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The

Writing Strategies *Book*

Companion Charts

Heinemann

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Goal 1 1	Composing with Pictures	Goal 6 161	Elaboration
Goal 2 21	Engagement: Independence, Increasing Volume, and Developing a Writing Identity	Goal 7 209	Word Choice
Goal 3 51	Generating and Collecting Ideas	Goal 8 243	Conventions: Spelling and Letter Formation
Goal 4 91	Focus/Meaning	Goal 9 267	Conventions: Grammar and Punctuation
Goal 5 119	Organization and Structure	Goal 10 305	Collaborating with Writing Partners and Clubs

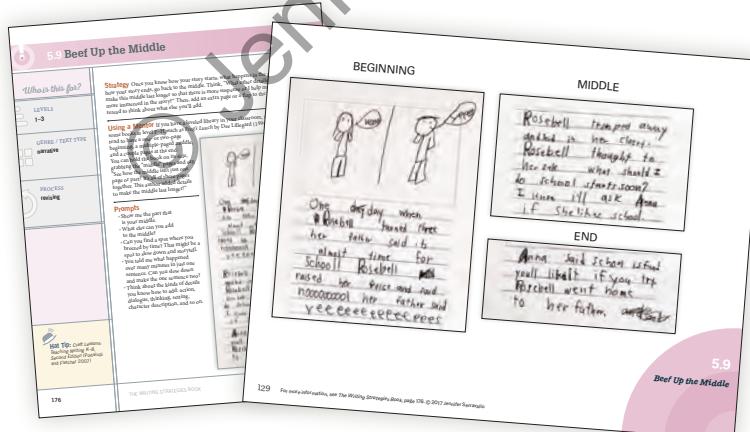
Jennifer Serravalle, 2024

① A Quick Start Guide to Using Charts

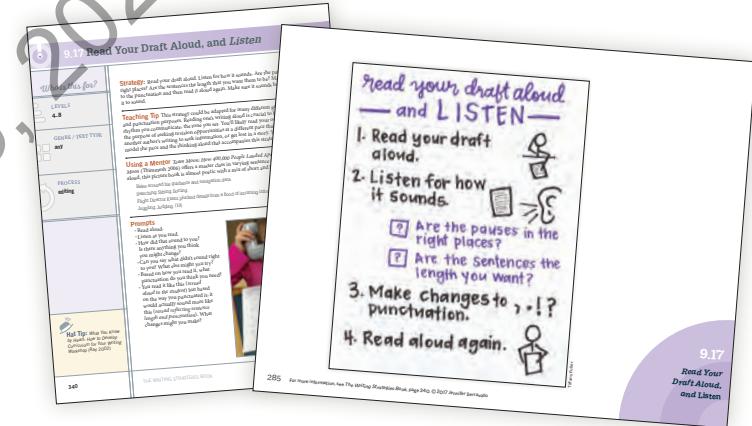
When used alongside strategies and prompts during direct instruction and guided practice, visuals help learners remember what you teach and support their independence as they practice. My colleagues and I created the charts in this flip chart resource (and in *The Writing Strategies Book*) with some common principles in mind:

- They are clear and simple with minimal text.
- They have icons, pictures, and/or color-coding.
- They are appropriate for the age and readability level of the students for whom they're intended.
- They have clear headings that tell you what the charts are about.

Most of the charts in this resource are enlarged replicas of those in *The Writing Strategies Book*, though some have been modified to better fit the flip chart format (e.g., see the charts for Strategies 3.16, 4.11, 5.9).



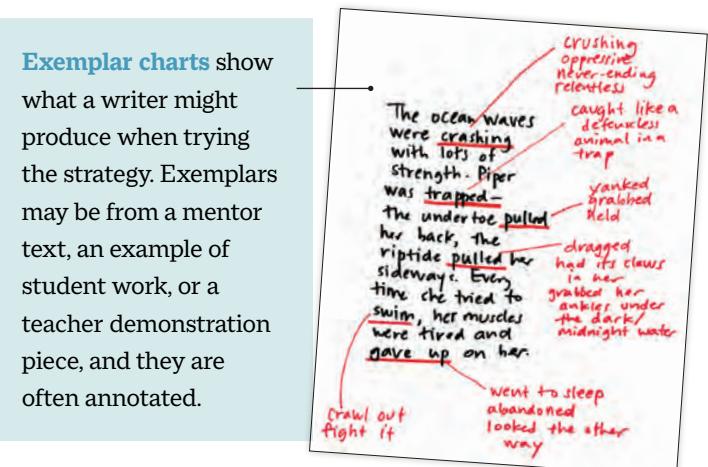
About fifty of the visuals are new in this flip chart resource, and differ from what you'll see in the book. These new charts are well-suited for lesson display, whereas their counterparts in the book may have served as an example or photograph depicting the lesson in action (e.g., compare the pages and new charts for Strategies 1.3 and 9.17).



② Chart Types

Just as in *The Writing Strategies Book*, you will find a variety of types of charts in this flip chart resource.

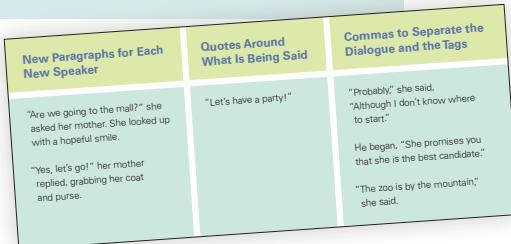
Exemplar charts show what a writer might produce when trying the strategy. Exemplars may be from a mentor text, an example of student work, or a teacher demonstration piece, and they are often annotated.



Process charts remind students of the steps of a strategy with pictures, icons, examples, and/or key words.



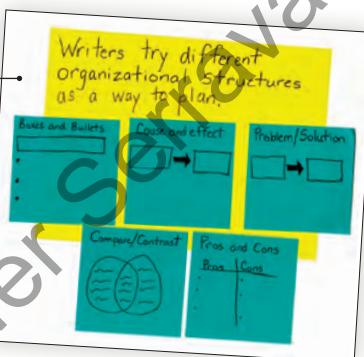
Content charts offer students a reference to use as they practice a strategy, such as examples of sentences with various punctuation types or written following certain grammar rules.



Demonstration notebooks invite students to co-create a portion of the chart with you.



Repertoire charts overview a suite of related strategies.



Strategies Book and wanted to save yourself planning (and drawing) time.

When you use the chart exactly as it appears, make sure you refer to it regularly as you teach.

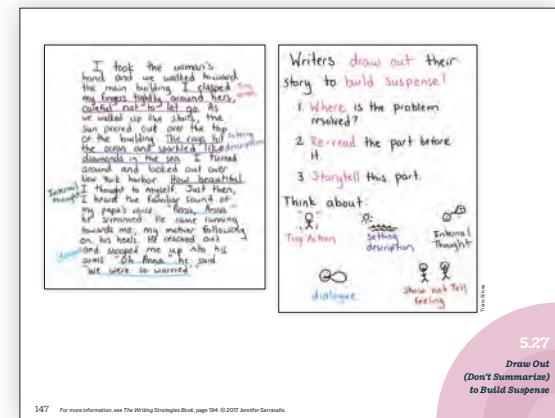
If the chart is a process chart, for example, you might point to the abbreviated steps on the chart as you speak the more detailed steps of the strategy from the book. As students are practicing, you might point back to a specific step that will help them practice, or to a chart exemplar that shows what you're asking them to try.

Sometimes the visual is an example of student or teacher work meant to model the result of the strategy in use or a photograph of students practicing the strategy. As you teach, highlight what students are supposed to notice and think about in the visual. For example, if you are teaching Strategy 5.27, you might talk about how the writer found a place in their story (which is not pictured) and decided to stretch it out. The example of student writing shows the way they stretched out that one part, storytelling by including a variety of types of details. These detail types are also annotated. You can point out to your students that they

○ Demonstrate and Guide Practice with Charts

The charts are designed to fit into any classroom seamlessly, and can be used to support students across a wide range of grade levels.

I imagine that most often you'll look at a chart and think, "This is exactly how I would have created this. Looks good. Let's go!" After all, you probably have this flip chart resource for that very reason—you saw the charts in *The Writing*



147 For more information, see *The Writing Strategies Book*, page 154. © 2017 Jennifer Serravallo

don't need to annotate their writing, but they might use the student work example and its annotations to prompt them to remember the sorts of details they can include as they slow down the action in their own piece.

🕒 Modify Charts as Needed

While you will often use the charts straight from this resource, occasionally you'll want to make modifications to better align a chart to your teaching and your students. What follows are some ideas to spark your creativity.

Adapt the Chart to Match Your Learner(s)

Most chart types will work for most strategies, so if you find that a certain type (see pages v-vi) works best for a particular learner or group of learners, you might want to create your own chart, or adapt one, to best suit them.

For example, the chart for Strategy 3.16 offers a helpful example of a writer who used the strategy. However, if you know your students would be more likely to refer to a process chart, you could attach a sticky note with steps to the existing chart or create your own numbered list borrowing the strategy language on the page (see example at left).

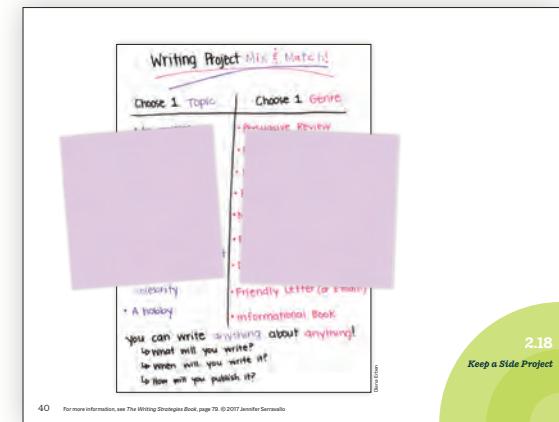
Make Charts Interactive with Labels, Annotations, or Captions

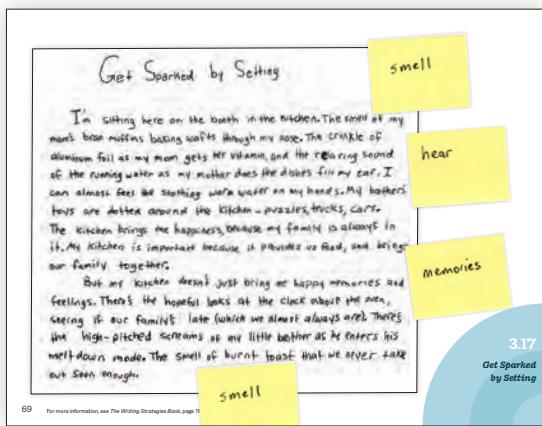
Think about how you might use any white space on a page to add to the chart or personalize it. For example, you might annotate the chart, recording your and/or your students' thinking as you practice together, or add labels or captions to images or student work examples.

If you were teaching Strategy 2.3, for instance, you might ask students to each jot down some examples of ways they can respond to partners, or sentence starters they might use, and add them to the chart (see below).



When teaching with the chart for Strategy 2.18, you might cover up the examples on the chart with blank sticky notes, and then ask for student input to add new examples (or add them as you demonstrate a strategy) (see below).





You might annotate a student work example (before a lesson or while you teach the lesson, eliciting suggestions from your students about what to write) to highlight what to take away. For example, notice how one small group annotated the student work example for Strategy 3.17 with the types of sensory details they noticed (at left).

Modify the Mentor Text (Maybe!)

Throughout the book, you'll see a section called "Using a Mentor" with suggestions for mentor texts. Excerpts of these texts sometimes appear on charts, and many of them will make perfect sense as an example even if you don't have the text or haven't yet read it (e.g., see Strategy 6.38).

However, if students need to know a book to understand the example, then you'll either need to plan ahead and read the text(s) to them first, or else modify the chart with new example(s) from text(s) they know. See, for example, how one fifth-grade teacher modified the chart for Strategy 9.29 by placing a sticky note on top of the example from *How to Look for a Lost Dog* (Martin) and used a sentence from an informational mentor text they were studying as a class.

Start with the Chart and Add Your Own Example

Some charts offer one or a limited number of examples for a particular strategy (e.g., see Strategies 6.40, 7.2, 8.19), and you can use these to inspire additional, similar charts. The chart for Strategy 9.15, for example, shows examples of three grammar- and punctuation-based craft

Chart for Strategy 9.15

Punctuation/ Sentence Structure	Effects	Examples*
Exclamation point (!)	<ul style="list-style-type: none"> Excitement, surprise, happiness 	"THE TRAIN! THE TRAIN!"
Ellipsis (. . .)	<ul style="list-style-type: none"> Builds tension, suspense Thoughts trailing off 	<p>We looked. . . . We listened. . . . We decided to take the shortcut home.</p>
Short sentences	<ul style="list-style-type: none"> Frenetic Moves time quickly Summarizes 	<p>We shouted. We sang.</p>

*Examples from Donald Crews' *Shortcut* (1996)

decisions—using exclamation marks, ellipses, and short sentences.

If your students have studied other punctuation marks or different sentence structures, you will want to modify the chart to align to what they've learned or create a new chart.

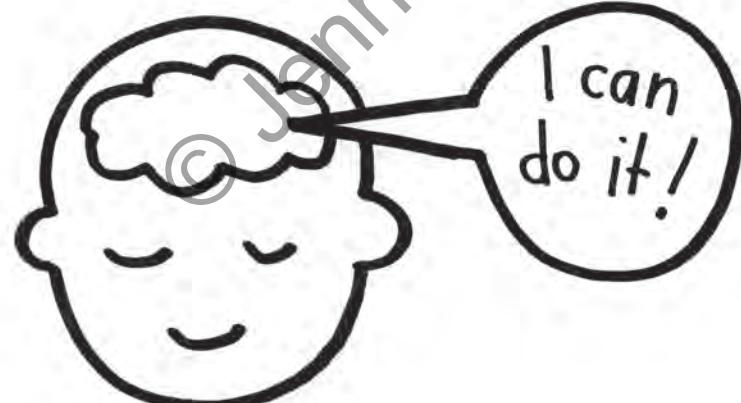
◎ Final Thoughts

I hope that using this flip chart resource in conjunction with *The Writing Strategies Book* saves you valuable planning and preparation time, makes your demonstration and explanation of strategies easier, and becomes an important visual anchor your students can refer to as they practice, whether you use the charts when teaching your whole class (placed under a document camera), small group (propped up on your small-group table), or individual lessons (carried around with you as you confer).

Silence that voice



and **WRITE WRITE
WRITE!**



Merrity Gragey

2.10

*Silence the
“It’s No Good” Voice*

TOPIC:
BASEBALL



FACT:

Pitchers throw the ball and batters try to hit it.

SUBTOPIC:

PLAYER POSITIONS
Players play different positions.

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Merridy Gnagy

5.14

Parts of a Topic:
Features and Characteristics

Character +
action...
sets up
contrast

MENTOR SENTENCE

Mig did not wave back;
instead, she stood and
watched, open-mouthed, as
the perfect, beautiful family
passed by her.

description
tells
"how"
more, to
show what happens
at the
same
time

Write a
DiCamillo-esque
sentence of
your own!

© Jennifer Serravallo

6.38

Mentor Sentence

If you're writing about — then you can sound like — by using —

If you're writing about weather then you could sound like a meteorologist

by using

- prediction
- forecast
- measure

If you're writing about dinosaurs then you could sound like a paleontologist

by using

- petrified
- fossils
- dig

If you're writing about the Revolution then you could sound like a historian

by using

- independence
- allies
- patriots

Megan Hughes and Courtney Tilley

7.2

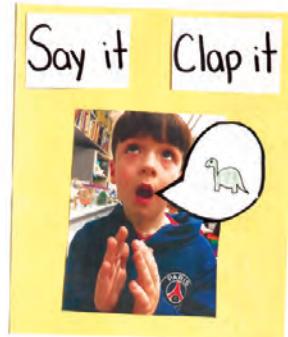
*Write with Authority:
Domain-Specific Vocabulary*

Spelling

Part

by

Part



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Kathryn Cazes and Elizabeth Kimmel

8.11

**Part-by-Part
Spelling**