum writer for the Tasmanian Department of Education. She currently works as an education consultant facilitating learning for leaders and teachers across Australia. Christine has co-authored several publications including, *Supporting literacy learning in the early years*; *Guiding thinking for effective spelling* and *Effective Spelling teaching guides*.

Jo and Christine are founding executive members of the Foundation for Learning and Literacy: <https://foundationforlearningandliteracy.info>