

WRITING TEACHER PROFESSIONAL DEVELOPMENT:  
A PHOTO ELICITATION OF TEACHER CHANGE

A DISSERTATION

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

IN THE GRADUATE SCHOOL OF THE

TEXAS WOMAN'S UNIVERSITY

DEPARTMENT OF READING

COLLEGE OF PROFESSIONAL EDUCATION

BY

KATRENA LEININGER, B. S., M. S.

DENTON, TEXAS

DECEMBER 2018

# WRITING TEACHER PROFESSIONAL DEVELOPMENT

## DEDICATION

This work is dedicated to my incredible husband, Tom and my remarkable boys, Marshall, and Alex. Thank you for your support, patience, and love. I could not have done this without you!

And to my wonderful parents whose constant love and support made me the luckiest daughter in the world!

## ACKNOWLEDGMENTS

I would like to thank Dr. Nancy Anderson for talking me into getting my doctorate. She has been influential, supportive, and understanding at all the right times. She supported me as a professor, major advisor, peer reviewer, and friend. Thank you for helping me frame my thinking and digging me out of my data when I needed it. My dissertation committee has been invaluable throughout this process. I appreciate Dr. Connie Briggs and Dr. Gina Anderson for in their encouragement and confidence in me. I would like to thank Dr. Carol Wickstrom of the University of North Texas for joining my committee. Her insight helped me to see the big tree in the forest.

The journey to my Ph.D. was extraordinary because of three fabulous women: Dr. Clarene Hight, Dr. Cheryl The, and Dr. Lacia Wymer. My entire Texas Woman's experience has helped me to grow as a learner, a teacher, and a person. I would like to thank the entire faculty of the TWU Reading Department, especially Dr. Yvonne Rodriguez, Dr. Pat Watson, and Dr. Anne Simpson. And special thanks to Dr. Karthigeyan Subramaniam of the University of North Texas. His teaching on qualitative research can be found throughout my dissertation.

Special thanks to professional development partner and friend, Becky Voight. Your practicality, genuine love of teaching, and energy has made the last few years successful and so much fun! The teachers' words about their writing instruction and their young writers are a testament to your talent.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

I would like to thank all the teachers who participated in Literacy Cadre, but special thanks go to the teachers that agreed to participant in this study. Your love of learning and excitement about your students' learning shine through your words.

Thank you to all my colleagues at Denton ISD. I have worked with too many dedicated educators to name them all! I am especially grateful to my Reading Recovery colleagues, Denise Evans, Kimberly Arbaugh, Donna Hubbard, Nicole Springer, Sulema Flores, Laura Davis, Dr. Juanita Ramirez-Robertson, Carmen Lipsomb, Noemi Uribe, and Kathy Strong. Thank you to Marcia Kellum for your words of wisdom and excellent leadership.

Finally, thank you to my Purdue colleagues and friends: Dr. Maribeth Schmitt, Tammy Younts, and Dr. Anne Gregory, you are inspirations. Thank you to Bruce, Martha, and Frances Hall of Lafayette, Indiana for the southern hospitality and love!



ABSTRACT

KATRENA LEININGER

WRITING TEACHER PROFESSIONAL DEVELOPMENT:  
A PHOTO ELICIATION OF TEACHER CHANGE

DECEMBER 2018

Writing development is a complex and continuous process that is acquired within social environments. Process-oriented writing instruction allows for complex writer-directed work; however, studies that examine how teachers talk about the change to process-oriented writing instruction are sparse. In this study, the researcher examined how teachers made changes to their writing instruction and their expectations of their students' writing development. The backdrop of the study was an in-depth, sustained, and collaborative professional development on literacy learning and teaching. The teachers' descriptions of learning and change were examined through autodriven photo elicitation interviews. The photo elicitation interview data revealed the transformation in the teachers' writing instruction practices from teacher-directed, product-oriented to more writer-directed, process-oriented, which resulted in the teachers noticing more development in their young writers. Moreover, the teachers' interview data revealed the aspects of the professional development that influenced changes in their writing instruction. This study adds to the research on teacher change and teacher professional

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

development. The teachers' voices provide the teacher education community with understanding of what elements of professional development foster teacher change.

TABLE OF CONTENTS

	Page
DEDICATION .....	ii
ACKNOWLEDGMENTS .....	iii
ABSTRACT .....	iv
TABLE OF CONTENTS .....	vi
LIST OF FIGURES .....	x
Chapter	
I. INTRODUCTION .....	1
Background of the Problem .....	1
Problem Statement .....	3
Purpose of the Study .....	6
Research Questions .....	6
Significance of the Study .....	6
Overview of Methodology .....	8
Definition of Terms .....	9
II. LITERATURE REVIEW .....	14
Learning to Write .....	14
Teaching Writing .....	21
Learning to Teach Writing .....	28
III. METHODOLOGY .....	34
Self as Researcher .....	35
Backdrop of the Study .....	39
The Literacy Cadre .....	39
The Writing Cadre .....	41
Photographs for Reflection .....	43

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Research Design.....	46
Overview of Photo Elicitation.....	47
Autodriven Photo Elicitation Interviews.....	48
Research Methods .....	50
Participants.....	50
Kindergarten teachers.....	52
First grade teachers.....	53
Second grade teachers.....	53
Data Sources.....	54
Autodriven photo elicitation interviews.....	54
Participant-generated photographs and captions.....	55
Researcher methodological notes.....	56
Data Analysis.....	58
Data Analysis Procedures .....	60
Trustworthiness .....	86
IV. FINDINGS.....	88
Teachers Changed Writing Instruction.....	91
Before Writing Cadre.....	91
Mechanics and conventions.....	93
Teaching writing.....	96
Linear process approach.....	100
Solitary activity.....	102
After Writing Cadre.....	104
Process-oriented writing instruction.....	105
Disconfirming Evidence Related to Writing Instruction .....	133
Children Working as Writers.....	137
Writers as Decision Makers .....	138
Writing for a Reader .....	140
Collaborating with Other Writers.....	145
Disconfirming Evidence Related to Writing Development .....	149
Ongoing Collaboration .....	152
Collaborating with Fellow Teachers.....	153
Ongoing Learning and Reflection .....	157
Summary of Results .....	160
V. DISCUSSION .....	161
Statement of the Problem .....	161
Transformation.....	163
Teacher Reflection and Photo Elicitation.....	168

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Reflexivity .....	169
Implications .....	171
Recommendations for Further Research .....	173
Conclusion .....	173

REFERENCES.....	174
-----------------	-----

### APPENDICES

A. Interview Guide.....	190
B. Member Check Document .....	193
C. Claims and Evidence .....	197
D. Peer Reviewer Directions .....	206

LIST OF TABLES

Table	Page
1. Interview Transcript Note Making.....	62
2. Codes applied more than 30 times .....	72

LIST OF FIGURES

Figure	Page
Figure 1. Before Writing Cadre handwriting sheet. ....	45
Figure 2. After Writing Cadre student-made picture books. ....	45
Figure 3. Sample interview notes from methodological journal. ....	58
Figure 4. Transcription key for interviews. ....	61
Figure 5. Example page from claim and evidence document. ....	64
Figure 6. Partial list of helpful professional development features. ....	66
Figure 7. Codes, related codes, and descriptions. ....	71
Figure 8. Member check of participants. ....	77
Figure 9. Peer reviewer's highlights and comments. ....	80
Figure 10. Codes and related codes, research question one: writing instruction. ....	83
Figure 11. Codes and related codes, research question one: writing development. ....	84
Figure 12. Codes and related codes, research question two: professional development...	85
Figure 13. Codes and related codes for question one: writing instruction. ....	91
Figure 14. Handwriting worksheet, Sam, kindergarten. ....	93
Figure 15. District writing rubric, Alex, second grade. ....	95
Figure 16. Sample of student's journal page, Sylvia, kindergarten. ....	97
Figure 17. Journal activity from the teacher's journal, Jamie, second grade. ....	98
Figure 18. Sample student writing from story starter assignment, Jules, second grade....	99

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Figure 19. Sample of a student's picture plan, Arden, first grade. ....	101
Figure 20. Student filling her story into a flow map, Alex, second grade.....	101
Figure 21. Sample of student's journal writing, Skylar, kindergarten. ....	103
Figure 22. Independent writing time, Marley, first grade. ....	107
Figure 23. Independent writing time, Landry, kindergarten.....	108
Figure 24. Sharing their stories with peers, Skylar, kindergarten.....	110
Figure 25. Two writers collaborating, Marley, first grade. ....	112
Figure 26. Bulletin board with favorite authors, Skylar, kindergarten.....	114
Figure 27. Use of a mentor text by a writer, Skylar, kindergarten.....	116
Figure 28. An inquiry into mentor texts, Carson, second grade. ....	117
Figure 29. Teacher-written mentor text, Sam, kindergarten.....	119
Figure 30. Anchor chart for informational book features, Sam, kindergarten.....	120
Figure 31. Student-written books, Sylvia, kindergarten.....	123
Figure 32. Writers with a book they have written, Jamie, second grade.....	124
Figure 33. Student-made books, Sam, kindergarten. ....	125
Figure 34. Student-made nonfiction book, Alex, second grade.....	126
Figure 35. Teacher's writing conference notebook, Marley, first grade.....	129
Figure 36. A writing conference, Landry, kindergarten.....	130
Figure 37. A teacher's writing conference notebook, Landry, kindergarten.....	131
Figure 38. The students decide their own goals, Landry, kindergarten. ....	132
Figure 39. Writers collaborating with a storyboard, Carson, second grade. ....	134
Figure 40. A class book, Carson, second grade teacher. ....	135



## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Figure 41. How the teacher organizes her writing options, Jules, second grade. ....	136
Figure 42. Codes and related codes, research question one: writing development. ....	138
Figure 43. Writers working independently, Landry, kindergarten.....	139
Figure 44. Students writing informational research books, Jamie, second grade.....	140
Figure 45. Writers sharing published books, Skylar, kindergarten.....	142
Figure 46. Jayla's Penguin Book, Marley, first grade.....	144
Figure 47. A writer sharing his book with an audience, Landry, kindergarten. ....	145
Figure 48. Writers collaborating, Marley, first grade.....	146
Figure 49. Writers engaging in a peer conference, Landry, kindergarten. ....	147
Figure 50. Writers collaborating on a book, Sylvia, kindergarten.....	148
Figure 51. Writers discussing features of expository texts, Sam, kindergarten.....	149
Figure 52. Writers sharing their writing, Sam, kindergarten. ....	149
Figure 53. A girl who is an organized writer, Jules, second grade. ....	151
Figure 54. Teacher pulls a small group to help them focus, Jules, second grade. ....	151
Figure 55. Codes and related codes, research question two: professional development.	153

## CHAPTER I

### INTRODUCTION

#### **Background of the Problem**

The focus of education reform in the last decade has been on increasing the rigor of standards to ensure students are college and career ready. Students are expected to write well-organized text for multiple purposes as well as use writing to build knowledge and extend learning (Harris, Graham, Friedlander, Laud, & Dougherty, 2013). However, writing well is a complex process that requires explicit teaching (Olson, 2009). The National Commission on Writing (2003) recommended that the amount of time students spend writing should be doubled and that writing instruction should occur across curriculum areas. Consequently, many state educational standards were written specifically to facilitate the increasingly sophisticated range of skills and applications writing students must acquire over their school years. These learning standards span from kindergarten through 12th grade.

Writing development and instruction are important during the developing years of early childhood and elementary-aged children, because language and learning develop through reading and writing interactions with text (Chomsky, 2001; Murray, 1985;

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Tierney & Shanahan, 1996). Through writing, concepts are explored, and learning is deepened, including content across the curriculum (Fisher & Frey, 2013; Klein & Boscolo, 2016; Knipper & Duggan, 2006; Langer & Applebee, 1987). Additionally, writing improves reading comprehension, concept. and vocabulary knowledge, as well as, writing itself (Graham & Hebert, 2011). Clearly, writing yields extensive benefits to students' academic achievement. Yet writing instruction is often put on the back burner in classrooms, as teachers are asked to focus more time on subjects that student populations tend to struggle to pass on standardized tests (McQuitty, 2012; National Writing Project & Nagin, 2003; Pardo, 2006), such as reading and math.

Researchers and practitioners advocate the process-oriented writing instructional approach of writing workshop (Calkins, 1994; Fletcher & Portalupi, 2001; Graves, 1983; National Writing Project & Nagin, 2003; Ray & Laminack, 2001), because it provides opportunities for authentic, purposeful writing, and interactions. In a writing workshop, writers, even young apprentice writers, write. Fletcher and Portalupi (2001) defined workshop as “a rigorous learning environment that has its roots in the traditional system in which apprentices learned the skills of their trade at the sides of master craftsmen and women” (p. 2). The writing workshop puts students in charge of their learning as they write alongside peers while being supported by the teacher. In the writing workshop, children learn through active participation in the cognitive processes of writing (Flower and Hayes, 1981) and from the teacher modeling these acts. Young writers learn from models of writing, from author mentor texts and from each other. In writing workshop, writers practice the complex processes of writing.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Process-oriented teaching is complex and demands expertise. Teachers are models and facilitators of learning constantly searching for the cutting edge of the students' learning. Teachers must understand the learning and development in which their students improve by providing mini-lessons and time for writing in a socially collaborative environment (Calkins, 1994; Graves, 1983). They must reject the idea that every child is going to move lock step together; trusting that the processes of learning and writing are more important and yield better outcomes than making products perfect.

Where does this expertise come from? Is simply having experienced writing in school enough knowledge to facilitate the writing development of students? Maggioli (2012) defined teacher knowledge as “the concepts, principles, experience, theories, dispositions, beliefs, skills, and actions that inform directly or indirectly a teacher’s experiential evolution” (p. 18). However, knowledge is not accumulated in a vacuum, but is constructed through ever-evolving social and cultural situations (Maggioli, 2012). In other words, experience alone is not enough. Teachers need to explore the essential principles and theories underlying writing development and have a dynamic understanding of how to craft writing of different genres.

### **Problem Statement**

Learning to write is continuous, complex, and social (Boscolo, 2010; Calkins, 1994; Clay, 2001; Dyson & Freedman, 1991; Graves, 1983; Heath, 2004). Writing is continuous because children begin learning about language and sign systems from the beginning of their lives through their interactions with caregivers and continue to learn

more about language and writing every time they read, write, talk, and interact (Calkins, 1994; Clay, 2001; Dyson, 1990; Heath, 2004). Writing is complex because it is a cognitive process that is linguistic and social. In other words, writing requires an individual understanding of linguistic aspects of language while one is learning about the process and conventions of writing (see model in Flower & Hayes, 1981). Learning to write is social because literacy is acquired within the interactions between the learner and the social environment (Dyson, 1990; Vygotsky, 1978). Dyson and Freedman (1991) described writing thusly:

Writing is conceived of as a skill and yet, at the same time, that skill is itself a process dependent upon a range of other skills and, moreover, a process that is kaleidoscopic, shaped by the authors changing purposes of writing. (p. 754)

Since learning how to write is a kaleidoscopic process that occurs within a sociocultural environment, then how teachers learn about teaching writing and writing instruction should be as well (Dyson & Freedman, 1991). Process-oriented writing instruction encourages student-writing growth in authentic situations for meaningful purposes and audiences (Calkins, 1994; Fletcher & Portalupi, 2001; Graves, 1983; Murray, 1985). Process-oriented writing instruction can include explicit, intentional teaching of writing strategies on the writing process (Graham, Harris, MacArthur & Fink, 2002) and writer's craft (Calkins, 1994; Culham, 2005; Fletcher & Portalupi, 2001). In addition, this type of writing instruction uses reading to support writing, highlighting the

intertextuality of reading and writing texts and genre-types (Duke & Bennett-Armistead, 2003). Finally, grammar, spelling, and punctuation concepts are taught in the context of writing to make them meaningful and purposeful (Calkins, 1994; Graham et al., 2002; Hawkins & Razali, 2012).

However, teacher professional development that develops understanding of teaching practices that promote writing as more than a skill are not widespread (National Writing Project & Nagin, 2003; National Writing Project, 2010; Whitney, 2008,). Furthermore, there are few teacher education programs that include courses on teaching writing (McQuitty, 2012; Pardo, 2006). In fact, Cutler & Graham (2008) conducted a nationwide survey in which only 28% of first-third grade teachers who had a teacher education certification reported that they felt prepared to teach writing. This may lead to teachers that are not equipped theoretically in how writing develops or pedagogically in writing instruction to unknowingly adopt practices that are neither theoretically sound nor grounded in research (McQuitty, 2012; Pardo, 2006).

Therefore, it is critical that we understand how teacher understanding shift within a professional development model. Specifically, research is needed about teacher understanding surrounding process-oriented writing instruction practices and how this relates to their understanding about children's writing development. As a result, education professionals can design professional development that facilitates shifts in teacher understanding.

### **Purpose of the Study**

There were two purposes to the study. The first was to describe how teachers, who participated in a continuous, social, and complex year-long professional development on writing, talked about and represented through photographs what they valued about writing development and instruction. The second purpose was to describe the features of the professional development model that appeared to influence how teachers talk about their writing instruction.

### **Research Questions**

1. How do teachers describe writing development and writing instruction in relation to a year-long writing professional development experience?
2. What aspects of a professional development model appear to influence how teachers describe their writing instruction?

### **Significance of the Study**

The study described in this paper was unique because it focused on kindergarten-second grade teachers participating in a writing professional development that promoted both the processes of writing as well as the explicit and intentional teaching of writing strategies (Calkins, 1994; Graham et al., 2002). Kindergarten, first grade, and second grade teachers instruct children aged five-eight. Emergent and early writers are not typically studied as writers working through the process of writing. Traditionally, research related to writing and young children tends to focus on how writing emerges, handwriting, spelling instruction or transcription skills (Clay, 1975; Graham et al., 2002;

Puranik & Lonigan, 2009; Ritchey, 2007), rather than the process of writing, writers intentionally crafting writing, or the teaching of explicit writing strategies (Graham et al., 2002; Graves, 1983; Ray, 1999). This study is unique because the participants described their writers and their writing instruction through the lens of the writing process, young writers making decisions, and their role as the teacher.

Few studies have documented how teachers' understanding and practices change in response to a complex view of writing. The data in the study illustrated how teachers described their shifting understanding and practice after a professional development experience that focused on writing as a complex process. The descriptive data could give insight into how to help teachers make sense of process-oriented writing instruction. In addition, it could help us understand how process-oriented writing instruction can set up young writers to do the authentic work of writers, which in turn, allows teachers to recognize their students as writers.

The research methodology used for the study is unique in that teachers were asked to reflect on their learning and changes in their practices through photo elicitation interviews. A search of the research uncovered no other studies that use photo elicitation to study classroom teacher understanding. Because the photographs were used as reflection for the professional development experience, the teachers used them to recall the changes they made in both thought and practice surrounding writing.

Additionally, the analysis of data revealed what kind of support promotes shifts in teacher understanding and practice regarding writing instruction. Finally, these data



provided school systems with insight on professional development that may help teachers take on the complex kind of teaching needed to balance writing instruction between process and product.

In summary, the analysis of data in this study furthered teacher education knowledge about what features of professional development promotes change in teacher practices. Additionally, the data revealed that kindergarten through second grade teachers who implement process-oriented writing instruction notice their students' writing develop in more sophisticated ways.

### **Overview of Methodology**

This study was guided by a constructivist research paradigm acknowledging “we construct knowledge through our lived experiences and through our interactions with other members of society” (Lincoln, Lynham, & Guba, 2011, p.103). In this study, the participants used a sociocultural, experiential lens to explain their understanding related to writing instruction. A descriptive qualitative study design (Rossman & Rallis, 2012) was used to gather rich and heuristic data to explore primary teachers' understanding and practice surrounding process-oriented writing instruction. The data were collected through autodrive photo elicitation interviews (Clark, 1999; Harper, 1987; Lapenta, 2011). The photographs were participant-generated imagery initiated by the researcher with basic instructions (Pauwels, 2011) allowing the participants to choose (autodrive) the images that were used for the interview. In other words, the teachers selected the photos used for the interviews.

Photo elicitation interviews are open-ended yet structured around the visual images which allowed the interview to have a focus; and the interviewee to use the photographs to trigger memories or explain understanding (Collier, 1957; Harper, 2002). Photo elicitation allowed for a dialogue around images based on “the authority of the subject rather than the researcher” (Harper, 2002, p. 15). In summary, photo elicitation methodology was used to explore teacher understanding using images that convey what the participants value about writing in their classroom. The photographs served as “a language bridge” (Collier, 1957, p. 858), allowing the participants to reflect on how their understanding and practice had changed within the context of the professional development model.

### **Definition of Terms**

In this section, I define terms as they are used in the study. Attention is given to defining distinct types of writing instruction to tease out the differences between the approaches. I define the following writing instruction approaches: product-oriented approach, process writing approach, and process-oriented writing approach. The focus of the professional development model, the interviews, the findings, and results of the study are based on the process-oriented writing approach definition.

Next, I define the following terms related to writing instruction: writing workshop, writer’s craft, mentor texts, and book making. Finally, because the term strategy is used in several ways in education, I define how strategy is used in this study.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

The *product-oriented writing approach* emphasizes the mechanics of writing, such as grammar or conventions. Often in product-oriented instruction the writer completes a contrived assignment, imitates a model, or begins with a story starter (Troia, Lin, Cohen, & Monroe, 2011). Product-oriented writing approach stresses discrete skill building through teacher-directed assignments.

In contrast, a *process writing approach* emphasizes the process used to produce the product. The writing processes include: prewriting, drafting, revising, editing, and publishing. The process approach of writing aimed to give students the chance to tell their own stories as they imitated the recursive processes that writers use when they write (Murray, 1985). However, in many classrooms, the process writing approach is executed in a linear manner where the students step through each process together while writing about a topic given by the teacher, even though “notions of linearity and stages have long been discredited” (Fearn & Farnan, 2007, p. 18). In this interpretation of the process writing approach, a writing conference is the teacher’s opportunity to check or fix the writing before publishing.

*Process-oriented writing* instruction, as used in this study, is related to the process writing approach as it focuses on the process a writer uses. The term, process-oriented writing was not used to divorce the study from the originally conceived process writing approach, but from the way it has been practice linearly in classrooms. In a process-oriented writing classroom, the writing process is not taught in a linear manner, but a recursive manner. Writers in classrooms that use process-oriented writing are encouraged

to write at their own pace and cycle back to any of the processes as needed. In addition, process-oriented writing instruction typically includes a variety of the following: writers choosing their own topics and how to write about them, flexible participation that includes talking, playing with language and collaboration among writers, writing for readers or an audience, a writing medium that makes sense to the young writers, and writing strategy instruction (McQuitty, 2014). Teaching decisions about instruction come from ongoing interactions with writers and their writing during writing conferences. The teacher's role is to model craft and convention choices and to coach the writers throughout the process as they make the decisions.

Process-oriented writing instruction is often practiced in a writing workshop model (Troia et al., 2011). Many teachers use the term writing workshop to describe their writing time. For this study, writing workshop is defined by including these elements: 1) mini-lessons on workshop procedures, writing skills, composition strategies, and craft elements, 2) sustained time 30-40 minutes for independent writing every day, 3) interactive writing conferences about the process of writing and the students' pieces, and 4) frequent opportunities to share with other writers.

*Writer's craft* is a writer's intentional use of writing moves to create an effect on a reader. There are four categories of writer's craft. Word craft is the deliberate, artful choice of words (Ray, 1999) such as figurative language, word choice, and imagery. Structural craft is the organizational framework of writing such as text structure, transitional devices, and repetition (Ray, 1999). Audible craft is language that you can

hear without seeing print such as onomatopoeia, alliteration, rhythm, etc. (Laminack, 2007). Finally, visual craft must be seen to be noticed such as use of print features (font, italics, bold, punctuation) white space on the page or graphics (illustrations, charts, maps, etc.) (Laminack, 2007). Control of writer's craft is a process (Graves, 1983) that takes a great amount of time for experimentation and discovery.

I define two of the methods that might be employed in a process-oriented approach: mentor texts and book making. *Mentor texts* are texts that writers use to study the work of authors. Writers read like a writer (Murray, 1985; Ray, 2006; Smith, 1988) by inquiring into the craft and convention moves that authors use intentionally to influence readers. Studying mentor texts or authors allows writers to read, analyze, and emulate other writers (Graham & Perin, 2007). Mentor texts can be published pieces, teacher-written pieces, or student-written pieces.

The National Commission for Writing (2003) recommended writing opportunities that are developmentally appropriate for students. *Book making* is a medium of writing instruction that is developmentally appropriate for students in kindergarten through grade two, because young literacy learners are most familiar with books, not essays. In addition, making books helps novice writers work as a writer by doing the ongoing work that develops their stamina (Ray & Cleaveland, 2004). Making books gives young writers a chance of experiencing the choices and decisions that authors make and helps them connect reading mentor texts like a writer with writing for an audience.

Finally, strategy is a word used many ways in educational practice. I review some of the definitions for strategy and end with the definition that is pertinent to this study. Clay (1991; 2001) used strategy or strategic activity to describe the literacy processing that happens in-the-head as one reads or writes. Strategy can also be used when talking about teaching methods such as cooperative learning or inquiry-based learning. Keene and Zimmerman (2007) used the word strategy for comprehension or thinking strategies (i.e. inference, visualizing, making connections, etc.). In this study, I use the word *strategy* as defined by Serravallo, (2017), “something that proficient writers do naturally, automatically, and without conscious effort; made visible, clear and doable for the student writer” (p. 16). Graham and Harris (2016) suggested that as students are practicing their writing daily, it is beneficial to directly teach strategies or “specific writing skills, processes, and knowledge because such instruction improves the overall quality of students’ writing” (p. 363).

## CHAPTER II

### LITERATURE REVIEW

In this chapter, I weave together theory and literature related the research question topics: writing development, writing instruction, and professional development. Each section places the learner in an active role, whether the learner is a child or a teacher to connect the literature to the research questions. Moreover, each section addresses the cognitive and the social aspects of learning to write, teaching writing, and learning to teach writing.

#### **Learning to Write**

In this section, I focus on writing development theory and current literature connected to the theory. Learning to write comes from a natural inclination to communicate meaningfully (Clay, 1975; Dyson, 1990; Ferreiro & Teberosky, 1982; King & Rentel, 1979). When children are old enough to hold a pencil, crayon, or a marker, they create meaningful symbols. A child's drawing might look like random scribbles to adults but to the child it is a representation of thought and meaning (Dyson, 1990; Kress, 1997; Morra & Panesi, 2017; Vygotsky, 1978). The more caregivers delight in and work to make sense of these creations, the more writing the child does because it becomes part of his or her interconnected, multimodal interactions (Dyson, 2000).

Morra and Panesi's (2017) study reinforced the connection between drawing and meaningful representation. In their study, they explored the relationship between the development of a cognitive system and the graphic abilities of children aged 18-36 months. The results of Morra and Panesi's study suggested that a young child's drawing that is a closer representation to the actual object is assisted by a well-developed working memory. Further, the opposite seems to be true as well, when children completed drawing tasks they boosted cognitive structures that are part of working memory. Studies such as this bolster the idea that meaning-making through drawing and symbol-making is continuous and happens before schooling begins.

Children work diligently weaving together their thoughts, play, drawing, and writing to make meaning (Dyson, 1990). Part of what spurs on writing development is the physical and cognitive development that precedes it (Piaget & Cook, 1952). Furthermore, the interactions with people that want to communicate with you can also propel development, especially if the interactions are closely related to what the child can do (Vygotsky, 1978). Most parents are naturally inclined to attempt to figure out the message in their child's writing, instead of teaching writing skills, and in doing so end up urging development on without conscious effort.

In fact, constructivists Ferreiro and Teberosky (1982) posited that for young children who are pre-phonological spellers writing itself directly represents meaning. For example, Zhang and Treiman (2015), found pre-phonological spellers might write words representing larger objects such as dinosaurs bigger than smaller objects such as



mosquitos. This behavior supports the constructivist view that children represent meaning in their writing.

Unfortunately, once schooling starts these meaningful efforts at writing are often dismissed as ‘not real writing’ or ‘just scribble-scrabble’ (Graves, 1983). Writing is not commonly understood as a journey-like process that develops in individual ways that should be celebrated at every turn. Instead, writing continues to be perceived more as a skill that must be taught and done conventionally before you are actually writing.

In her book *What Did I Write*, (1975) Clay described in detail the recursive principles of writing development that she observed in children without special instruction in their first years of school. Children usually start to express themselves in writing through drawing. Children talk around their drawing and tell stories that go with it. Because writing is used as a tool for communication early on (Teale & Sulzby, 1986); children pay attention to the people in their environment and notice the use of writing for different purposes.

Children add scribbling that can often look like cursive writing they notice their parents use. As they pick up print features from their environment, children often use letter-like forms that recur or repeat often and do not correspond with phonemes. It is important to note that although the letters do not correspond with letter sounds it does not mean that the writing has no meaning (Clay, 1991; Dyson, 1990). What the children convey about their writing or ‘pseudo-writing’ is just as important as writing that is readable to adults.

Once children become aware of the links between the sounds in language (phonology) to the letter/words they can write (orthography), they use letters in more intentional ways. In fact, Ouellette and Senechal (2016) found that “allowing children to engage in the analytical process of invented spelling, followed by appropriate feedback, has been found to facilitate learning to read and spell, not hamper the process” (p. 85). Therefore, daily independent writing in school is the absolute best way for children to practice invented spelling which helps them gain alphabetic, phonological, and orthographic knowledge (Dahl & Freppon, 1995). In this way, writing and invented spelling directly correlates to becoming a reader.

Learning to write is a lifelong process akin to the development of oral language. When we interact with others and our environment using and trying out oral and written language, our language grows (Dyson, 1990). We acquire meaningful language: ways with words, vocabulary, idioms, slang, grammar phrases, syntax, diction and more as we interact with our social environment all day every day.

James Gee (2004) defined discourses specific to various parts of life. He described discourse with a little d as everyday language in use, but Discourse with a big D as the languages in which we are socialized. Each Discourse has a special social context. Gee (2004) stated, “a Discourse integrates ways of talking, listening, writing, reading, acting, interacting, believing, valuing, and feeling in the service of enacting meaningful socially situated identities and activities” (p. 124). While Teale and Sulzby (1986) described the written language children must learn, as another language register

on an oral and written language continuum. These theorists helped us understand that literacy learning is wrapped around and an extension of language learning.

Writing is also a Discourse pattern and develops through social contexts situated in various places of a child's life. All children are actively learning language (oral and written) and reconstructing it for themselves (Deford, 2001; Ferriero & Tabersky, 1982) through their interactions with caregivers and their environment. This language learning starts from birth and is a unique journey for each child. The knowledge about writing that each child brings to school is individual, dependent upon his culture, the people in which he interacts, and his experiences (Heath, 2004). The classrooms, peers, and teachers in his school environment become another social environment in which to learn more Discourse patterns, including more about language, reading, and writing.

As in language learning, both oral and written, Discourse learning is ever-evolving. However, many writing curricula tend to ignore this aspect of language learning by setting forth bottom-up, linear methods for teaching writing as if children are blank slates that must learn the small details of written language (letters and sounds) and work their way up (Graves, 1983). This type of curriculum assumes that children do not come to school with a strong, meaningful language of their own (Heath, 2004) or experiences with written language from their personal and varied social environments.

Marie Clay (1991, 2001) believed that children bring to the acquisition of literacy an incredible amount of resources. From the moment a child is born, he or she begins to take on language (words, signals, gestures) from interactions with parents and caregivers.

Oral language development is taken for granted in most children because it happens easily and naturally. Clay (1991) stated, “The young child’s ability to communicate is well-developed and has allowed him to construct a good control of his mother tongue by the time he enters school. In particular, he has learned how to learn language” (p. 26).

Children come to school with a wealth of language knowledge and a remarkable ability to learn more language; it is the teacher’s job to tap into this language foundation by giving them authentic literacy experiences.

If language is the foundation for literacy learning then it would make sense to allow for talk and play around the learning of writing, however many teachers tend to keep their classrooms quiet. Larson (1999) described how one urban kindergarten teacher’s dynamic participation framework allowed for children to learn from each other’s talk. Larson found that the students grew in their writing development by strategically and flexibly ‘overhearing’ active participation in the writing process in their peer group. Social interaction, while writing, between learners helped to propel writing development.

Even though these language theories apply to writing development writing research for the earliest writers tends to focus on how writing emerges, handwriting, spelling instruction or transcription skills (Clay, 1975; Graham et al., 2002; Puranik & Lonigan, 2009; Ritchey, 2007), rather than on more complex processes of writing that include envisioning, composition, revision, and publishing for an audience. In fact, most research on writing instruction that focuses on process-oriented writing and teaching

writing strategies is conducted on teachers that teach fourth grade or higher (Brindley & Schneider, 2002; Dierking & Fox, 2012; Graham et al., 2002; Laman, 2011; Mackenzie, 2011; McQuitty, 2012), not on young children in primary grades.

In summary, this study was conducted from the theoretical standpoint that writing develops as a complex process that happens continuously and socially. From a cognitive perspective writing is a linguistic process that is negotiated in the head before it is put on the page and is recursive (Flower & Hayes, 1981). Writing has several sub-processes: idea development, planning, accessing prior knowledge, attending to spelling, and letter formation, as well as self-regulatory processes such as reading, organizing, and revising (Chapman, 2006). Langer and Applebee (1986) stated, “Reading and writing development are individual processes which reflect evolving skills of the individual language learner” (p. 171).

However, from the earliest years, children learn to understand that writing is communication and interrelated to talking and drawing (Dyson, 1986 as cited in Chapman, 2006); this makes writing a social process that happens in and around interactions in the child’s social environment as well. The social context is also, where adult/child interactions happen that can scaffold a child to the next level of writing development (Vygotsky, 1978). As Chapman (2006) stated, “Writing development is best thought of as a sociocognitive constructivist process” (p. 22). Therefore, writing development does not happen in a fixed sequence because of the differences between

children (Dyson & Freedman, 1991), including individual experiences, background, and instructional experiences.

### **Teaching Writing**

In this section, I focus on writing instruction theory and with current literature related to it. Since writing is a cognitive activity that develops as language develops through trial and error, purposeful, meaningful, social interactions, and experiences, then the process-oriented writing approach seems the best fit. In her literature review, McQuitty (2014) found seven effective practices within a process-oriented writing instruction approach: “talking during the writing process, play during the writing process, inclusion of children’s modes of sense-making, flexible participation structures, computers in the writing process, mentor texts, and writing strategy instruction” (p. 472).

Calkins and Ehrenworth (2016) recommended demonstration, guided practice, inquiry, and responsive observation and coaching. In addition, Calkins and Ehrenworth advocated for protected writing time, choice in what to write and how to write it, and explicit writing strategy instruction. It is clear to see that many of the most effective practices include both sociocultural and cognitive aspects of learning to write.

Writing instruction can be an authentic experience building on students’ language foundation (Clay, 1991), but this way of thinking and teaching is a more complex way to teach than using a scripted or formulaic program. To teach writing in this way, teachers must understand how written language is developed and how to scaffold a student to his or her next level of development. Expert teaching is complex because a teacher must

have knowledge of and consider what is required of student learning yet respond agilely to the individual paths that each of her students take to becoming literate (Clay, 1998; Dyson & Freedman, 1991).

In his book, *Choice Words*, Peter Johnston (2004) discussed how part of the reading and writing process is gaining the identity of a literate person. Johnston stated, “Children in our classrooms are becoming literate. They are not simply learning the skills of literacy. They are developing personal and social identities---uniquenesses and affiliations that define the people they see themselves becoming” (p. 22). Helping students create a writer identity is an important part of teaching writing. Teachers can do this by creating time and space in the classroom to discuss what writers do, give examples of actions that writers take “in the real world” and encourage their students to talk about themselves and their peers as writers taking writer action.

Ackerman (2016), a kindergarten teacher employed action research to observe her kindergarteners come to identify as writers. Ackerman collected writing samples, observational notes from reading and writing workshop, and interviews of the students. In the interviews, Ackerman asked them questions designed to determine when her students considered themselves readers and/or writers. By the end of the year, the kindergarteners in Ackerman’s class thought writing was easier than reading, because they were more actively involved in the decisions and work while they were writing.

Teachers who write or have a writer identity, can better understand the process of writing. Murray (1985) stated, “Effective instruction in composition comes in response to

writing in process” (p. 75). In other words, as writers ourselves we can empathize with the process, the work, the joys and agony of writing, and respond to our students as writers. As Graves (1983) asserted, “The teaching of writing demands the control of two crafts, teaching and writing” (p. 5).

Whyte, Lazarte, Thompson, Ellis, Muse, and Talbot (2007) conducted a survey study to compare student writing outcomes of National Writing Project (NWP) high school English teachers who typically wrote frequently with and for others to the student writing outcomes of English teachers without NWP experiences or writing habits (Whyte et al., 2007). Whyte et al. found that NWP teachers who indicated that they wrote and interacted with other writers had students whose writing achievement increased more significantly than teachers who did not write. Being a writing teacher who writes helps interactions with students around their writing be authentic. This is important because instruction is “a social process, rooted in the interaction between teacher and student” (Langer & Applebee, 1986, p. 171).

Writer’s workshop (Calkins, 1994; Graves, 1983) is a writing instruction approach that allows teachers to create a community of writers who can talk, play, and write together. Writing workshop is an environment where children can go through the writing process (planning, writing, revising, editing, publishing) in a continuous and recursive fashion. Because students are not writing about the same teacher-generated topic and moving lock step together through the writing process, Writing Workshop



offers flexible participation structures. Writers can collaborate, move around, and participate in the actions and habits of writers.

Jasmine and Weiner (2007) conducted a mixed methods study on the effects of writing workshop on the abilities of first graders becoming more independent writers. Their study was done over a three-month period. Jasmine and Weiner scored student pre-and-post writing samples and found that the students became better at revising and editing their writing. The survey, observation, and student interviews indicated that the students found writing and sharing in the writing workshop enjoyable and seemed to gain understanding of the process of writing.

Time and choice are essential aspects of process-oriented writing and writing workshop. To learn to think through the medium of writing, students need to be engaged in writing at least four days a week. Furthermore, when students write daily they do not have difficulty in choosing topics (Graves, 1994). Part of writing instruction should be preparing students for writing outside of schools. Therefore, teachers should give students the opportunity to choose and develop their own topics and work through the process of writing about them daily.

A recent study (Brindle, Graham, Harris, & Hebert, 2016) raised a concern about the amount of time students were getting to write in school. Brindle et al. surveyed 157 third and fourth grade teachers that reported that their students spent only 25 minutes a day writing. The teachers indicated that they used many evidence-based writing practices, but they did not use them consistently or with frequency. Most of the teachers in the

study reported that they had the children write a narrative, informative, and persuasive writing once a month. The study did not indicate whether the students were able to choose their own topics.

In another study on time spent writing, Puranik, Al Otaiba, Sidler, and Greulich (2014) observed kindergarten teachers' writing instruction and found that they spent an average of only eight minutes writing per day. In addition, they observed little writing skill instruction as instruction mainly focused on handwriting and spelling (Puranik et al., 2014).

Over the last few years, writing research has grown and researchers seem to be coming to a consensus about classroom writing practices (Calkins & Ehrenworth, 2016; Graham, Bollinger, Booth Olson, D'Aoust, MacArthur, McCutchen, & Olinghouse, 2012; Graham, Harris, & Santangelo, 2015; McQuitty, 2014; National Writing Commission for America's Families, Schools, and Colleges, 2006). For example, Graham et al. (2012) published a set of recommendations to give a framework for teachers to use to build their instruction. Graham et al. offered four instructional recommendations: 1) include a daily writing time of at least 30 minutes to one hour, 2) teach students to use the writing process for various purposes, 3) teach word-and sentence-level skills to fluency, and 4) foster engagement and community in the writing classrooms (Graham et al., 2012).

Writing workshop emphasizes the writing process, this type of instruction generally appears to be associated with better writing quality (Graham & Perin, 2007;

Honeycutt & Pritchard, 2005). Writing Workshop has a consistent set of features, including daily time to do the work writers do, collaboration, student choice in topic and how he/she chooses to write about that topic, and daily instruction in the form of a whole group mini-lesson and individual or small group writing conferences. For the mini-lessons, teachers often model writing work in action. The workshop model allows for flexibility in teaching and learning, because the bulk of the work is about doing what writers do.

The social aspect of Writing Workshop is critical. For children learning to become writers, talk helps them to plan, rehearse, and negotiate the message they want to communicate as well as allows them to hear the sounds of the language. In their study on how spontaneous talk between two children during writing in a primary classroom helped position them as writers and as peers, Bomer and Laman (2004) interpreted the talk between the two girls as both “cognitive and relational” (p. 423). Since children working, talking, and playing together while they develop as writers encourages individual cognitive and social growth it would make sense that systematic curriculum could never meet all the unique needs of children.

Teachers and students can create a writer’s craft curriculum from what they learn about how writers write by examining published texts through mentor text inquiry (Ray, 2006). As students read like writers they can notice what writers do and how they do it (Murray, 1985; Ray, 2006; Smith, 1988). “Over time, they learn to notice things about writing that other people (who do not write) do not notice and all along the way this

noticing helps them develop a vision for the writing they will do” (Ray, 2006, p. 242).

Writers can study what other writers do and then emulate the craft they have analyzed to fit in their own pieces (Graham & Perin, 2007).

Gericke and Salmon (2013) conducted a study to see if mentor texts could inspire reluctant boy writers to write. Before they implemented the mentor texts mini-lessons, the boys in the kindergarten and first grade classrooms struggled with selecting writing topics, spelling, word choice, and sentence variety. The researchers conducted four mini-lessons using male-centered mentor texts to inspire and motivate the boy writers. After the mini-lessons, the boys were more likely to take risks, their chosen topics reflected personal experiences, and they were more productive and motivated. Word choice and sentence variety also improved, but they did not see improvement in spelling. They found that mentor texts did have a positive impact and recommended that teachers use more than four mentor texts across their writing instruction.

Finally, effective teaching of writing involves teaching explicit writing strategies. Graham et al. conducted survey studies (Cutler & Graham, 2008; Graham et al., 2002) and synthesized over 100 writing studies (Graham & Perin, 2007) to find that explicit teaching of writing strategies was consistently found to facilitate writing development in students of all ages.

In summary, learning to write is continuous, complex, and social, therefore, writing instruction must be as well. Writing instruction from kindergarten and beyond must build and flow over time so that writers can develop the cognitive and linguistic

processes necessary to be skilled writers. It should match the complexity of the writing process by providing room for the students to make choices and decisions like writers. Finally, writing instruction should encourage collaboration between writers and communication of writing with audiences to reflect the work of writers outside of school.

### **Learning to Teach Writing**

The literature related to teacher's professional development is broad and encompasses many content areas and theoretical orientations (Borko, 2004; Darling-Hammond & McLaughlin, 2011; Garet, Porter, Desimone, Birman, & Yoon, 2001). In this section, I weave professional development practices accepted as effective with approaches that are specific to writing professional development.

Teacher professional development, provided for in-service teachers, vary. It can range from one day training on commercial programs to ongoing, sustained, and collaborative learning between teachers and teacher leaders. Professional development should not be presented from the top-down, because teaching and learning is not about filling a vessel with knowledge (Darling-Hammond & McLaughlin, 2011), but writing professional development is frequently based on the idea the writing should be taught in a linear fashion making the professional development just that, top-down. Professional development that is most effective is ongoing, sustained, in-depth learning that is situated and related to the teachers' context (Borko, 2004; Darling-Hammond & McLaughlin, 2011; Garet et al., 2001; Sharratt & Fullan, 2009).

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

The most successful teacher professional development is not simply about knowledge acquisition but should empower teachers to think through and problem-solve their work or practice with their students in their setting collaboratively with colleagues (Buchanan, 2012; Darling-Hammond & McLaughlin, 2001). Darling-Hammond and McLaughlin (2001) advocated that professional development should involve teachers as both learners and teachers and include the following:

- Teachers engaged in the concrete tasks of teaching, assessment, observation, and reflection, connected to, and derived from teachers' work with their students,
- Professional learning and activities that are collaborative and grounded in inquiry, reflection, and experimentation,
- Professional learning that is sustained, ongoing, intensive, and supported by modeling, coaching, and the collective solving of specific problems, (p. 82)

In fact, The National Center for Literacy Education (NCLE) conducted a survey of educators of all roles and levels across the nation. The report on the survey was published in a NCLE report, *Remodeling Literacy Learning: Making Room for What Works* (2013). The survey sought to find out how conditions can be created and sustained that promote the kind of professional learning that can have an impact on student achievement. Educators in the survey reported that their most powerful professional learning experiences came from collaborating with colleagues and that effective collaboration needs systemic support.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

As discussed previously, both learning to write and teaching writing is a complex, recursive, and social process. Teaching writing well requires expertise in writing development and how writers work (Blau, 1998). However, many teachers do not consider themselves writers or feel comfortable teaching writing (McQuitty, 2012; Morgan, 2010). A lack of teacher confidence in writing instruction may be resolved by designing professional development that provides learning about how writing develops and active teacher participation in writing itself.

Professional development that follows a sociocultural perspective of learning would provide a community of practice (Lave & Wenger, 1991) for teachers where theory and practice interact (Maggioli, 2012). In addition, the professional development should provide teachers with active learning that is authentic, concrete, and connected to student work (Borko, 2004; Darling-Hammond & McLaughlin, 2011; Garet et al., 2001). Professional development that is grounded in collaboration and inquiry around teacher practices and student work allows for reflection throughout the process.

Morgan (2010) conducted a survey study of 42 preservice early childhood teachers who were taking a writing methods course. Before the course started 60% of the teachers did not feel comfortable with their own writing. The writing course taught effective writing instruction methods and gave the teachers opportunity to participate as writers. The teachers indicated three course activities that were most helpful: 1) learning to read like a writer, 2) experiencing writing as a writer with regular time for writing and choice in topic, and 3) designing their own mini-lessons. The study results showed that

the preservice teachers changed their definition of writing because they learned about writing instruction while engaging in writing themselves.

Teachers engaged in writing and learning to think like writers as part of their professional development experience has long been a guiding principle of the National Writing Project (Fearn & Farnan, 2007; Morgan, 2010; Murray, 1985; Whyte et al., 2007). Effective writing professional development addresses the issue of creating writer identities in both the teachers and the students.

The National Writing Project (NWP) has been providing teachers the opportunity to learn about the writing process and how to teach writing in collaboration with colleagues for many years. In 2010, NWP published a research brief of 16 studies across the nation. It reported that students of NWP teachers outperformed students from non-NWP teachers. In fact, in 55% of the comparisons, the differences were statistically significant (National Writing Project, 2010). Research on writing workshop participation has been found to have positive effects on teachers and their writing instruction (Dierking & Fox, 2012; Pritchard & Honeycutt, 2006; Whitney, 2008), but still many teachers do not use writing workshop, do not feel like writers themselves, and teach writing from a socio-constructivist perspective.

Lehman (2017) advocated two other ways for teachers to develop understand about writing and writing instruction. He stated, “When educators can see explicit practices in the context of classrooms demonstrated by trusted mentors, they are more likely to teach with and maintain evidence-based literacy instruction” (Lehman, 2017, p.



42). This sort of relationship establishes a culture of working and learning together throughout a teacher's career. In addition to mentorship, Lehman (2017) recommended teachers write and reflect with students. This recommendation follows the long-held belief that teachers who write are better writing teachers.

In a recent study, Korth, Wimmer, Wilcox, Morrison, Harward, Peterson, Simmerman and Pierce (2017) and colleagues surveyed five primary teachers and asked them, what has helped you prepare to teach writing in the elementary school? (Korth et al., 2017). All the teachers indicated that a writing professional development, provided by their district, helped them learn methods for writing instruction. However, through observations, the researchers discovered that when the teachers experienced an obstacle they often returned to writing instruction that was not appropriate for early writers (Korth et al., 2017). The conclusion was that teachers needed a writing professional development that focused on both classroom writing practices appropriate for their grade level and how children develop as writers.

As discussed in the previous section, plenty of time for writing is an essential factor of writing instruction, but recent studies have found (Brindle et al., 2016; Puranik et al., 2014) that teachers are not providing the recommended amount of time which is 30 minutes to one hour (Graham et al., 2012). Graham et al. concluded that writing professional development must include discussion around how much time children should be spending on writing as well as other appropriate, evidence-based writing instruction practices.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

In 2003, the National Writing Commission for America's Families, Schools, and Colleges recommended the schools provide in-service workshops that are designed to help teachers understand writing development, effective writing instruction, and develop as writers themselves. In their article for school leaders, Calkins and Ehrenworth (2016) had similar recommendations, advocating for a focus on serious writing professional development to help teachers to discover a shared vision of skillful writing and writing instruction, and expectations across grade levels.

In summary, effective teacher professional development and effective writing professional development have many things in common. Writing professional development is most effective when it is active and collaborative, including time for discussing writer's craft and student writing.

## CHAPTER III

### METHODOLOGY

The purpose of this qualitative study was to describe how teachers, who participated in a continuous, social, and complex year-long professional development on writing, talked about and represented through photographs what they valued about writing development and instruction. An additional purpose was to describe the features of the professional development model that appeared to influence how teachers talk about their writing instruction. Discovering elements of professional development that help develop teacher understanding may add insight to professional development principles.

I used a constructivist inquiry paradigm and qualitative descriptive design based in the interpretivist theoretical perspective described by Rossman and Rallis (2012). In this chapter, I present my research design including a rationale for selecting a qualitative design for this study and for using autodriven photo elicitation interviews as a means of data collection. Photo elicitation interviews use photographs to guide the interview and to elicit responses from the participants (Lapenta, 2011).

I begin by introducing myself as the researcher and the co-designer of a professional development model. Next, I describe the backdrop of my study, a professional development called the Literacy Cadre, and specifically about the Writing

Cadre from which the participants of this study were sampled. Describing my role and the backdrop of the study first gives background to my research design choices. Then, I focus on the rationale for the research design including the background of the photo elicitation interview and how it was employed in this study. Finally, I explain the study procedures in detail including participants, data sources and data analysis.

### **Self as Researcher**

Holloway and Biley (2011) asserted that it is important to remember that being a qualitative researcher means that you tell a story through the analysis of your data with the focus on “meaning over measurement” (p. 969). We must remember that we are trying to interpret and present the participant’s voice or story, but that our knowledge, experiences, and beliefs influence and enhance that interpretation. As they explained “One of the elements that make the story interesting is the personal involvement and the subjectivity of the researcher who writes an account which is not objective and neutral” (Holloway & Biley, 2011, p. 970).

Holloway and Biley (2011) suggested several elements of the “involvement of self” (p. 971) or self-as-researcher that are important for a qualitative researcher to consider. First the researcher needs to have “huge interest and enthusiasm” (Holloway & Biley, 2011, p. 971) about the area of study. This can include having experience in the phenomenon that can add to the data through the shared language of the researcher and the participants. As researchers, we use our own experiences as a resource “for exploring the ideas of others” (Holloway & Biley, 2011, p. 972). However, the researcher should be

fully aware of how those experiences shape and influence his/her ideology and data choices (Holloway & Biley, 2011, p. 971).

Qualitative research always has elements of autoethnography, because it is reflexive. In other words, qualitative researchers must be both reflective and reflexive. Holloway and Biley (2011) defined reflectivity and reflexivity in this way:

Reflectivity means that they take a critical stance to their work when they have completed it. Reflexivity is about the researcher's own reactions to the study, their position and location in the study, and the relationships encountered, which are reciprocal (p. 371)

Holloway explained that we do not want to distance ourselves from the participants, but we are not “blank slates” (Holloway & Biley, 2011, p. 371); so of course, our experiences, beliefs, and understanding influence the choices we make in research and our analysis and interpretation. However, she warned that an overemphasis on the self in research and a lack of appropriate theory might lead to writing that is ontologically lacking. In other words, our experiences and understanding directly affect the interpretation or meaning, but we cannot be blinded by our own views and miss the evidence in the data collected. This means that in addition to being reflective and reflexive, we also must be flexible in our thinking.

As qualitative researchers, we should be both the insider (emic) and the outsider (etic) at the same time, although this is difficult (Rossman & Rallis, 2012). Our

experiences and understanding can help us to understand the realities presented by the participants, but in the end, we take those realities and recreate them into new ideas.

Reflexivity is an important aspect of qualitative research as it relates to “the degree of influence that the researcher exerts, either intentionally or unintentionally, on the findings” (Jootun, McGhee, & Marland, 2009). Therefore, it is important for me as the researcher to describe my background and involvement to the fullest extent possible. My professional experience is varied. I began my teaching career as a primary teacher. I taught bilingual first and second grade for five years. During that time, I relied on my undergraduate teacher education that emphasized the whole language approach within thematic units which gave my students many opportunities to read and write about the topics we were studying. My students were given many opportunities to practice writing about many topics as they moved through the writing process together; however, I did not spend time teaching my students how to be better writers. I knew that lots of writing practice would improve the writing of my students, but I was not sure how to teach specific writing strategies or the craft of writing.

Next, I trained to be a Reading Recovery/Descubriendo la lectura teacher. This intensive, on the job training gave me insights into the how children learn to write. It helped me to understand that writing was not a skill learned from drilling or copying, but multiple processes that began to develop before the child entered formal schooling (Clay, 1991). When I trained to become a Reading Recovery Teacher Leader, I furthered my understanding on how best to teach children who struggle to acquire literacy and gained

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

deep theoretical knowledge about how children learn to read and write. An important aspect of this training was learning about how teaching adult learners was different than teaching young children. It provided me with theoretical and practical experience in guiding the learning of teachers as they work with their students.

While working as a Reading Recovery teacher leader and training many teachers in the intervention model, I served as a director of a professional development initiative, a classroom teacher learning initiative. During those six years, I worked with many current and knowledgeable scholar practitioners of literacy instruction, helping to further my understanding of how children learn to read and write and how to best teach them in a literacy rich classroom. The professional development we provided was collaborative and ongoing, but the teachers came from all over the state so there was no way to interact with them in their classrooms between workshop sessions. However, I took advantage of every opportunity to learn alongside the participants about writing workshop, using mentor texts to teach writing strategies and valuing the writing process.

When my family moved to a new state and I took an opportunity to teach in a first-grade classroom to practice teaching strategies that I had been presenting at my previous job. I was delighted to see my students develop as readers and writers through socially collaborative strategies such as reading and writing workshop. I discovered that early writers can learn about writing conventions and writer's craft while actively practicing authentic writing processes just as well as older children. However, I was the only teacher in my building to teach through workshop, which made it difficult to

maintain my morale. From the classroom, I moved back to a Reading Recovery position where I had the opportunity to work as a district literacy coach with a few other colleagues. We began our literacy coaching journey with observations in classrooms in schools across the district. We found that the teachers were not practicing the teaching strategies we had been directed to coach: guided or small group reading, reading workshop, and writing workshop.

A colleague and I took the initiative to design professional development that would be a springboard to facilitate our coaching. Based on our experiences with Reading Recovery training and my experiences as a staff developer, we developed a literacy professional development specifically for the K-2 teachers in our district. We called the professional development the Literacy Cadre, because we wanted the foundation of the work with teachers to be collaborative and interactive. My experiences as a classroom teacher, as a teacher educator, and as a writer have influenced the development of the Literacy Cadre. As it influenced my choice to pursue my doctorate and my research project. My enthusiasm and experience as a teacher and learner of literacy was an invaluable resource as I explore my participants' understanding.

### **Backdrop of the Study**

#### **The Literacy Cadre**

In 2013, as district literacy coaches, a colleague and I designed a professional development model on teaching reading for 26 first grade teachers. The next year, it became a model in our district for primary teachers called the Literacy Cadre. The



## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Literacy Cadre consists of ongoing, sustained professional development in literacy for primary teachers as well as job-embedded support through coaching. The professional development model, as well as the teachers that participate are called the Literacy Cadre; and it is divided into three parts over three years: The Reading Cadre, the Writing Cadre, and Literacy Leaders.

The Literacy Cadre professional development is based on the understanding that literacy learning and teaching is continuous, complex, and social. Therefore, it provides teachers with ongoing, theoretically sound yet practice-based workshops that include collaboration through live lesson demonstrations and embedded coaching support from the literacy specialists for the work in between the in-service sessions.

The Reading Cadre focuses on the teaching of reading in a primary classroom. We focus on reading workshop, mini-lessons to model reader behaviors, small group learning, independent reading and teacher decision-making based on the learners in their classrooms. Since the Writing Cadre is the context of this study, it is described more thoroughly in the next section. After completing both the Reading Cadre and the Writing Cadre, the teacher participants have the opportunity to join Literacy Leaders. During Literacy Leaders Cadre, teachers work together to reflect on their practice through lab classroom experiences facilitated by Cadre leaders.

We intentionally designed the Literacy Cadre to occur over the course of a school year. In this way, the teachers could learn new things and immediately practice with the students in their classrooms. The next session afforded the teachers the opportunity to

reflect on their learning in relation to their students' learning before we took them to the next step.

The 2014-2015 school year, the Literacy Cadre included seven district literacy staff developers providing professional development for 160 kindergarten, first, and second grade teacher participants and the job-embedded support of 21 literacy specialists from across the district. The backdrop of this study, The Writing Cadre had two leaders (including the researcher) and 80 teacher participants.

### **The Writing Cadre**

In the past, the district provided the teachers with a writing program that spiraled the teaching of writing skills using graphic organizers. Consequently, teachers tended to focus on the products written rather than the writer and the process of writing. Both the teachers and the district were looking to bring writing instruction back to a more balanced view, of process and product. We designed the Writing Cadre professional development with that in mind.

The Writing Cadre professional development included two full days and three half days of collaborative work sessions with colleagues outside of the classroom. It provided opportunities for the participants to observe live lessons in two ways: through demonstration lessons with their own students and by observing fellow cadre members teaching in their classrooms. The literacy specialist at most campuses offered embedded support through modeling, mentoring, and coaching. In addition, the professional development leaders, including the researcher, worked in the rooms of two of cadre

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

members four days a week during their literacy block providing modeling, demonstrating, co-teaching, mentoring, and coaching.

Every Writing Cadre session began with the teachers participating in their own writing workshop. Participating in writing workshop themselves immersed the teachers in the process of writing allowing authentically similar experiences to what their students encounter in their classrooms' writing workshop. Murray (1985) stated, "Teachers should write so they understand the process of writing from within. They should know the territory intellectually and emotionally: how you have to think to write, how you have to feel when writing" (p. 74).

During the year-long professional development, 80 kindergarten, first, and second grade teachers had multiple opportunities to participate as writers as well as learners. The sessions focused on discussing how writers work, such as where they get their ideas, how they craft their writing as well as when and where they work. In addition, we provided them with chances to see their colleagues in action providing writing lessons that allow room for students to grow in the writing process.

After a teacher writing workshop, each session included time for teachers to read and discuss books and articles from current writing practitioners such as Katie Wood Ray, Lester Laminack, Carl Anderson, Jennifer Serravallo, and Jeff Anderson. In addition, they explored mentor texts for craft and convention moves. They brought their students' writing to assess and plan future lessons. They planned writing lessons together and worked on units of study for the genres the district required them to teach.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

The extra embedded support, given by the campus literacy specialist and the literacy coaches, was a scaffold that had not been provided in past professional developments. The goal of embedded support was to help the teachers work through the complex process of learning more about writing development and about teaching writing they encountered as they learned new ways of thinking about writing instruction. The literacy specialists attended the workshops, so they could collaborate back on campus.

In the Writing Cadre professional development, we focused on introducing the teachers to the theory that learning to write is a process that is both cognitive and social. Over the course of the professional development, we presented the teachers with methods that would facilitate cognitive and social writing experiences for their students. These methods included: flexible structures, collaboration, mentor texts, book making, and the writing process as an individual and recursive endeavor.

### **Photographs for reflection.**

As part of the professional development, the teachers took photographs in their classrooms to illustrate what they valued about writing. They were given simple instructions: Take three-four pictures in your classroom that illustrate what you value about writing. Write a short caption on the back to indicate what the picture is and why you took it. The photos were taken before the professional development began and then again at the end of the professional development. On the first day of the Writing Cadre, the photographs were used as a way for the participants to introduce themselves to each other and talk about what they valued about writing in their classroom. As one of the

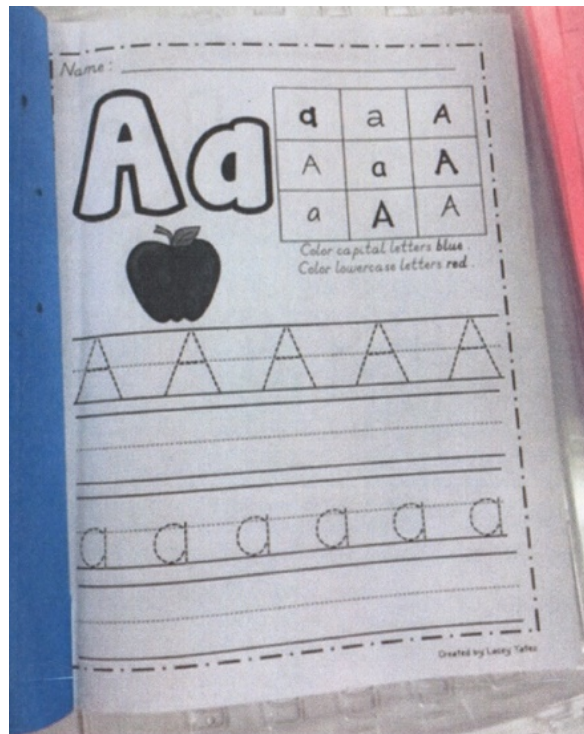
## WRITING TEACHER PROFESSIONAL DEVELOPMENT

professional development leaders, I noticed the teachers seemed to be interested in each other's photographs. I heard the teachers sharing ideas for writing activities.

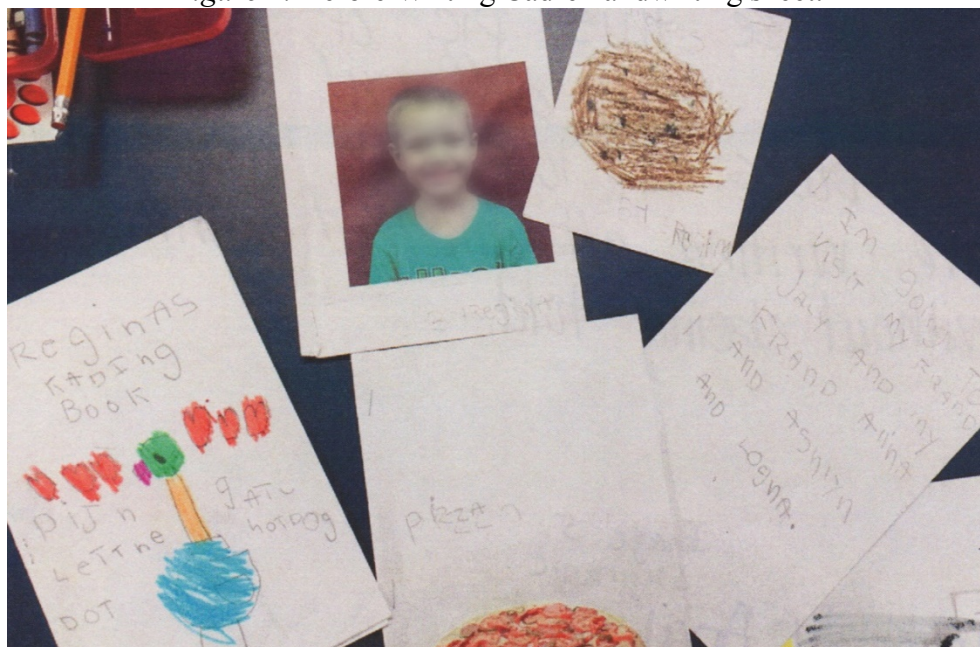
For the last day of the professional development, the teachers were asked to take photographs in their classroom again. They were given the exact same instructions as above. The photographs were meant as a way for the teachers to reflect on their changing understanding and practice with their peers. This time, I noticed the teachers using the photographs to describe how their understanding and practice had shifted over the course of the professional development rather than a way to garner more ideas. I heard some teachers express how the photographs illustrated the changes in their students and their writing instruction.

The images below represent the photographs one teacher brought to share with her colleagues. A kindergarten teacher brought the first image to the first workshop session to represent what she valued about writing, a handwriting worksheet (see Figure 1) She brought the second image to the last workshop session (see Figure 2). By the end of Writing Cadre, the teacher chose to represent what she valued about writing with a photograph showing all the student-made picture books in one student's writing folder.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT



*Figure 1. Before Writing Cadre handwriting sheet.*



*Figure 2. After Writing Cadre student-made picture books.*

### **Research Design**

This study was guided by a constructivist inquiry paradigm acknowledging “we construct knowledge through our lived experiences and through our interactions with other members of society” (Lincoln et al., 2011, p. 103). In this study, the participants used a sociocultural, experiential lens to explain their understanding related to writing instruction. A descriptive qualitative study design was employed to gather rich and heuristic data to explore primary teachers’ understanding and practice surrounding process-oriented writing instruction (Rossman & Rallis, 2012).

I chose a qualitative descriptive design to capture the participants’ reflections on their learning and the changes they made to their writing instruction. The goal of descriptive qualitative research is to gather rich data and produce a comprehensive summary of the data (Sandelowski, 2000). Sandelowski (2000) indicated that researchers who employ qualitative descriptive research seek to interpret data by staying close to the surface of the words and events.

However, qualitative descriptive studies may have “phenomenological hues as researchers might seriously attend to certain words and phrases, or moments of experience” (Sandelowski, 2000, p. 337). Since the proposed study sought to understand the phenomenon of shifting teacher understanding about writing instruction, the analysis focused on listening for “certain words and phrases and moments of experience” (Sandelowski, 2000, p. 337) to help me describe how the teachers changed.

### **Overview of Photo Elicitation**

Photo elicitation methodology is a visual research methodology that has roots in anthropology (Pink, 2003), sociology (Emmison & Smith, 2000; Schwartz, 1989) and cultural studies (Clark-Ibañez, 2007; Rose, 2013). Photo elicitation is one method under a visual elicitation umbrella that can include, video, print media, and social media (Pink, 2007). For photo elicitation, photographs are used to trigger responses from participants in interviews. Photo elicitation interviews are defined as simply putting a photograph in front of a participant or group of participants to trigger responses or evoke memories (Collier, 1957). In fact, Harper (2002), believed that “images can evoke deeper elements of human consciousness than do words” (p. 13). Collier (1957) and Harper (2002) found that interview participants often shared more deeply than in traditional word only interviews, because the photographs “bridged the gap between researcher and subject” (p. 20). While Lapenta (2011), stated that photographs inserted into interviews gave interviewees more space for personal interpretations.

Photo elicitation interviews are initiated and guided by the researcher but are open-ended with the images stimulating and moving the exchange (Lapenta, 2011). These images can be photographs taken or found by the researcher, photographs taken in collaboration by the researcher and the participant, or photographs taken by the participant as “participant-generated imagery” (Pauwels, 2011).

According to Schwartz (1989), photography is usually seen in two main ways: as art or as a record. Photographs as art is the creative product of a photographer, but as a



record is a source of meaning, as if the meaning is in the photo itself. There is a third perspective of photography that is pertinent to this study, in which meaning is interactively created between the photographer, the viewer and the image (Harper, 2002; Pink, 2007; Schwartz, 1989). Photographs can have multiple meanings depending upon the viewer and which lens it is viewed through; making “meaning actively constructed, not passively received” (Schwartz, 1989, p. 120).

### **Autodriven Photo Elicitation Interviews**

Researcher-prompted, participant-generated photographs in photo elicitation interviews were utilized in this study (Pauwels, 2011). As part of the Writing Cadre professional development’s regular curriculum, the teachers were given an assignment to take photographs that would visually represent what they valued about writing in their classrooms. They brought the photographs to share with other Cadre members at two points in time: the beginning and end. Before their interview, they were asked to take a final set of photographs with the same instructions. Therefore, there were three sets of photographs from which to elicit responses. The interviews in this study were autodriven, because the research participant took the images that was used in data collection (Clark, 1999).

The use of photo elicitation methods allowed me to gather descriptive and heuristic data to explore primary teachers’ understanding and practice surrounding process-oriented writing instruction (Harper, 2002; Lapenta, 2011). Through in-depth, semi-structured interviews, using photographs, transactional or subjectivist co-created

findings were elicited by the individual participants and the researcher (Guba & Lincoln, 2005; Pink, 2007; Schwartz, 1989).

In photo elicitation, the interview is structured around the image, but the interview is a collaboration between the researcher and the participant allowing for an elevated level of engagement. During the interview process, I shifted from the professional development leader to the co-constructor of knowledge within the interview setting. Harper (2002), noted that “photo elicitation may overcome the difficulties posed by in-depth interviewing because it is anchored in an image that is understood at least in part, by both parties” (p. 20).

To facilitate the use of photographs to explore the participants’ understanding, this study drew on techniques of a semi-structured interview. It is important that the qualitative interviewer listen closely to hear the meaning of participant’s response (Rubin & Rubin, 2005). Therefore, a semi-structured interview format allowed me to listen carefully and respond naturally to the participants. Semi-structured interviews typically use a guide that includes open-ended questions that the interviewer may or may not ask every participant (Rubin & Rubin, 2005). Open-ended questions guide the conversation, but they do not restrict the interview focus which allows the interviewer to reflect, follow up, and probe depending on the responses of each unique participant (Roulston, 2010). Semi-structured interviewing techniques correspond well with the qualitative descriptive design of this study because it allowed for natural responses and interactive conversation around the photographs (Roulston, 2010).

Photo elicitation interviews in a semi-structured format gave the participants opportunity to reconstruct experiences within the topic under study, in this case teacher understanding about process-oriented writing instruction.

### **Research Methods**

In this section, I discuss how the participants were sampled and how they were recruited. In addition, I give a brief biography of each teacher participant. Finally, I discuss the data sources.

#### **Participants**

The purpose of this qualitative study was to describe how teachers, who participated in a continuous, social, and complex year-long professional development on writing, talked about and represented through photographs what they valued about writing development and instruction. A purposeful sampling technique was employed to select participants, so that I could explore the common and unique aspects of the target phenomenon (Patton, 1990; Sandelowski, 2000). The teachers selected to participate in the study were kindergarten, first grade or second grade teachers who attended and completed the Writing Cadre professional development during the 2014-2015 school year. In addition, the participants were teachers who photographed and turned in hard copies of photographs that illustrated what they valued about writing at both the beginning and the end of professional development. Finally, I used my experience as a leader of the Writing Cadre to select participants whose photographs showed some interesting or significant changes. For example, one kindergarten teacher brought a photo

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

of a handwriting sheet at the beginning of the professional development and at the end turned in a photo of a picture books her students had written and illustrated.

In March of 2016, I recruited 10 teachers for the study, in the hope that at least eight would remain as full participants. The recruitment for the study happened one year following the Writing Cadre. The participants teach in a school district located in a large city in the southwest region of the United States. The school district has 22 elementary schools with over 13,000 students. The teachers were recruited via email as I am well acquainted with the Literacy Cadre teachers. All 10 teachers recruited agreed to participate. The participants included four kindergarten teachers, two first grade teachers, and four second grade teachers.

The teacher participants work in a time and a district where children are expected to learn to read and write sooner and more quickly than before. Kindergarten, grade one and grade two are considered the primary grades and often lumped together for professional development. However, children aged five to eight are vastly different writing students. Five-year-old children, entering kindergarten, may not have had any experience with formal school writing, but by second grade they are expected to write pieces that include multiple sentences with leads, transitions, descriptive language, and closings.

The following is a brief description of each participant including the grade level, years of experience, and any writing professional development they attended before Writing Cadre. All names are pseudonyms. All participants attended Writing Cadre the

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

year prior to the study interviews. As the interviews in this study happened one year following Writing Cadre, some of the participants had moved on to the third year of Cadre called Literacy Leaders Cadre. Since Literacy Leaders Cadre is for advanced teachers, I have noted that status in their biography.

**Kindergarten teachers.** Landry was a kindergarten teacher at a Title I school. She had six years of teaching experience, all in kindergarten. She reported that she had attended a previous writing professional development called Empowering Writers (Auray & Mariconda, 2007). Before she attended Writing Cadre she had one of the Cadre leaders in her classroom as a literacy coach. At the time of her interview, she was participating in Literacy Leaders.

Sam had been a kindergarten teacher at a Title I school for nine years. Before Writing Cadre, she reported that she had been trained in how to use the Write from the Beginning program (Buckner, 2000). Sam was participating in Literacy Leaders at the time of her interview.

Sylvia was a bilingual teacher with a master's degree. She had taught kindergarten for 10 years in a Title I school. She did not report any previous writing professional development.

Skylar had taught kindergarten at a Title I school for 10 years. She reported that she had attended Writing Workshop training in another school district. Skylar had one of the Cadre leaders in her room as a literacy coach the year before Writing Cadre. At the time of her interview, she was teaching first grade and participating in Literacy Leaders.

**First grade teachers.** Arden was the only teacher interviewed who taught at a school that was not designated as Title I. She had taught first grade for four years. She reported that she had no writing professional development experience, but put Write from the Beginning (Buckner, 2000) in parentheses. At the time of the interview, Arden was participating in Literacy Leaders.

Marley had taught first grade at a Title I school for 11 years. Marley reported that she had been trained in Exploration in Nonfiction Writing (Stead & Hoyt, 2011), and Write from the Beginning (Buckner, 2000).

**Second grade teachers.** Jamie taught second grade when she attended Writing Cadre. She had been teaching at a Title I school in the primary grades for eight years. She reported that she had been trained in Write from the Beginning (Buckner, 2000). During her interview, she was teaching first grade.

Carson was a second-grade teacher at a Title I school. She had three years of teaching experience. She reported that she had attended Write from the Beginning (Buckner, 2000) training.

Jules had taught second grade for one year. She had a total of two years' experience, all in a Title I school. She reported that she received the Write from the Beginning (Buckner, 2000) training for third-grade.

Alex was a Bilingual second-grade teacher at a Title I school. She has a master's degree and had taught in the primary grades for six years. The Writing Cadre trainers

served as literacy coaches for her grade level the year before she attended Cadre. Alex reported that she had been trained in Write from the Beginning (Buckner, 2000).

### **Data Sources**

It is important to interweave data collection with data analysis, therefore data were collected and analyzed simultaneously in a reflexive and interactive way (Miles, Huberman, & Saldaña, 2013). Data were collected and analyzed from the following sources:

- Autodriven photo elicitation interviews from 10 participants,
- Participant-generated photographs and captions
- Researcher's methodological notes.

**Autodriven photo elicitation interviews.** This study included one 45-60-minute interview with 10 participants. The interviews were conducted in April and May of 2016, one year following The Writing Cadre. The face-to-face semi-structured interviews were conducted after school at the participant's campus. The interviews were digitally audio-recorded for transcription and data analysis. In this photo elicitation interview, the participant-generated photographs that were used during the professional development helped to trigger details about writing instruction in the classroom. In addition, the photographs evoked reflection on the participant's understanding about writing development in children and the experience during and after the professional development.

As the photo elicitation interview was semi-structured, I used an interview guide (see Appendix A) with open-ended questions about the photographs such as: “Tell me about the photographs. What is it a picture of and why did you choose to take a picture of it?” or “Talk to me about what you have valued about writing in your classroom. Use the pictures to illustrate if you would like.” The semi-structured nature of the interview allowed me to carefully listen and reflect on what the participant said to follow-up thoughtfully with questions or probes such as, “Tell me more about that” to further the conversation.

**Participant-generated photographs and captions.** Photographs taken by each participant with a brief description of the picture he/she took and why the image was chosen were collected as data. There three sets of photographs from three points in time: beginning of the Writing Cadre, end of the Writing Cadre, and a year later immediately before the interview took place. The photographs were artifacts from the professional development curriculum, the teacher participants were asked to take photographs in their classrooms of things they value about writing and writing instruction. The participants teach in a school district that allowed photographs of students taken as long as the parents signed a photo release. The participants checked for photo releases before they shared their photographs. The photographs were filed and stored in a folder for each professional development participant. The photos were labeled with the participant’s name and the month (September for the first day of the professional development and April for the last day). Only the photographs taken by the recruited, full participants were analyzed for the study.



The participants were asked to caption their photographs with handwritten explanations stating what the photograph is and how it represents what they value about writing in their classrooms. However, the teachers did not write a caption for every picture. The captions were filed and stored with the photographs and analyzed as part of the data provided by study participants.

**Researcher methodological notes.** I kept a methodological journal as I made decisions about my research design. The methodological journal helped me develop and keep track of my decision trail. In addition, it helped me begin analysis as soon as I collected data. I recorded notes immediately following the interviews about the images and the interview interactions when my memory was fresh (see Figure ).

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Notes on Images	Notes after interview
<p>Landry</p> <p>Sept 2014: 2 images of student drawings in booklets. Landry expressed that she thought it was important that K students could draw to get their stories and thoughts going. She confirmed in her written blurb that she these booklets were her attempt to try WW.</p> <p>April 2015: 5 images. These images depict the distinct parts of the WW. Her conferring notes, students writing/working independently around the room, a student sharing in the author's chair. In addition, she has a picture of "our writing goals." This image shows what writing convention goal each student is working on. She expressed that it was one she did not learn in Cadre, but when she explained what they did with it. It fit in WW process.</p>	<p>Landry</p> <p>Kindergarten teacher for six or seven years. Title I school, but on the edge (some years not Title I).</p> <p>Landry seems to be continuing what she learned about WW last year. She was very articulate when explaining how her workshop went and what she focused on during workshop. Based on her verbal examples it seems that she is writing purposeful mini-lessons, conferencing with students every day and having the students peer conference and share every day. Before the first session in Sept 2014, I had sent an email with an article describing WW and Landry had already attempted to try it. She seems like she is the type of teacher that jumps in and tries new things.</p> <p>She expressed multiple times that she the continuous nature of Cadre has helped her. She has been in Cadre for three years. She also mentioned her work with her colleague many times. It seems that they have figured many things out together. She expressed that she was open to learning from others. She talked about how she liked how her students and their worked has changed.</p> <p>She talked about their writing more creative and that they v (Continued)</p>

	pieces in an ongoing fashion. She talked about how conventions were important to her, but she described how she had the kids read their own work and set a convention goal based on what they saw.
--	--

*Figure 3. Sample interview notes from methodological journal.*

### **Data Analysis**

Traditionally, qualitative research is described as naturalistic where the researcher gathers descriptive data to try to understand the participant's perspective (Bogdan & Bilkin, 2006). This kind of analysis is described as inductive, "reasoning from the particular to more general statements to theory" (Rossman & Rallis, 2012, p. 10), because theory is constructed from the data collected. When analyzing data inductively, there are no pre-determined codes or theories; codes emerge from the patterns found in the data as the researcher reads and rereads the data corpus (Braun & Clarke, 2006).

Conversely, in deductive analysis, "reasoning that starts with theory and tests its applicability" (Rossman & Rallis, 2012, p. 10), codes or constructs are identified before analysis of the data. A researcher reads literature and draws on established theories to create 'a priori' codes to search for in the collected data. This kind of analysis is usually found in a study within the positivist tradition, in which the focus of observation is on gaining "facts via scientific deduction" to know the reality or the truth of the phenomenon (Grbich, 2013, p. 6).

A third type of data analysis is abductive analysis. Cannon (2012) described how she did abductive analysis through coding inductively and deductively simultaneously by naming codes inductively as she analyzed her data but placing them deductively within predetermined codes that fit the theory underlying her research. Emerson, Fretz, and Shaw (2011) illustrated abductive (the term they used was retroductive) or iterative inductive/deductive analysis as a person who is creating and solving a puzzle at the same time.

Patton (1990) stressed that implementing naturalistic inquiry and conducting inductive analysis is always “a matter of degree” (p. 59). A researcher begins in “discovery mode” open to whatever can be discovered in the data (induction) and as patterns are found the researcher moves to “verification mode” to focus on verifying what is emerging within the concepts or theories framing the research (deduction) (p. 59).

In practice, it seems that many qualitative researchers use a combination of inductive and deductive analysis. As Rossman and Rallis (2012) contended, “Qualitative researchers typically begin a study with a well-thought-out conceptual framework that focuses and shapes their decisions, but this framework is flexible” (p. 10). A researcher comes to a study with rich background knowledge that informs his/her decision junctures and analysis (Holloway & Biley, 2011). It would make sense that this background along with the literature reviewed for the study would inform the inductive analysis process making it deductive as well. This iterative or abductive process moves between theory

and experience, between the parts and whole and is sophisticated and multifaceted (Rossman & Rallis, 2012, p. 10).

I used abductive analysis to analyze the photo elicitation data moving between the theories that inform my work and the data that represented the perspectives of the study participants to build a rich, multilayered description of the teachers' changing understanding. This type of analysis fit because my conceptual framework influenced the study design and the professional development that is the backdrop of this study, and therefore it influenced the analysis of the data.

### **Data Analysis Procedures**

It is important to describe my analysis process to provide an audit trail (Creswell & Miller, 2000) and to present a picture of how I returned to the data “over and over again to see if the constructs, categories, explanations and interpretations make sense” (Patton, 1990, p. 447) In this section, I explain each step that I took including efforts to provide credibility and dependability to my study. In addition, I provide examples and artifacts to illustrate the steps. I give a full reporting of the findings in the next chapter.

The main sources of data were the photo elicitation interview transcripts along with the photos and their captions. As stated above, the data were collected and analyzed simultaneously. After each interview, I immediately made notes about the images shared and the interview. After that, I transcribed each interview before the next interview. I used a transcription software called Transcribe (2016) that allowed me to listen to the interviews more slowly and rewind easily. I used a transcription key to make sure that I

was consistent in the transcribing (see Figure 4). I wanted to capture what the teachers said and other things like emphasis or laughing that might add meaning to the words.

<b>Transcription Key</b>	
Black	Teacher
Gray	Researcher
,	short pause
...	longer pause
.	end of thought
?	voice rising, question
!	voice rising, exclamation
<i>italics</i>	shows speaker emphasis of a word
“	quoting themselves or others
(( ))	action observed by interviewer
( )	noise
[ ]	overlapped utterances
*	R interpretation
<i>Used timestamp for pauses longer than natural conversational pauses</i>	

Figure 4. Transcription key for interviews.

After I transcribed the interview, I put the interview transcript into a three-column table (see Table 1), so that I could read the interview interactions and make observational comments or notes about what was being said in that section. In addition, I began an initial analysis by tagging sections with key concept words. This coding would be the first step in my analysis. Although the table helped me to read data, make notes and code across sections, it was not the best decision. The columns would move when I added something new, so I had to be very diligent about moving notes back to the section they belonged. The benefit of this problem was that I had to read my data multiple times.

Table 1

*Interview Transcript Note Making*

Interview Transcript	Observational Comments	Key Concepts
22. T: I think my whole view on writing was completely different. I think we were coming from a background of everybody wrote the same thing, every single day (T laughing) or something on the same topic. And it was not even like an individual book. It was maybe out of a writing journal and they were writing in that page for the day and then tomorrow it would be something completely different. And it is very micromanaged. We weren't allowing them to have the freedom to write from choice [R: hm, hmm]. And that was a huge shift in thinking for myself. Was giving them the freedom for them to choose something that they were really interested about or a story they were thinking of, uh and being able to work on that for several days in a row. And, uh, so that so different for me as well. And I think just the whole workshop model was different. It <i>was</i> more of this is our big lesson and this is your time to work and then we're done.	Before WC: everybody wrote the same thing or on the same topic. They might write in a journal, but every day was a new topic.  "Micromanaged"  A shift in her thinking was to give them choice in writing about whatever topic they wanted. That the kids might write about or work on something for several days in a row in the books they were making.  Brief description of WW  Share time gives them ownership of their writing	Before Cadre teacher directed          Choice          Process-oriented       Audience to share with

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

I began to analyze as I transcribed, read, and made notes about the data. I used abductive analysis to discover codes in the data and placed them into the theory that informed the professional development and the study. The analysis of all 10 interviews revealed trends across the data. At this point, I made six claims about the data with the research questions in mind:

1. The teachers expanded their belief in the capacity of what the young children in their classrooms could do as writers.
2. The teachers expanded their understanding of what makes a writer write conventionally.
3. The teachers changed their writing instruction practices from a linear, teacher-directed, assignment approach to process-oriented, writer-directed approach.
4. The teachers expanded their belief in how they could teach their writers through explicit and specific mini-lessons and consistent individual conferences.
5. Teachers used the Writing Workshop format and the book-making format to differentiate instruction.
6. Teachers indicted that there were certain aspects of Writing Cadre that supported them in their change in belief and practice.

The claims came from reading and rereading the data plus the notes I had made. However, I knew that I could not make these claims without evidence. I went back into the data with each claim in mind. If an excerpt was evidence for that claim, I tagged the



## WRITING TEACHER PROFESSIONAL DEVELOPMENT

excerpt with a teacher number and a response number (e.g. T1-R34) and placed it under that claim (see Figure 5). I repeated this process until I had read and coded the 10 interviews for all six claims (see Appendix C).

### Research Question #1:

How do teachers describe writing development and writing instruction in relation to a year-long writing professional development experience?

#### Writing development

*Claim 1.A: The teachers expanded their belief in the capacity of what the young children in their classrooms could do as writers.*

#### Evidence:

T1-R16	T6-R26
T1-R26	T6-R30
T1-R48 M, S-R	T6-R41
T1-R50	T6-R63
T1-R54 S-R	T8-R26
T3-R9-R15	T8-R28
T3-R17 M, S-R	T8-R30
T3-R25	T8-R42
T3-R29 M	T8-R48M
T3-R35	T8-R52-54-56 (giving up control-independence)
T3-R39-41	T8-R60 S-R
T3-R45	T8-R62 S-R
T3-R47	T9-R38
T3-R57	T9-R52
T3-R59 M	T9-R60
T3-R71, 74 S-R	T9-R64 M
T3-R76	T9-R78 M
T3-R98 M	T10-R2
T4-R44	T10-R26
T5-R24	T10-R30
T5-R28	T10-R36 M
T5-R64	T10-R44 M
T5-R68 M	

*Figure 5.* Example page from claim and evidence document.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Even though there were many interview excerpts that were evidence for the claims; there were also excerpts that seemed to be disconfirming evidence. After I searched for evidence to confirm themes, I knew it would be important to search through the data again for disconfirming evidence (Creswell & Miller, 2000). A researcher's natural tendency is to look for confirmation of his or her initial findings, so I intentionally searched for disconfirming evidence to add credibility to my study (Morrow, 2005). There were 19 excerpts coded as disconfirming evidence in the three categories related to the research questions: writing development, writing instruction, and professional development. For example, while many excerpts indicated that the teachers expanded their belief in what their students were capable of as writers, there were disconfirming data to that claim. Two teachers talked about how they thought the students' comfort level held them back in their writing. In other words, they seemed to be unsure about teaching writing in case it made their students uncomfortable.

During the interviews, I asked specific questions about what aspects of the Writing Cadre influenced the teachers' writing instruction. I listed the influential aspects to categorize them thematically in a later stage of analysis. (see Figure 6). For example, many teachers indicated the changes they made were influenced by the collaborative discussions during the Writing Cadre. A few teachers noticed that the professional development was designed to mirror writing workshop with a little teaching and a lot of time to work together.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

### Research Question #2:

What aspects of a professional development model appear to influence shifts in teachers' understanding of writing instruction?

### Professional Development Model

*Claim 3: Teachers indicated that there were certain aspects of Writing Cadre that supported them in their change in belief and practice.*

### Evidence:

T1-R34	Coaching/on-campus support
T1-R36	Overtime (literacy leaders)
T1-R38	Sharing out and having an open door
T2-R33	Collaboration with Teammates
T3-R106	Colleague visits/Observation
T3-R108	Colleague visits/Observation
T3-R114	Overtime, ongoing
T3-R118	Collaboration with teammate
T3-R120, 122 M	Collaboration with team, holding each other accountable, overtime
T4-R74	Framework of the mini-lesson
T4-R76	Qualities of PD leaders
T4-R78	Discussion with Mentor or PD leader
T4-R80	Discussion with colleagues
T4-R86	On campus support/informal discussion with mentor/leader
T4-R88 M	On campus support/informal discussion with mentor/leader
T4-R94	Visiting colleagues to observe and have discussions
T4-R110	Planning and practicing during PD with colleagues
T4-R114	Reflection time, PD like Workshop
T5-R68	"Permission" to value something besides conventional writing
T5-R72, 88	Framework of the mini-lesson, colleague discussions during PD
T5-R76, 88	Collaborating during the PD
T5-R82	Entire team attended, heard the same information
T5-R84, 86	Discussion with PD leaders during PD
T5-R88 M	Ongoing, try this and come back and reflection, now try this, etc.
T5-R90 M	Reflection, support from PD leaders, risk-free environment
T5-R92	Videos, demonstrations, PD leaders put themselves out there
T5-R92	T's work samples, kid work
T5-R94, 96	Colleague visits, observation
T6-R57	Colleague planning together and observation

*Figure 6. Partial list of helpful professional development features.*

For the next step in the data analysis I met with a peer reviewer for a peer debriefing. I met with a peer who is a literacy professor and is familiar with the research pertinent to my study as well as the phenomenon it is exploring. Lincoln and Guba (1985) described a peer reviewer as someone who can provide support as well as challenge the researcher. We met so that I could share my key concepts from the original transcript analysis and the claims and evidence document. This discussion and the notes I took helped me to collapse my key concepts into thematic codes. These codes include: working as a writer, transformation, responsive teaching, power shift, continuing collaboration, and disconfirming evidence. I created a table of codes and related codes with descriptions that define the codes to help me with my next round of analysis (see Figure 7).

# WRITING TEACHER PROFESSIONAL DEVELOPMENT

Research Questions	THEMES	Title	Description
RQ 1: How do teachers describe writing development and writing instruction in relation to a year-long writing professional development experience?	Working as a writer	<b>Writing development</b>	<b>Relates to RQ 1.</b>
		<i>Working as a writer</i>	Excerpts that speak to the agency of the child, self-regulation, decision-making, choice, using mentor texts, seeking information or help, etc. See specifics in child codes: collaborating with peers, making decisions/choices, writing as meaning making, writing for a reader.
		Collaborating with peers	Excerpts that show writers actively choosing to work with peers throughout the writing process.
		Making decisions/choices	Excerpts that illustrate young writers making decisions and/ or choices about what they write and how they write it. Choices about topic, craft moves and/or convention moves.
		Writing as meaning making	Excerpts that illustrate that the young writers know that writing has a meaningful purpose. That they are communicating stories or information that others want to hear. May connect to writing for a reader.
		Writing for a reader	Excerpts that show that the writers are deliberately making choices because someone is going to read their writing or hear their writing. Such as writing conventionally or adding craft moves to help the reader.
		<b>Writing Instruction</b>	Relates to RQ 1 (Continued)
	Transformation	<i>Traditional Writing instruction</i>	These excerpts either show what the teacher did before or is still doing (did not change). Child codes include: Assignment writing, linear use of writing process, teacher making the decisions on topic, pace, craft, or convention move, etc., writing to a prompt of copying from a model, mechanics over process, modeling without meaningful practice, or practice without teaching.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

		Assignment writing	Writing for an assignment such as for a content area.
		Linear use of writing process	Including all students on the same step at the same time. This includes the teacher making all the choices: what, how, and when.
		Mechanics over process	The value is place on how the writing looks and if they are using conventions rather than what it says.
		Practice without teaching	When a teacher describes giving the students time to write, but does not do any explicit teaching, this includes journal writing.
		Writing to a prompt or model	Excerpts that indicated that writing instruction was writing to a prompt, it also includes no modeling or teaching. Or writing that is based on a book that is copied.
		<i>Process-oriented</i>	Teaching is directed to the writer rather than the writing. Process over product. This includes child codes: book-making, mentor texts/ authors, writers making their own decisions or choices, writing for an audience, ongoing, and peer collaboration. Some may cross over with "Working as a writer".
		Book-making	The writers make books rather than writing on one sheet of paper or in a journal. They can compose and illustrate. All the processes of writing are done within the book making process.
		Mentor texts/authors	Published, teacher, student Mentor texts/authors are used to illustrate craft or convention moves that a writer might make. Mentor texts can be published texts, teacher made texts or student made texts. (Continued)
		Ongoing	Evidence that the teacher understands that writers work in many ways over time and are never really finished. evidence that the writers are all working on various parts of the writing process.
		Peer collaboration	Excerpts that show the teacher allowed and encouraged peer collaboration throughout the writing process and the writing workshop.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

		Writing for an audience	Excerpts that illustrate that the teachers are actively encouraging the students to write for a reader. Evidence that they know that conventional writing happens because someone is going to read it.
	<b>Responsive Teaching</b>	<i>Responsive Teaching</i>	Excerpts that illustrate when the teachers are responsive to the students' work or needs. The child codes for this are: conferring and explicit teaching.
		Conferring	Excerpts related to conferring 1 on 1 or in a small group. Conferring to gather data, conferring to reteach, or teach, etc.
		Explicit teaching	Modeling, demonstrating, exploring possibilities in craft and conventions usually through mini-lessons.
	<b>Power Shift</b>	Writer makes decisions/choices	Excerpts that illustrate the teacher actively allowing the students to make their own choices or decisions about their writing. Both the what and the how.
RQ 2: What aspects of a professional development model appear to influence shifts in teachers' writing instruction?	<b>Ongoing Collaboration</b>	<b>Professional development model</b>	Related to RQ 2. Teachers indicated that there were certain aspects of writing Cadre that supported them in their change in beliefs and practice.
		Collaboration	Any excerpts that talk about working together, planning together, working as a team, attending cadre as a team, discussion, etc.
		Colleague visit	The teachers went to a colleague's school and watched a lesson. It also gave them a chance to see other teachers' rooms and management, etc.
		Demonstrations	Videos or live demonstrations. Includes mention of the classroom lab experience for literacy leaders.
		On campus support	Support from cadre leaders or reading specialists. (Continued)
		Ongoing	Excerpts that mention that the pace, schedule, or rhythm of the workshop helped them take on the learning.
		PD models workshop	The PD experience was also modeled after workshop and how students should be treated. This code includes excerpts about how the leaders behaved. Joining discussions, modeling WW, etc.

# WRITING TEACHER PROFESSIONAL DEVELOPMENT

	<b>Disconfirming Evidence</b>	<b>Disconfirming evidence related to writing development</b>	Excerpts that talk about the level of comfort of their writers as one of the most important aspects of a writer's development.
		<b>Disconfirming evidence related to writing instruction</b>	Excerpts that give examples of instructional practices or talk about the PD that do not fit into any other category.
		Assorted instruction	Instruction or teaching moves that do not fit either traditional or process-oriented. Doing a reading activity as writing instruction.
		Misunderstood practice	Instruction that takes an element or a grain of what we talked about but does not really get it.
		PD parroting	Teacher's words echo things from PD with no evidence or specifics.
		Residual theory	Deficit theory or traditional writing theory. Not noticing that what they say is a mismatch to what we learned together.
		<b>Disconfirming evidence related to the PD</b>	These excerpts are examples of not taking on the learning or making a change in practice to some degree.
		Mentoring peers	Sharing ideas with peers because they notice how well the kids are writing.
		No campus support	Either they have no coach or teammates to work with or their administration does not support or understand.
		Road blocks	Things that have stopped them or their teammates from teaching process-oriented writing.

Figure 7. Codes, related codes, and descriptions.



For the second round of analysis I used a web-based application software called Dedoose (Version 8.0.42) (2018). I made electronic copies of the interview transcript tables and deleted the observational comments and the key concepts so that I could attempt to take fresh look at these data with the codes generated from the first round of analysis. I read all the teachers’ interview transcripts again, highlighting and coding excerpts as I analyzed. Immersing yourself in the data adds credibility to the study (Shenton, 2004). The software allows you chunk data by code and keep track of how frequently a code is used. As an example, the table below shows which codes were applied more than 30 times (see Table 2). The codes are categorized under major research question topics: writing development, writing instruction, and professional development.

Table 2

*Codes applied more than 30 times*

Writing Development		Writing Instruction		Professional development	
Working as a writer	61	Transformation	218	Continuing Collaboration	50
Writers making decisions	35	Mentor Texts	37		
		Responsive Teaching	61		
		Explicit teaching	33		
		Power Shift	33		

This analysis seemed to confirm that the teachers’ talk surrounding the phenomenon matched my original claims and the discussion I had with my peer debriefer. However, a member check would be the best way to corroborate my interpretations. Grbrich (2013) posited, “meaning lies in the identification of the

dominant themes in the encounter between you and your participant” (p. 96). Therefore, I created a document with these claims and asked the teacher participants to reflect and comment on the findings so far (see Appendix D.). A member check takes the data back to the participants to allow them to confirm the credibility of the researcher’s interpretations (Creswell & Miller, 2000).

I sent an email with the document attached to the 10 teacher participants and half of the participants responded. The claims and the teachers’ reflections are below (see Figure 8). The reflections in the table show that the teachers agreed with the claims that the researcher made based on the data analysis. For example, Landry responded to the claim she had changed aspects of her writing instruction this way, “Yes! Most definitely! My whole writing time changed completely. I went from directing the whole 45-minute period, to basically introducing an idea and then allowing my students to be in charge of implementing that into their writing. It went from control to choice.”

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Claims	The teachers expanded their belief in the capacity of what young children in their classroom could do as writers.	The teachers shifted more of the power or decision making to their students.	The teachers changed many aspects of their writing instruction.	The teachers expanded their belief in what they could teach their writers and began to teach explicit and specific mini-lessons based on writing conferences.
Marley	I agree with this statement-you really have to trust the process. Our students are capable of so much, we just have to be willing to let them go and lose some of the control. Students are much more engaged in writing and what they are working on, eager to share and work with peers.	When we give students more power, you would be amazed at what they can do. Students may not always use the teaching models in their writing on that day, but they do show up in their writing when they feel comfortable deciding how and when to use it. Again, it is a process and each child is on a different path, but we are all going in the same direction.	This has been such a wonderful journey for me. I have learned so much in my role as a writing teacher. Looking at where my kids are gives me the information I need to provide them with lessons that they need. I am there to coach them along the journey of writing.	Being able to teach specific mini-lessons really has helped my kids turn into fantastic writers. As I am conferencing with my kids, I look for trends. Those trends in turn help me plan my mini-lessons. I love using mentor text for my writing lessons because the kids get to see that they can do things just like the authors of the books do.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Skylar	<p>Yes, definitely. The students began viewing themselves as authors/writers. They began coming up with their own ideas for writing and making decisions about the length, content, etc. It gave them motivation and they took pride in their work. They were also more excited about writing!</p>	<p>Yes! It is a difficult power shift, but it is worth it. I stopped trying to get them all to finish on the same timeline and started letting them work on writing pieces at their own pace.</p>	<p>Yes, it is hard to let go of some control in the classroom, but it was necessary to see more growth in student writing.</p>	<p>Yes! I started to let student writing drive my instruction. I saw what they needed and I was able to teach specific mini-lessons to target those needs. After these mini-lessons it was exciting to see some students actually try out what was taught in their writing. These students were able to share with the class how they tried out the new skill taught that day. This motivated more students to give it a try. The fact that the mini-lessons were short and explicit helped students incorporate the new skill in their writing. Mentor texts were very inspiring to my students and to me</p>
--------	--	---	--	--

# WRITING TEACHER PROFESSIONAL DEVELOPMENT

				as a teacher. I started reading books and looking for writing features that would make great mini-lessons.
Alex	Students are eager to write books based on their personal interest. They love to express their ideas while having fun practicing the craft of writing. Students enjoy authentic, simple things, such as having a variety of templates to choose from to compose their writing.	My teaching style shifted from trying to cover everything on the TEKS and taking full control about how the students writing should look like to more of a resourceful teacher. Now, I plan my mini-lessons based on the students' unique needs by modeling, conferring and coaching them about how to improve their craft.	I definitely got rid of the writing prompts, as they inhibit students writing creativity. I'm more of a facilitator that provides students with targeted writing instruction and strategies. With this novel approach, the students surprise me with every book they write, as each product is unique and authentic to their writing styles!	Thanks to writing cadre, I was able to learn how to incorporate mentor texts into my lessons. Mentor text makes the lessons fun to deliver, meaningful and personal to students. Also, explicit teaching has been a key to my students' success this school year. The mini-lesson template made teaching writing fun to plan and deliver.
Sam	This is exactly what I think really makes these writers achieving such high potential by letting the teacher be the	Letting the students guide their own learning lets them make the decision as to when they	This is right on with how I feel. I have changed as a teacher who is teaching writer	Mentor text really help the students see good examples of writing strategies and giving them a better

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

	passenger in their writing and guiding the child to take charge of their learning.	are ready to take a risk and try something new.	and not just a writing teacher.	understanding of why writers might make that choice. While also building confidence in them to try what they are learning in their mini-lessons.
Landry	Correct. I agree with this response. I felt as a teacher when I changed my perspective on writing workshop my students were no longer limiting themselves, but excited to try new things and incorporate new ideas into their pieces. They were excited to work with a peer to not only share their writing but to give their peer feedback on their pieces of writing as well.	Agree wholeheartedly. Instead of the students rushing to finish a prompt piece in one 45-minute period, the students have as much time as needed to make their piece the best it can be.	Yes! Most definitely! My whole writing time changed completely. I went from directing the whole 45-minute period, to basically introducing an idea and then allowing my students to be in charge of implementing what into their writing. It went from control to choice.	Exactly! Confering has drastically changed my writing. I am meeting the student where they are individually based on their needs. We discuss ways to improve and celebrate the successes they are making. They are able to goal set and plan personally, not with the whole class.

Figure 8. Member check of participants.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

At this point in the process, I sought assistance from two more peer reviewers to make sure I was applying codes consistently. It is important to involve peer reviewers throughout the process to add credibility to the study (Creswell & Miller, 2000). I recruited two peers that had knowledge of the writing process, early writing, and teaching writing through writing workshop. I asked one peer to check five teachers' interview data for writing development codes and another to check the same data for writing instruction codes. I wrote directions for the peer reviewers (see Appendix E).

The peer reviewer who checked the interview coding for the writing development claim was a doctoral candidate with research interests in emergent reading and writing and the reciprocity between the two. She read over five teachers' interview transcripts and highlighted excerpts that she thought matched the claim that the teachers expanded their belief in the capacity of what the young children in their classrooms could do as writers. The code assigned to this claim in Dedoose was working as a writer. After comparing her highlighted excerpts to mine, I found that we were in 85% agreement. There were excerpts that I did not code with working as a writer that she did and vice versa, but overall the peer reviewer saw evidence for the claim.

The second peer reviewer was the colleague that developed the Writing Cadre professional development with me. She is an experienced literacy specialist with extensive knowledge of literacy teaching and learning. I asked her to check the data, because she knows about the history of writing instruction in our district and the methods we presented to the teachers in Writing Cadre. She checked the interviews for three claims related to writing instruction: 1) the teachers changed their writing instruction

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

practices from a linear, teacher-directed, assignment approach to a process-oriented, writer-directed approach; 2) teachers expanded their belief in what they could teach their writers and began to teach more explicitly through mini-lessons and/or conferring; and 3) teachers shifted more power over to their student writers. These claims were coded in Dedoose as transformation, responsive teaching, and power shift, respectively.

This peer reviewer read the interviews and highlighted excerpts that she felt matched the claims and their codes related to writing instruction. When she sent me her analysis, I compared her coding to mine. We agreed 92% of the time. As with the first peer reviewer, there were some excerpts she highlighted that I did not and vice versa. However, she indicated with the excerpts she highlighted and her comments that she saw evidence for the claims (see Figure 9).

Interview excerpt with Peer Reviewer's highlights	Peer Reviewer Comment
---	-----------------------



<p>T: Well, I can see a difference in last year and this year, well it's hard because last year we started Cadre, so I really should go back two years, because I can see those kids, they were ok with writing, but as the years are going. like, these kids love to write. I mean you can see there's books laying out (gesturing around the room) (R laughing) all over the place, like that's what they love to do. And I don't even have to force it on them. I can suggest one thing in my mini-lesson and they're like, taking off. Like, when I say, 'OK, we're going to our daily 5 stations', they're all like, 'I wanna work on writing!' (R laughing) And that's where they all go, cause I don't like, when they pick their station work, Work on Writing is always somewhere I let them go to. And so, if that's where they want to go, I let them go. Um, and there's always at least eight of them that are at tables just making books.</p>	<p>Students are now choosing to write, and the teacher sees value in that choice. And, inadvertently, the students are collaborating with each other.</p>
--	---

Figure 9. Peer reviewer's highlights and comments.

At this point, I thought I was ready to begin to write about the findings.

Unfortunately, I discovered that the Dedoose software would not allow me to print the excerpts to use in the writing of the findings. I called the company and found out that I had uploaded them in the wrong format, a table. For ease of using the teachers' excerpts in the findings I had to remove the interview transcripts from the tables and upload them again. Therefore, I reread and recoded the data once again.

When the data were uploaded properly and recoded, I had excerpts that the software could help me search for based on a code. As I sifted through the codes and the excerpts I became buried in the data and was not sure how to report my findings. In total,

there were 324 coded excerpts. Many excerpts were coded for with more than one code, because the writing development and writing instruction were woven closely together.

Therefore, I asked another peer to debrief the data with me. The fourth peer reviewer is a professor of literacy and has extensive knowledge of writing and professional development research and particular knowledge about my study. This peer helped me to collapse my codes further and tease out a way for me to write up the findings in a way that would highlight the teachers' voices as I had hoped to do.

After the discussion with the peer reviewer, I tightened up my claims to three major claims, one for each research category:

1. Writing Instruction: The teachers described how they changed their writing instruction practices from a linear, teacher-directed, assignment approach to a process-oriented, writer-directed approach. The process-oriented, writer directed approach changed their role as the teacher and the way they responded to their writers.
2. Writing Development: The teachers described how they expanded their belief in the capacity of what young children in their classrooms could do as writers.
3. Professional Development: Teachers indicated that there were certain aspects of the Writing Cadre professional development model that supported them in their learning and change in practice.

Each claim was given a code phrase: 1) teachers changed writing instruction (see Figure 10), 2) children working as writers (see Figure 11), and 3) ongoing collaboration

(see Figure 12). Each code phrase had related codes that were descriptive in nature. For instance, under “children working as writers” related codes helped to describe what that might mean such as: writers as decision makers, writing for a reader, and collaborating with other writers. In the figures below, some of the original codes remain, some are renamed, and some were collapsed into a new code. Even though the journey was messy, the paths were influenced by careful, reflexive thinking throughout.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

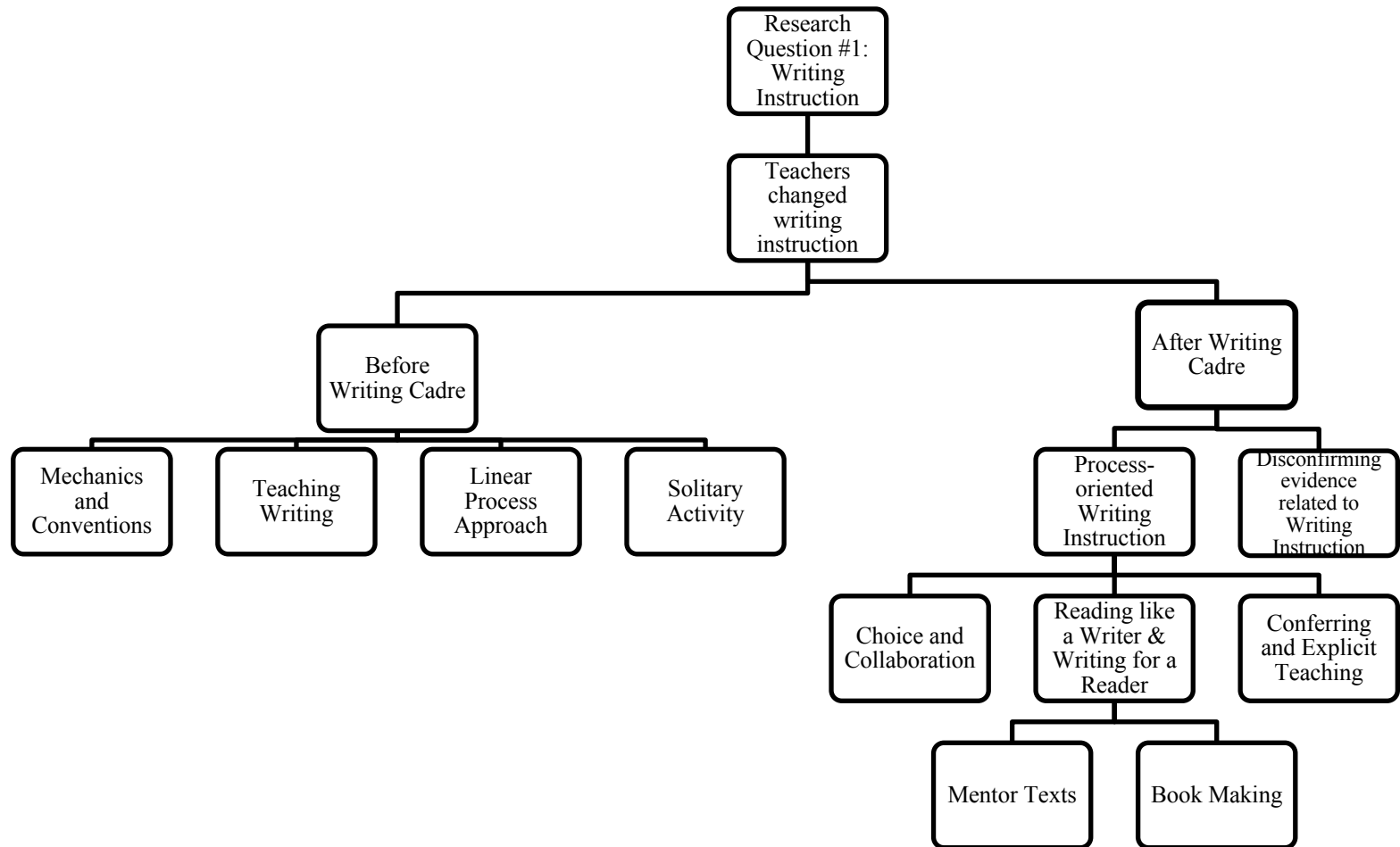
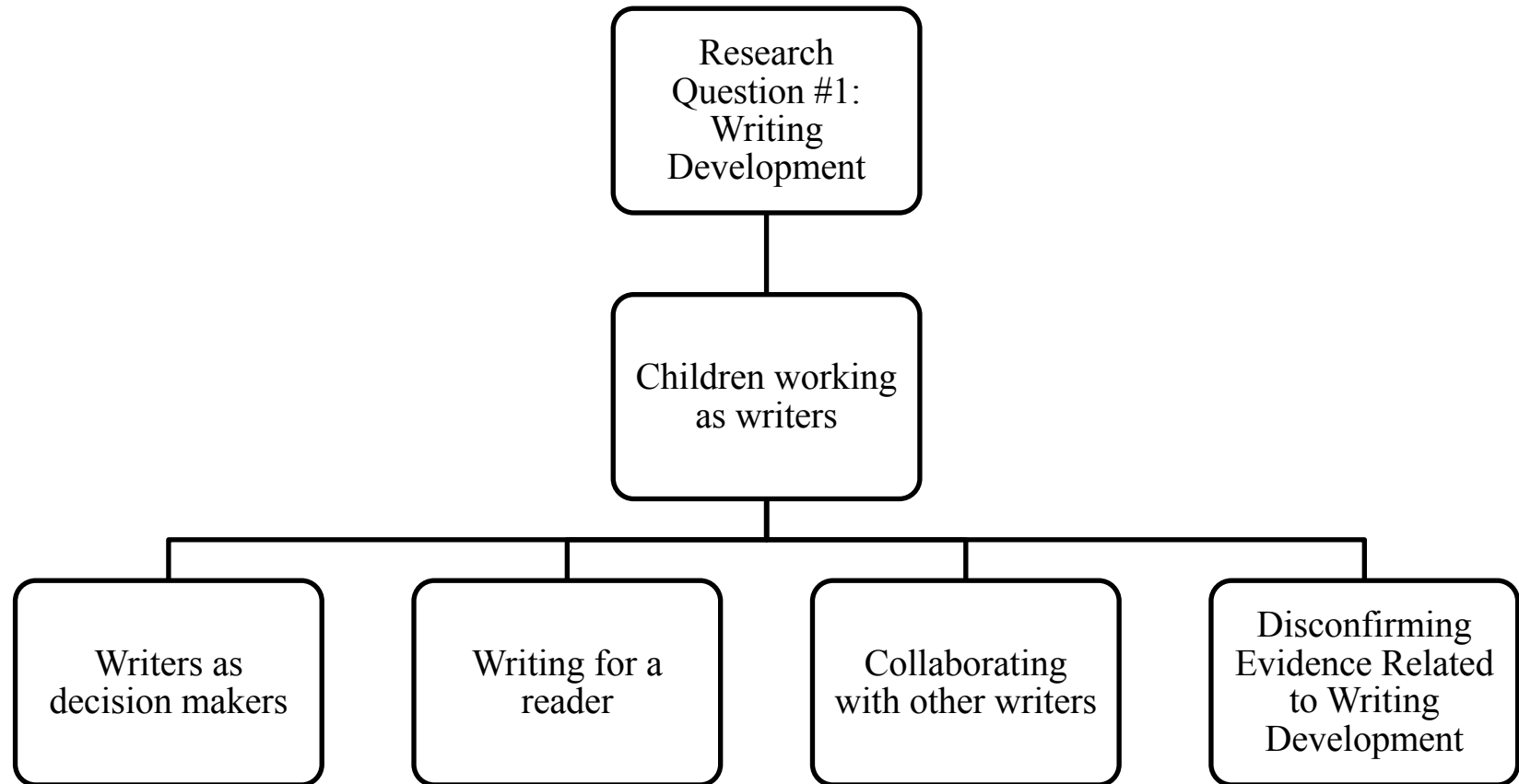
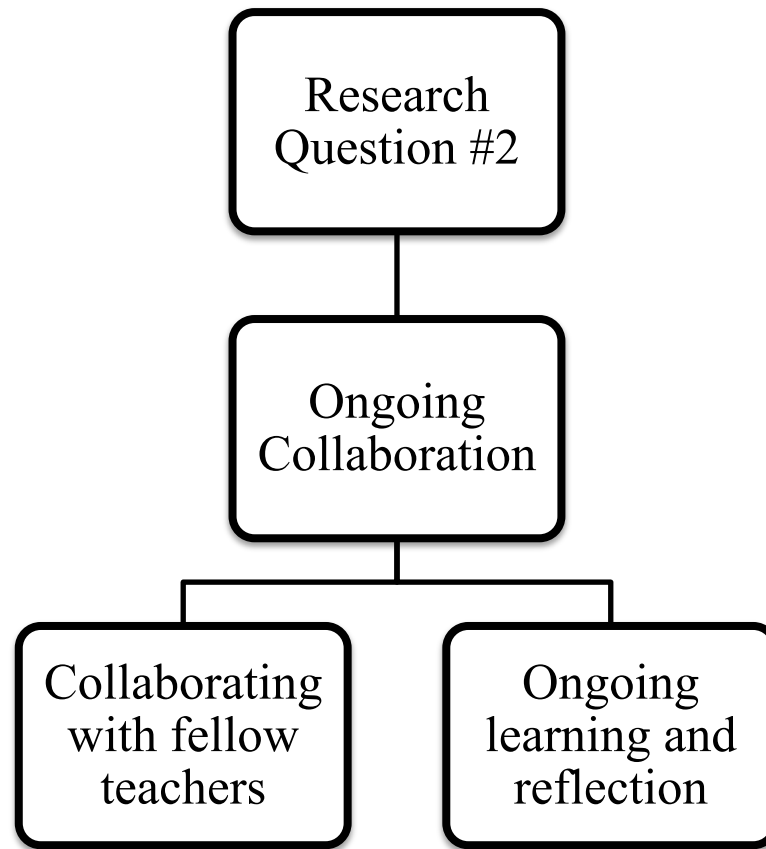


Figure 10. Codes and related codes, research question one: writing instruction.



*Figure 11.* Codes and related codes, research question one: writing development.



*Figure 12.* Codes and related codes, research question two: professional development.

In summary, I kept careful notes of my data analysis procedures in my methodological journal in order to show the path of collecting data to interpreting it. It is evident that I was immersed in the data and I made efforts to collaborate with participants and peers to ensure credibility of the study.

### **Trustworthiness**

In this section, I review and clarify the intentional measures I incorporated into the analysis process to ensure trustworthiness in my qualitative research study. One way to enhance trustworthiness or credibility is through triangulation. Triangulation can be achieved by gathering data through different research methods, analyzing the data with more than one theoretical framework, and/or analyzing multiple sources of data from multiple participants. I designed my study to have more than one type of data: photo elicitation interviews, auto-driven photographs from three different points of time, and a methodological journal where I kept track of the process and reflected on it. My study included 10 participants which allowed me to verify participant viewpoints and experiences against each other (Shenton, 2004).

Credibility is increased by the researcher immersing herself in the data for a prolonged period. I spent a year analyzing the data using my understanding of pertinent theory from research, my practical experience, and my knowledge of the participants to discover themes in the data. I kept a journal to remain reflexive and monitor my own constructs (Shenton, 2004).

I furthered trustworthiness of my study by intentionally and purposefully searching for disconfirming evidence “because reality, according to constructivists, is

multiple and complex” (Creswell & Miller, 2004, p. 127). Although, all the research participants attended the same professional development, it did not mean that they understood or assimilated the learning in the same ways. The data captured some of the differences and they are reported fully in the next chapter.

Finally, I collaborated with the participants and peers throughout the analysis process. I employed member checking by asking participants to confirm or deny my interpretations (Creswell & Miller, 2000). I debriefed with four different peers to help me focus or widen my vision as needed (Shenton, 2004). In summary, these are approaches I used to ensure trustworthiness for my research study.



## CHAPTER IV

### FINDINGS

This study employed researcher-prompted, participant-generated photographs in photo elicitation interviews (Pauwels, 2011). The interviews were structured around the photographs creating elevated levels of engagement through collaboration between the researcher and the participant. There were two purposes for the study. The first was to describe how teachers, who participated in a continuous, social, and complex year-long professional development on writing, talked about and represented through photographs what they valued about writing development and instruction. The second purpose was to describe the features of the professional development model that appeared to influence how teachers talk about their writing instruction.

There were 10 classroom teachers who shared their thoughts on writing development, writing instruction, and the elements of professional development that supported their learning. There were four kindergarten teachers, two first grade teachers, and four second grade teachers.

The teachers shared how their writing instruction had moved from teacher-directed activities to writer-directed processes which led to different expectations of what the writers in their classroom could do. They shared their thoughts about the role of the teacher during writing instruction, and how certain structures, language, and environment

can facilitate writing development. The analysis of the data was situated around the following research questions:

1. How do teachers describe writing development and writing instruction in relation to a year-long writing professional development experience?
2. What aspects of a professional development model appear to influence how teachers describe their writing instruction?

As described in detail in chapter three, I immersed myself in the data to analyze the interactions in the interviews multiple times, the photographs, and my methodological notes. In addition, I conducted a member check and debriefed with four peers. I made three claims based on themes that were revealed in the data, as follows:

1. The teachers described how they changed their writing instruction practices from a linear, teacher-directed, assignment approach to a process-oriented, writer-directed approach. The process-oriented, writer directed approach changed their role as the teacher and the way they responded to their writers.
2. The teachers described how they expanded their belief in the capacity of what young children in their classrooms could do as writers.
3. Teachers indicated that there were certain aspects of the Writing Cadre professional development model that supported them in their learning and change in practice.

The following themes in relation to the research questions were revealed: 1) teachers changed writing instruction, 2) children working as writers, and 3) ongoing collaboration. This chapter is organized by these themes and their related themes.

As I analyzed the data it became apparent that the teachers had shifted their thinking and practice, even though the amount of change varied from teacher to teacher. Even as they talked about the professional development model, they framed the discussion in what aspects facilitated their growth or change. Therefore, the major theme across all the data was transformation. I elaborate on the overall theme in the next chapter.

I want the teachers' voices to stand out, so I describe the data through the interview excerpts. The data are reported in four sections that reflect the data analysis, starting with the pieces of the puzzle. First, I account how the teachers described their writing instruction before the Writing Cadre. Next, I discuss the changes revealed in the data through the lens of the three researcher claims as stated above. I describe all the data supporting those claims by beginning with a frequency count of total supporting data. The frequency count is a rough big picture, because the data are not represented in equal units. The data excerpts range from phrases to paragraphs with multiple sentences. There was a total of 324 excerpts coded during data analysis. Writing development and writing instruction are intertwined so many of the excerpts were coded with more than one code. In other words, the frequency counts given in each section do not add up to the total.

The teacher's interview excerpts I present in this section were edited for ease of reading. I removed language fillers, repeated phrasing, and redundancies. To capture the complexity of the teachers' thoughts, I selected several data exemplars to illustrate,

including photographs. I intentionally distributed the selection of data across all 10 teachers. In addition, I provided disconfirming evidence data when possible.

## Teachers Changed Writing Instruction

### Before Writing Cadre

The interviews began with the teachers describing their writing instruction before they attended Writing Cadre. While describing their writing instruction, their expectations for the young writers in their classrooms were uncovered. There were 92 out of 324 excerpts coded for writing instruction before the Writing Cadre. There were five trends revealed across the 10 teachers. I briefly introduce those trends and then expand on them by providing evidence following (see Figure 13).

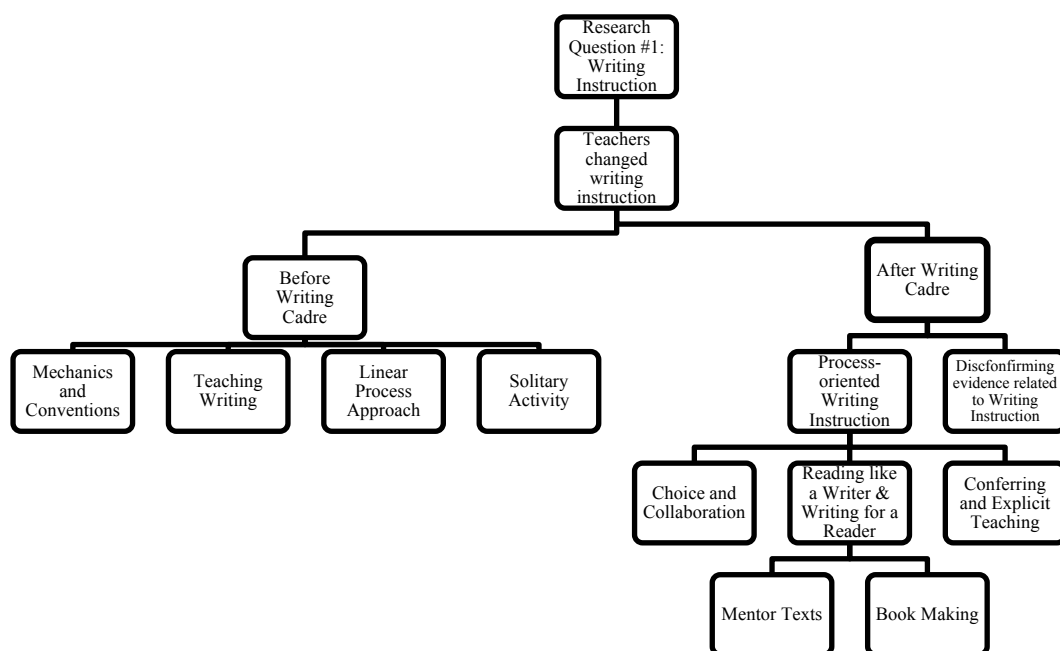


Figure 13. Codes and related codes for question one: writing instruction.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

The first trend was that most of the teachers talked about how they spent much of their writing instruction time in teaching mechanics and conventions. They valued the look of the product and emphasized handwriting, capitals, and periods.

The second trend is divided into two parts and had to do with how the teachers delivered instruction. Many of the teachers modeled the act of writing in front of their students, showing them where to start, how to leave space, slowing articulating words to hear sounds, etc. This modeling was usually connected with journal writing where the children wrote to a prompt, such as “Write about what you did over the weekend.”

However, some teachers had their students write to a prompt without any teaching or modeling. They were giving their students practice without teaching. These teachers valued mechanics and conventions but thought the students should already know how to write conventionally. Interestingly, both the “watch me write” teachers and the “practice with no teaching” teachers indicated that they had to spend most of the writing time with the students who struggled. They thought they neglected their more capable writers because they had to help the children who could not write conventionally or get something on paper.

Third, some of the teachers indicated that they used the writing process in a linear fashion. Meaning that the whole class wrote about the same thing, everyone did pre-writing the first day, draft the next, and so on.

Finally, the last trend related more to the expectations of the writing time. All but one teacher, reported that before Writing Cadre, they considered writing a solitary

activity. The students were to sit quietly in their desks and raise their hand for help from the teacher.

**Mechanics and conventions.** Most of the teachers indicated in their interviews that before Writing Cadre what they valued most was the use of conventions in their students' writing. There were 18 excerpts coded for mechanics and conventions. Here are some notable excerpt examples.

Sam talked about how she spent a lot of time in kindergarten teaching the children how to form letters, she said, "I was more focused on their letter formation at the time, like how to make letters, not really the process of writing." She had included a photograph of a handwriting sheet to show that she valued neat handwriting in before Cadre photographs (see Figure 14).

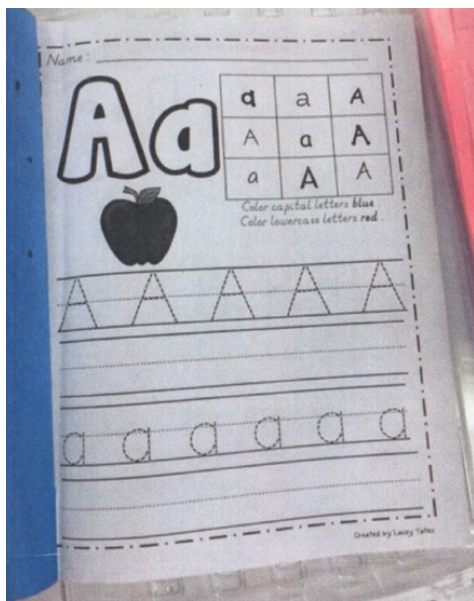


Figure 14. Handwriting worksheet, Sam, kindergarten.

Skylar talked about more than handwriting, she said, “Before Writing Cadre, a lot of times when I taught a lesson, I would give the kids one sheet of paper instead of a book to make and so that day I would teach a lesson and a lot of times my lessons did revolve around conventions I would say, using capitals, spacing, periods, getting that simple sentence down on paper and then I sent them to write and they would have a sheet of white paper and only one sheet and they would work on that sheet and be done for the day and put that sheet away or send that sheet home, so just one sheet of paper and get something down on paper.”

Sylvia talked about conventions as being synonymous with being a writer. She said, “I think at the time, if I thought they could write, they were able to use capital letters, put spacing between words, a period...you know I was very impressed if they had the mechanics of writing.”

Arden talked about the purpose of writing in her classroom like this, “Every six weeks, they needed to be moving up a level. Well, it wasn't like real writing, they weren't writing stories that made me laugh. It was really like the same type of writing all of time, like, 'Go out and write a story about your weekend' and then I would score it with the rubric.”

Finally, Alex, a second-grade teacher, described focusing on mechanics and conventions this way, “We were doing everything for a grade, because they knew they would be graded, they knew it would be a one, two or three. They knew that 20 points, will take you to a three. So, they were always, ‘I want to revise, I want to publish so my

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

teacher can grade my paper and we'll see if I'm a one, a two, a three or if I need to set new goals.' I guess I saw that because it was how I projected what I valued. They knew that I was guided by the rubric and that it wasn't my rubric either, it was the district rubric" (see Figure 15).

CRITERIA FOR ASSESSMENT	SCORING GUIDELINES
1. The student writes an imaginative narrative in response to a prompt. The writing sample includes story elements or some of story (characters, setting, problem/solution, etc.). The problem/solution is critical to this genre. (4 possible points)	<p>Give 4 points if the following is present:</p> <ul style="list-style-type: none"> <li>The piece includes all the elements that make a narrative story and the sentences are coherent and logically sequenced.</li> </ul> <p>Give 3 points if the following is present:</p> <ul style="list-style-type: none"> <li>The piece includes most of the elements that make a narrative story and the sentences are coherent and logically sequenced.</li> </ul> <p>Give 2 points if the following is present:</p> <ul style="list-style-type: none"> <li>The piece includes some of the elements that make a narrative story and the sentences are coherent and logically sequenced.</li> </ul> <p>Give 1 point if the following is present:</p> <ul style="list-style-type: none"> <li>The piece includes some of the elements that make a narrative story, but the sentences are not coherent and/or logically sequenced.</li> </ul> <p>Give 0 points if the following is present:</p> <ul style="list-style-type: none"> <li>The piece does not include the elements of a narrative story or</li> <li>the writer does not address the designated prompt or</li> <li>the writer does not address the topic with the correct text genre (i.e. writes an expository how to instead).</li> </ul>
2. The student uses a lead sentence(s) to open the piece and a closing to express a character's observation, feeling or opinion. (3 possible points)	<p>Give 3 points if there is a separate or stand-alone lead and closing in the piece.</p> <p>Give 2 points if there is only a lead OR closing.</p> <p>Give 0 points if there is no lead or closing.</p>
3. The student uses varied and appropriate descriptive language to "show not tell". (4 possible points)	<p>Give 4 points if there is strong evidence of use of descriptive language in the piece. The writer should include a variety of the following:</p> <ul style="list-style-type: none"> <li>Adjectives in a variety of places</li> <li>Vivid verbs, adverbs</li> <li>Similes or metaphors</li> <li>Interjections or Onomatopoeia</li> <li>Precise or unusual language</li> </ul> <p>Give 2 points if there is some evidence of the use of descriptive language in the piece: (see above)</p> <p>Give 0 points if there is no evidence of the use of descriptive language in the piece: (see above)</p>

Figure 15. District writing rubric, Alex, second grade.



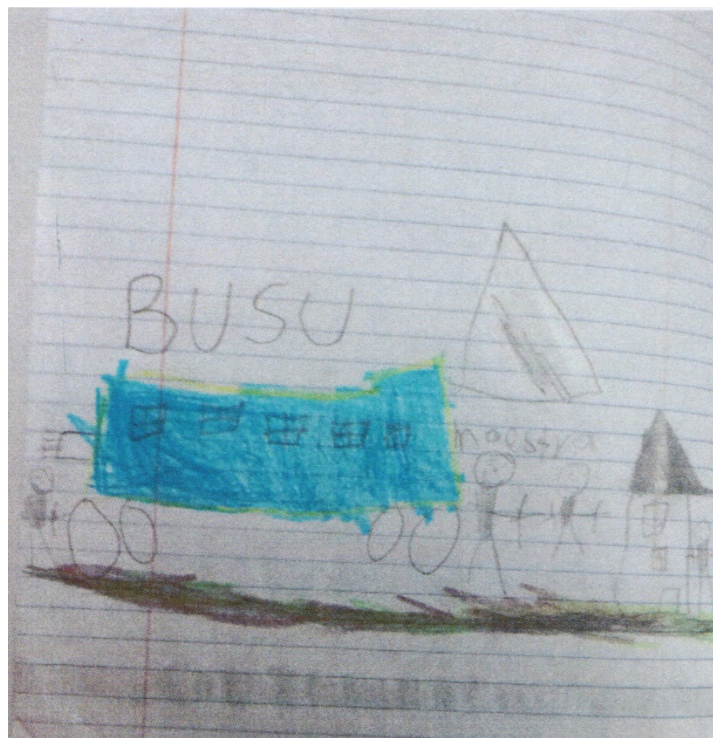
**Teaching writing.** This section accounts the ways the teachers talked about their writing instruction before Writing Cadre. There were 27 excerpts coded as before Writing Cadre writing instruction. Half of the teachers modeled the act of transcribing in front of their students. This type of instruction is called shared writing and is considered a good practice for emergent and early writers (Pinnell & Fountas, 1998) and was encouraged as one of the best practice options during Writing Cadre. Shared writing involves the children in the composition of the story, while the teacher does the writing. In other words, the teacher is asking the children to watch her write. However, the teachers did not seem to be satisfied with how things were going after the modeling of writing. There were eight excerpts coded for shared writing. Interview excerpts to illustrate shared writing and how the teachers supported their students during writing time are below.

Skylar talked about what her lessons looked like, “I would draw a picture and write about it. I would model for them. I would usually draw some kind of picture and model thinking aloud and writing about my picture and making sure that the picture matched the words.” After modeling, Skylar talked about the writing practice like this, “I felt like I was always gravitating towards those kids that weren't able to sound out or stretch out words. I didn't spend a lot of time with the other students, because I was so focused on helping the kids that didn't have that letter/sound knowledge yet, stretch out and write words or come up with an idea to write about or things like that.”

Marley, a first-grade teacher talked about her writing instruction this way, “Before it was definitely journals and not a whole lot of talking to the kids about the

writing, kind of a workshop model, but I didn't really know what I was doing when I first started, so I'd kinda do a lesson and then they'd go and write, but it wasn't as structured like, it didn't have purpose, the kids didn't feel like they were a part of the writing, I feel like it was so much teacher-directed and less kid-directed.”

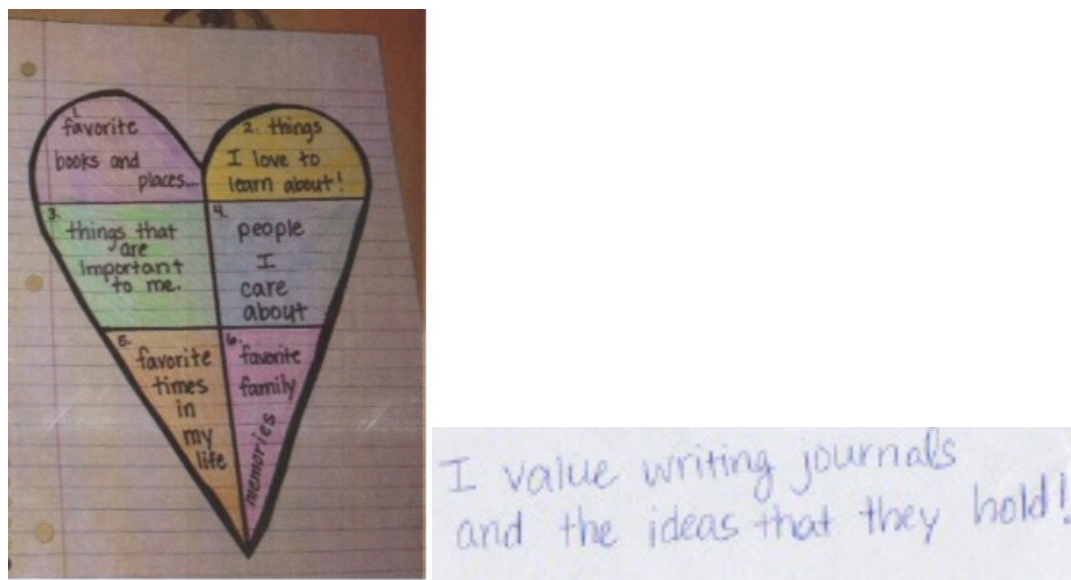
Sylvia talked about how she would model writing in front of her students and then they would practice in their journals (see Figure 16). She said this about supporting her students during writing time, “I never felt like I was very efficient in it, helping my students during their writing time in their journal, because I'd always end up meeting with the same students that I knew needed a lot of help. It was taking up a lot my time.”



*Figure 16.* Sample of student’s journal page, Sylvia, kindergarten.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

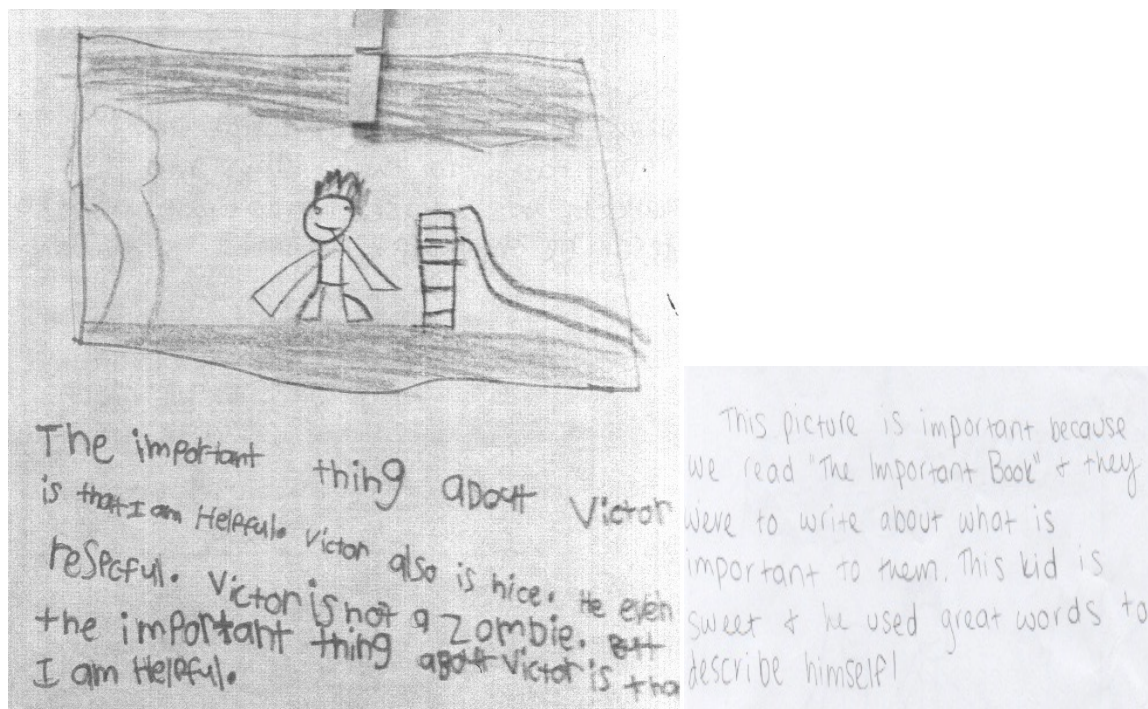
On the other hand, there were a few teachers who gave their students writing practice but did not seem to do any modeling or teaching. For instance, Jamie described her writing instruction this way, “Before Cadre, I wasn’t showing them any ways it (writing) should be like. I might do something in my model journal [see Figure 17]. Then, it was me going, ‘Ok, did you do this? Did you do that?’ I was just expecting them to already know how to do it and that was not the case at all, like they do need to see examples, lots of examples. I know that sounds silly as a teacher like, duh, they need to see that kinda stuff, but it just, it really changed the way I look at writing.”



*Figure 17.* Journal activity from the teacher’s journal, Jamie, second grade.

Jules described how she would give them a starter sentence, she said, “Whenever I grew up I was just given a piece of paper and a topic and then, um. I mean this my third-year teaching and writing was one of my weakest points, and I just kinda went back to the old way of giving them a writing paper template like this [see Figure 18] and just

saying y'all write about this at your desk. But then the kids would say, 'Oh, I don't want to write about that.' or 'I don't know what to write.'" She attributed the problem to the kids not being comfortable with writing. "I thought if I gave them a prompt it would make them more comfortable about writing and they would write more words, but it didn't."

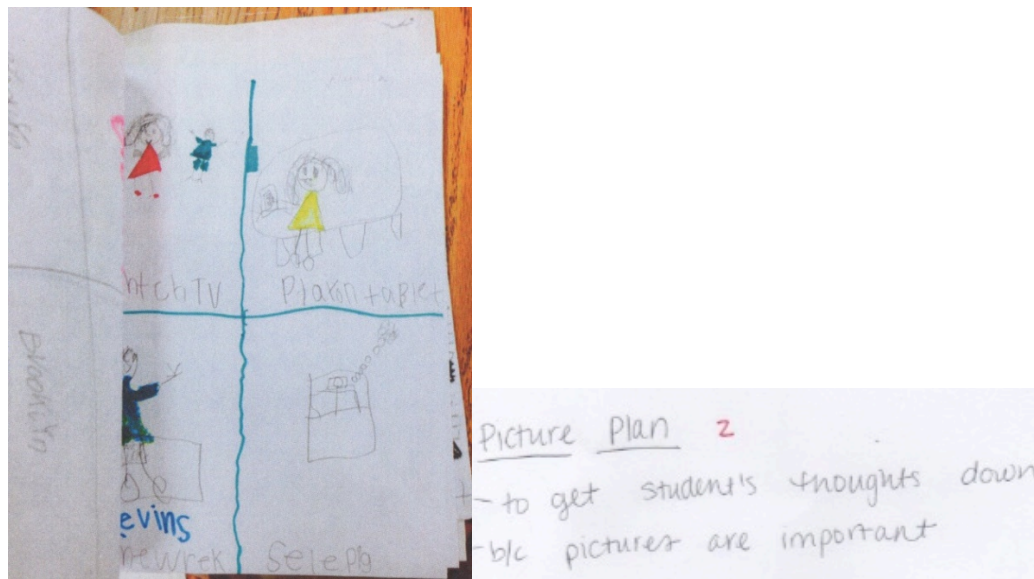


*Figure 18.* Sample student writing from story starter assignment, Jules, second grade.

Carson, a second-grade teacher and on the same team as Jules, talked about a few different writing approaches she used. Sometimes she would give them a starter sentence and they would fill in the blank. Other times they wrote in a journal to a prompt like, "Write about your favorite animal." Carson said that the goal was to have them practice what they would have to do for the district assessment, she put it this way, "So basically,

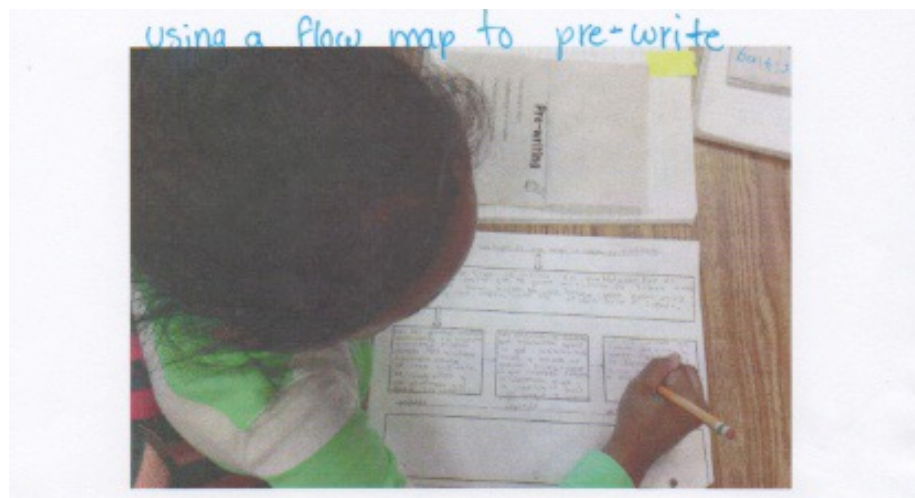
whatever the assessment was I would probably just create another prompt that was similar to it, but not exactly the same, for them to get practice in writing about that topic. If it was, write about a time you went on a trip, then maybe I'd come up with a prompt that was like, tell about a time you visited a friend, that way they could practice and check themselves on the rubric.”

**Linear process approach.** Some of the teachers described how the whole class moved lock-step through the writing process together. There were 38 excerpts coded for linear process approach used to write to a topic or prompt generated by the teacher. Arden explained it like this, “Back then I felt like it was really important for me to walk step by step with them and pretty much carry their hand all the way through the writing and like, 'Nope, today we're only doing our picture plan [see Figure 19], we're not doing anything else today' I know back then, I felt like it was really helpful if they did a detailed picture plan, because then, they were be able to get more out of it when they did their writing. But sometimes they would forget what they wanted to write by the next day. I felt like the reason they forgot was because it was so disconnected. Or if they could do it, I don't think they were very excited about their writing. I feel like they felt like they had already completed the task, because they had done a detailed picture.”



*Figure 19.* Sample of a student's picture plan, Arden, first grade.

Here is another example of a linear use the writing process. While Arden's first graders used a picture plan, Alex's second graders used a flow map (see Figure 20).



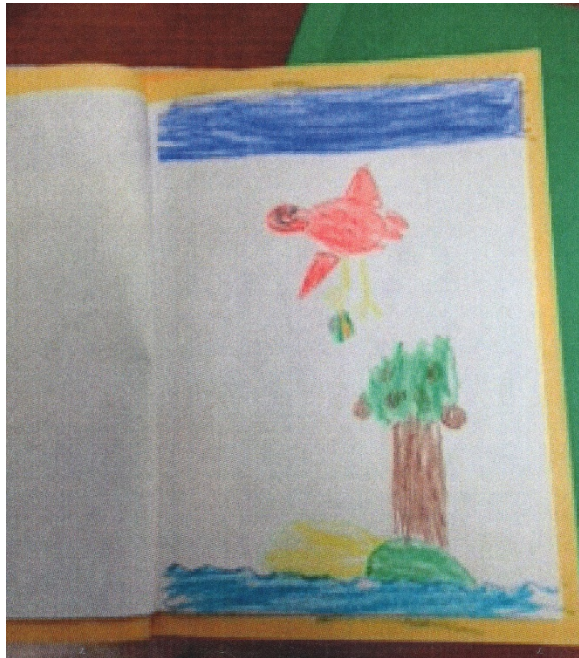
*Figure 20.* Student filling her story into a flow map, Alex, second grade.

Jamie said that before she would have all her students start with a graphic organizer. Here's what she said about taking her students through a linear writing



process, “That was a hard thing for me to give up. I’ve been like, 'We're all doing this together. Why are you not on sentence two?' I was nervous and I was like, 'Oh, my gosh! What are they gonna miss for the third grade!' But I learned not everyone needs a circle map to write. But before I was the one that was like, 'Oh, we're doing circle maps, get 'em out!' That's how it has to be.”

**Solitary activity.** Most of the teachers described the writing time in their classrooms before Cadre as writers being alone, being quiet and waiting for the teacher to tell them what to do. There were 10 excerpts coded for solitary activity. Landry described her writing instruction before Cadre as “micromanaged.” She said, “I think we were coming from a background of everybody wrote the same thing, every single day or something on the same topic. It was maybe in a writing journal [see Figure 21] and they were writing on that page for the day and then tomorrow it would be something completely different. It was very micromanaged. We weren’t allowing them to have the freedom to write from choice.”



*Figure 21.* Sample of student's journal writing, Skylar, kindergarten.

Sam, a kindergarten teacher said, "I've always thought that them writing every day was important, so I always had a writing time built into my schedule, but we did a whole lot of journal writing and I didn't give them a whole lot of other writing options or choices in what they wrote about. It was stay in one spot and write quietly. They would sit in their desks and if they needed something they raised their hand and I went to them. They would have to wait in their seat for me to come and if I didn't, I guess they really didn't get their answer, cause by the next day they probably didn't even remember the question anymore."

In summary, before their Writing Cadre experience, the teachers reported that they tended to value the mechanics of writing and the correct use of conventions. Their teaching was focused on the product at the end of writing. Some thought the best way to



get there was to tell the students what to write about and to guide them through the writing process in a linear fashion ending with each child producing a similar product. While a few, mainly second grade teachers, thought the children should already know how to write conventionally. Most of the teachers thought that writing should be a quiet, solitary activity. The teacher set herself up as the only one who could help, therefore she spent most of her time helping the struggling writers.

### **After Writing Cadre**

As the interviews progressed into talking about the changes the teachers had made in their writing instruction, the teachers used the set photographs they took at the end of Writing Cadre and another set of photographs they took in preparation of their interview to reflect on those changes. As with the before photographs, these photos were to illustrate what they valued about writing at the time.

This section relates to how the teachers described writing instruction after their Writing Cadre experience. It is broken up into two parts and includes excerpts and photographs across all 10 teachers that help to describe how the teachers changed their writing instruction. Part one, process-oriented writing instruction, shows evidence connected to claim one: The teachers described how they changed their writing instruction practices from a linear, teacher-directed, assignment approach to a process-oriented, writer-directed approach. The process-oriented, writer-directed approach changed their role as the teacher and the way they responded to their writers. This evidence stands in contrast to the teacher-directed, product-oriented writing instruction

described in the before Writing Cadre section above. The writing instruction section ends with a discussion of disconfirming evidence found in the data, in other words, teachers who seemingly had not taken on notable change in their writing instruction.

**Process-oriented writing instruction.** Teachers who practice process-oriented writing instruction acknowledge that writing is both a cognitive and social activity that develops overtime. They understand that writing develops as language develops through trial and error, purposeful, meaningful, social interactions, and experiences. They attempt to make the writing time in their classrooms as close to authentic writing experiences as possible, asking, “Would a ‘real’ writer do what I’m asking my students to do?” Additionally, they understand that the writing process is messy, not linear.

Process-oriented writing instruction includes some combination of the following:

- writer choice of topic, but also how to write about it,
- flexible participation that includes talking, playing with language, and collaborating with other writers during the writing process,
- reading like a writer in author and text mentors,
- writing for readers,
- writing strategy instruction,
- children’s modes of sense-making. (McQuitty, 2014)

It is clear to see that the most effective writing instructional practices include both sociocultural and cognitive aspects of learning to write (Boscolo, 2010; Calkins, 1994; Dyson & Freedman, 1991; Graves, 1994). In Writing Cadre, we delved into all of these

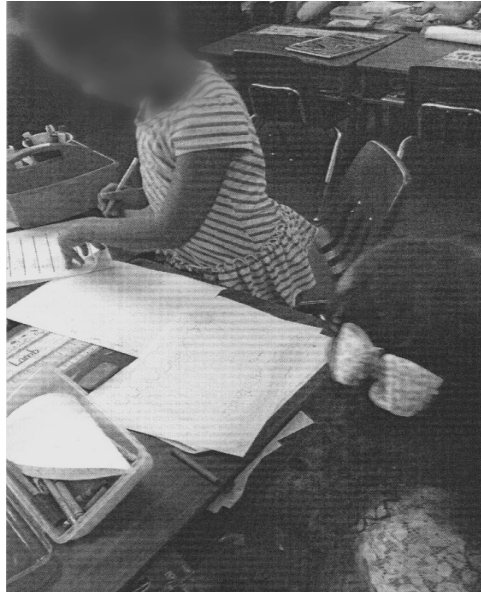
approaches. For children's sense-making, we chose to present book making (Ray & Cleaveland, 2004), because most of young children's text experiences have been with picture books. In other words, text in the form of a picture book is what makes sense to young children.

There were 214 out of 324 excerpts that were tagged with codes related to how the teachers described the change in their writing instruction after the Writing Cadre. I break this section up into the process-oriented instructional approaches the teachers learned about in Writing Cadre: 1) Choice and collaboration, 2) Reading like a writer and writing for readers, and 3) Conferring and explicit teaching. The excerpts and photographs reveal that as the teachers used these approaches, they recognized how the power shifted from them to their writers.

***Choice and collaboration.*** This section reports how the teachers described how adding choice to writing time changed the structure of writing time. The teachers intentionally gave the children choices in where they sat, what they wrote with, what they wrote about, and how they wrote it. The writing portion of Writing Workshop was presented as a time for writers to practice what writers do. Freedom to make choices as writers led to higher engagement, writer independence, more authentic writing work, and collaboration amongst the writers. There were 78 out of 324 excerpts about choice and collaboration. Following are a few exemplar examples.

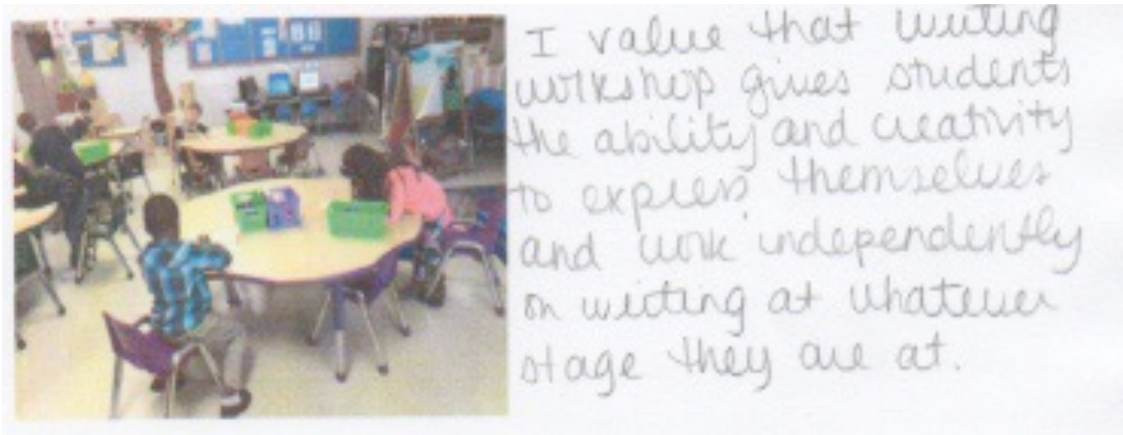
As first grade teacher, Marley explained, "They (the students) definitely are in charge of what is going on during our writing block. But I think that leads to more

engaged writing time, I mean, I have kids that during indoor recess, want to write. I mean seriously they just love writing so much [see Figure 22]. It just makes heart happy.”



*Figure 22.* Independent writing time, Marley, first grade.

Landry, a Kindergarten teacher talked about choice this way, she said, “that was a huge shift in thinking for me. Giving the freedom for them to choose something that they were really interested about or a story they were thinking of, uh and being able to work on that for several days in a row” (see Figure 23).



*Figure 23. Independent writing time, Landry, kindergarten.*

Alex shifted the power to the students to make the decisions about their writing. Before Cadre she controlled when the writers did what part of their writing, but after she put it like this, "Because it wasn't about me. And it wasn't all on me. Now it was on them. They were 22 students able to make their own decisions versus me trying to have everyone learn the same way and do it the same way. And me grading the same way. And we actually got greater products, more quality, more creative, and more authentic."

Kindergarten teacher, Sam talked about the thing that she does control, and she takes very seriously, she stated, "Writing time is a non-negotiable. I mean, my team will even ask me, 'Why are your kids writing like that?' And it's, I don't care what's going on during the day, our reading and writing time is gonna be the first on our list. If something else has to go that day unfortunately, it might be Science, it might be Math that gets skipped or whatever, because we had something else to do. But those two things don't ever get missed."

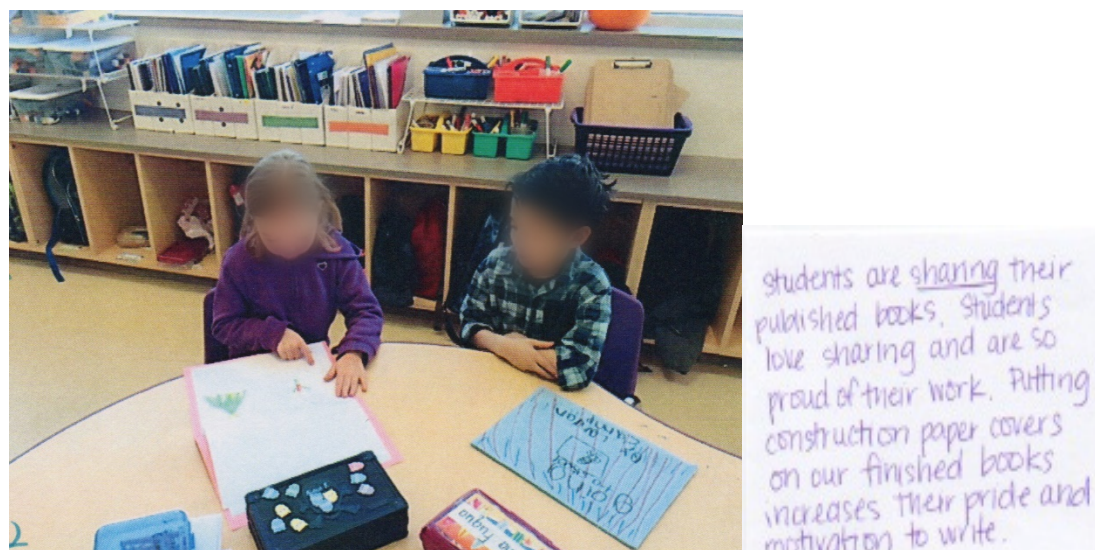
Sam went on to say that other than making sure that her students wrote every day, her role had shifted, and she let them make more choices and decisions. She said, “Now I feel like I’m just leading them down the path, like just making sure they stay on the path, you know, like when they veer off, I’m like, ‘No, no, no come back over here!’ I feel like I’m more coaching than really teaching them, because I’m sort of like cheering, getting behind ‘em, you know, we have our mini-lessons and stuff, but more of a, ‘Yay, that’s fantastic, keep going!’ kind of thing and, ‘Hey, try this!’ or ‘On your next page, why don’t you do this?’ I just keep ‘em going and now they’re doing more of it on their own.”

Jamie, a second-grade teacher, also talked about how the power had shifted from the teacher to the writers. She said, “I let them choose what they want to do. Maybe they want to write a book together or maybe they want a big sheet of paper and I’m gonna let them. If they want to write, then I let them go do that. It’s just allowing them to do that. That’s where I feel like a lot of teachers are like ‘Ooh, it’s gonna be loud,’ but if they give up some power it’s gonna be so much easier. You will see a difference!”

Another hallmark of writing workshop is that writers are all in various stages of the writing process depending on what they are working on. Kindergarten teacher, Skylar talked about it like this, “They’re all doing different things. Some of them are starting new books, some of them are working on books and some of them are going through and checking their book for errors or reading to a friend and seeing what they need to fix or what they need to add.”

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Skylar went on to talk about how her students work together throughout the entire process not just at the end. She said, “We’ll share at the end of writer’s workshop. I’ll have them pair up with a partner and they share what they had worked on for that day [see Figure 24]. Partners might help or help them check for things that don’t make sense. They’ll read it to their partner a lot of times and they’ll realize, ‘Oh’ and I’ll see kids get up from the carpet, go back to their table, fix something real quick, and come back. So along with that sharing, that collaboration too, in the process of writing, not just sharing the finished product, but sharing all along the way as they’ve started, because now they’re writing longer pieces, so they usually don’t finish their book. They want to keep writing the next day, so they share what they wrote that day, and then the next day they share what they wrote the next day.”



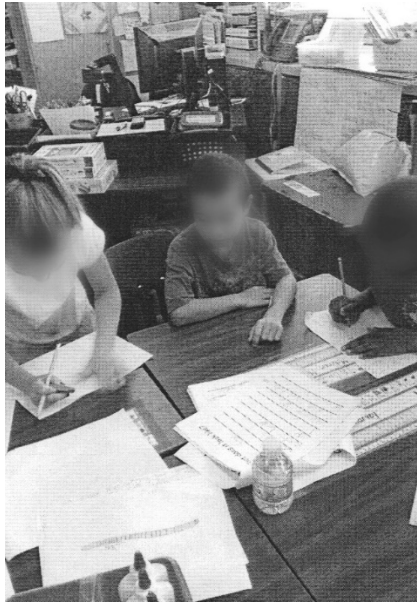
*Figure 24. Sharing their stories with peers, Skylar, kindergarten.*

Jamie also spoke about how everyone in class is working in a different part of the writing process, she said, “It gives me chill bumps, because you’re just letting them do it. Really, you are letting them do it. We’re not all doing the same thing and our product is not all the same either. I show them something and then they take off and work where they are now. They might use what I showed and they might not, it depends on where they are and what they decide to do.”

First grade teacher Marley reported that when her students work in different stages of the writing process it was easier for her. She said, “When they’re all focusing on editing and checking at the same time, it is too much for me to manage because I can’t get to everyone. With the kids being in different places within their writing, I think it makes it easier for the teacher. That way there is always something the writers can do independently as I work with the three or four that need me right then.”

Additionally, Marley said that she encouraged the writers to seek out other writers for help instead of the teacher, she would say to them, “‘You gotta go, it’s all you.’ So, I was like, ‘Find a friend.’ And they would find a friend and be like, ‘Ok, ok, I’m gonna read this to you and I want you to tell me if it makes sense.’ It worked out really good and I think it helped them to have an audience, they’d say, ‘Oh yeah! I need to go back and I need to do this’” (see Figure 25).





*Figure 25.* Two writers collaborating, Marley, first grade.

I wanted to find out if the teachers thought their students' products had suffered because they were focusing more on the process of writing. Here is what first-grade teacher Arden, had to say about that, "No, I think they've gotten better, because I feel like they have time to build up their skill. It doesn't have to be like, 'Done with the writing today? Put your picture plan away. Check!' When it's a process, it's something that they're thinking about all the time and I feel like that just the entire process makes them prouder to be a writer. They really want it to be their best so they can share it with the other writers."

***Reading like a writer and writing for readers.*** Using mentor texts and/or authors was a writing instruction approach that was new to all the teachers in Writing Cadre. As described in chapter three, to use a mentor text, a writer must read like a writer. Instead of reading with a reader's purpose, you read with the intention of exploring and studying

craft and conventions moves that writers use (Smith, 1988). A mentor text can be published by a professional writer, written by a teacher, or written by another student. The teachers in Writing Cadre were encouraged to use all three types of mentor text and to think about which would be more appropriate for different situations during writing instruction.

The other side of this coin would be for writers to intentionally write for an audience or a reader. When a writer chooses a writer's craft or convention move on purpose, he is employing that move to help his reader in some way. As stated above, picture books are what young children have experience with as readers, so the teachers used book making for their writing instruction so that the children could more easily see the connection between the writer and the reader.

In this section, I relate the teachers' descriptions about reading like a writer (using mentor texts) and writing for readers (book making) through interview excerpts and photographs. There were 86 out of 324 excerpts of data coded specifically for mentor texts, book making and writing for readers.

*Mentor texts.* As stated above using texts or authors as mentors was something new to the teachers that attended Writing Cadre, including the study participants. At first, we presented using mentor texts with students as a way for them to conduct inquiry into the craft and convention moves that authors do intentionally. As Peter Johnston (2004) puts it, "As teachers we socialize children's attention to the significant features of

literacy.” This noticing and naming of purposeful authors’ moves influences young writers’ choices in their own pieces.

Skyler, a kindergarten teacher talked about using mentor texts like this, “I was really not familiar with the use of authors as mentors. At first, I wasn’t comfortable, but I jumped in having the kids think like a writer as we read books from their favorite authors. We would explore books, notice what the author did and then make charts. It really motivated them to write and try things that Mo Willems or David Shannon did” (see Figure 26).



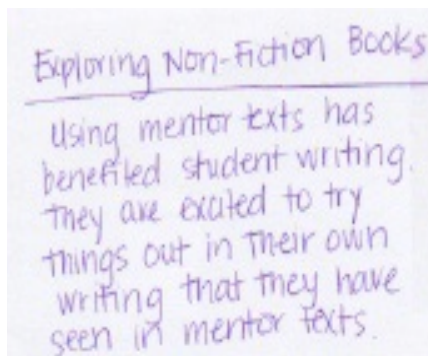
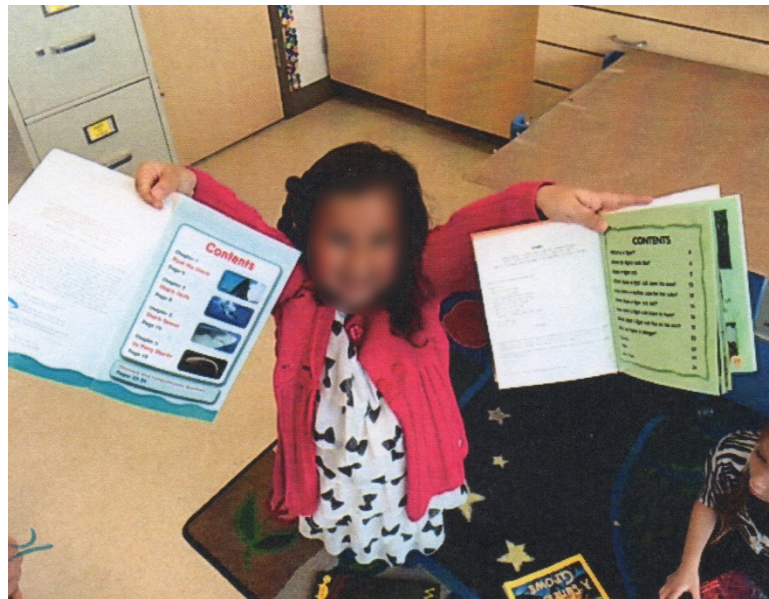
Figure 26. Bulletin board with favorite authors, Skyler, kindergarten.

Mo Willems and David Shannon are favorite authors of young readers and writers. Willems (2007) has written many favorite picture books including, *Today I Will Fly: An Elephant and Piggie Book*. While Shannon’s (1998) most popular book series is the *No, David* series. As young writers explore authors, like Mo Willems and David

Shannon, they try to emulate their style or even borrow characters to write new stories about them.

Once the young writers get the idea that they can “stand on the shoulders” (Ray & Cleaveland, 2004) of published authors they often try it with any book they enjoy. As Skylar described, “Another book that was really fun was *Banana Monster* (1997) by Joy Cowley. It's a tiny little guided reading book and they just thought it was so funny. It's about this banana monster and he loves bananas. I think at that end he eats the telephone, because it looks like a banana or something. Anyways, I read it to the class and I said you could write your own Banana Monster books. So, then I got a Valentine monster book, and a grape monster book and a... Just the connection between reading and writing is so powerful and it has motivated them to make their own stories and make their own books.”

Mentor texts contributed to the teachers' ingenuity while planning lessons as well. Skylar said, “I kept recycling the same old lessons over and over and over again, but when you use mentor texts the possibilities are endless. You can see so much that the authors do and you can teach your students to do it too” (see Figure 27).



*Figure 27.* Use of a mentor text by a writer, Skylar, kindergarten.

Marley, first grade teacher, put it like this, “I focused on teaching conventions, like capitals and periods as opposed to quality things like voice. I didn’t even know you could actually teach that. I didn’t know that you could go and show kids a Mo Willems’ book and how he uses speech bubbles to give his characters their own voice and that my writers could do it, too.”

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Sylvia talks about how she started looking at books differently, “I don’t just use books as a read aloud anymore, now I look at it as, ‘Oh, I could use this book during my writing mini-lessons to show how the author used quotations marks. Or how a nonfiction writer labels the pictures on each page or how they will ask a question at the top of the page and answer it on the bottom.’ I mean, it also saves me time. I can use a book that I’m reading for Science and again for teaching writing.”

Second-grade teacher, Carson also had them look at mentor texts to inquire about what they noticed. She describes like this, “They have books spread all over the floor and basically they were taking turns and you know, just working together in small groups looking for “noticings” in their guided reading [see Figure 28], so it's not a book that we usually use for mentor texts or writing or anything like that, but it was really fun to see them looking at those books that they had been reading all year and finding things the things we had talked about in mentor texts, like punctuation and labels.”

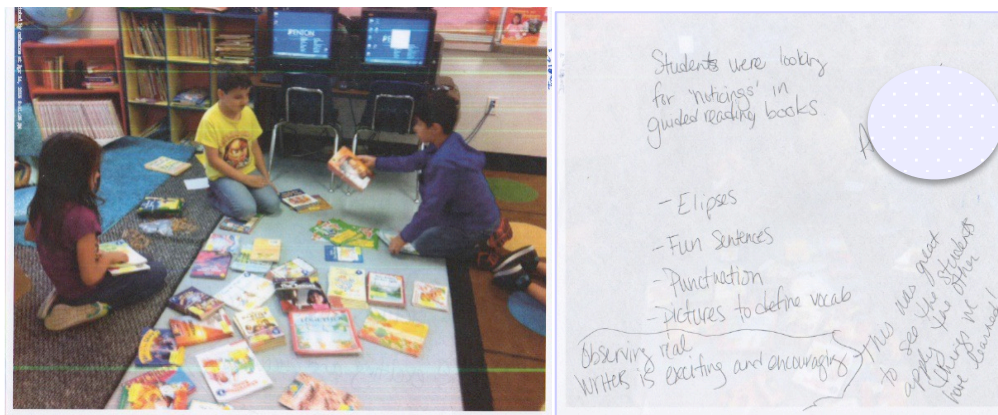


Figure 28. An inquiry into mentor texts, Carson, second grade.

First grade teacher, Arden talked about how she uses mentor texts, “Mentor texts make it real, cause this author did it. They’re able to see the connections between reading and writing an enjoyable book. They provide real-life examples for them. I can talk about onomatopoeia all day, but once they actually see it done in a real book, they’re like, ‘Oh, now I get it!’ They know that if they use an onomatopoeia it makes their writing fun to read, because it makes them laugh when an author does it.”

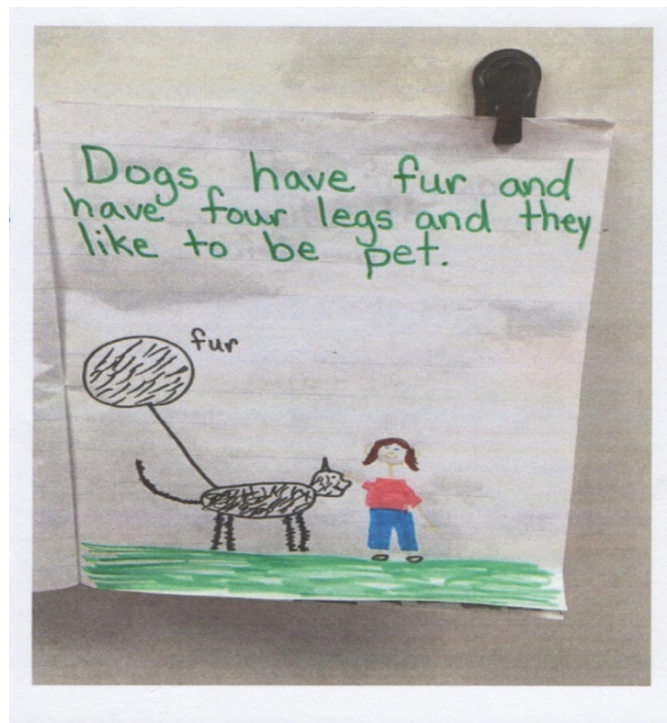
Often elementary teachers focus on author’s purpose in a more surface manner; teaching children that authors have three basic purposes for writing: to persuade, to inform or to entertain. The way these teachers are using author and mentor texts to show what writers do intentionally is more specific. Picture book writers purposefully use onomatopoeia, bold words, and the space on a page to influence how the reader reads the book. When you use mentor texts to support writing instruction, you are offering choices in how a young writer tells her story. Published authors provide examples of craft and convention moves that young writers can see. Published books cannot show the writers or their moves in action, but teachers as mentors can.

When teachers write in front of their students they present in-process modeling of the decisions writers make intentionally. Arden described how she wrote a personal narrative about her husband going out for a ride on his four-wheeler in front of her students as a model. She said, “It was a great way to model how a personal narrative is just about your life, something that happened. I went back to that same book over and



over to add different things throughout the year. I added bold words and onomatopoeia. I could show them how they could go back and revise in their stories just like I did.”

Kindergarten teacher, Sam writes her own books during mini-lessons to demonstrate craft moves which are then added to an anchor chart, “I work on a book over-time so that they see it’s a very long process. They can see me doing things like adding nonfiction features or dialogue or illustrations” (see Figure: 29). Sam went on to talk about how her demonstrations turn into their choices. She said, “I go over to them and say, ‘What do you think you could use to make your book more interesting?’ They go over to the anchor chart [see Figure 30] and say, ‘Oh, I could add a close up of my animal!’”



*Figure 29. Teacher-written mentor text, Sam, kindergarten.*



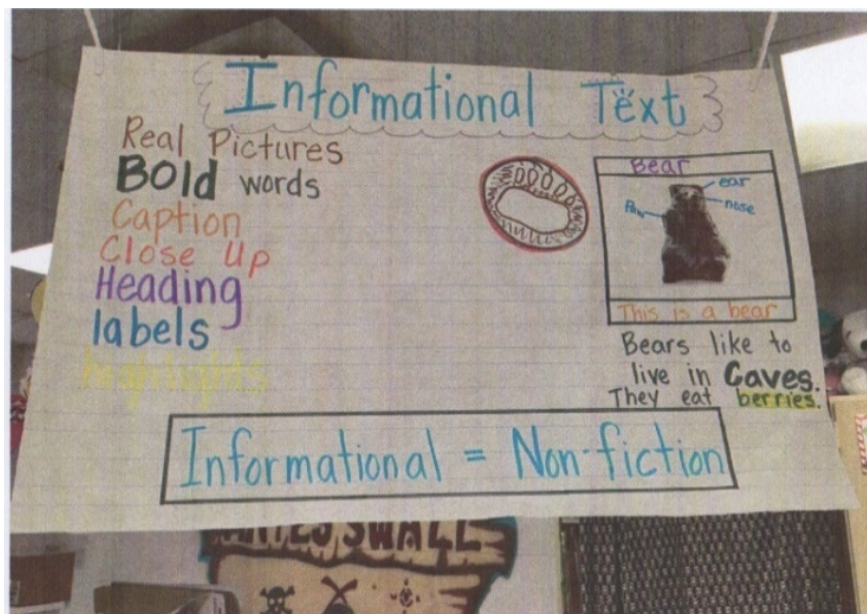


Figure 30. Anchor chart for informational book features, Sam, kindergarten.

Alex, a bilingual second-grade teacher said that she gave her students choices for their work through her mini-lessons as well. She explained it like this, “I started doing mini-lessons that gave them lots of examples to choose from, but the decisions on what they use in their books will be theirs. The decisions weren’t mine anymore, because we started focusing on the content rather than the rubric.”

A third level of mentor text is student-written pieces. While published texts offer finished, polished examples and teacher-written texts offer in-process writer decision making; student mentor texts can offer both, if in a novice way. Young writers can share their decision-making with their peers in-process; while teachers can use student-written mentor texts for a variety of reasons.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Kindergarten teacher, Sam used her student's writing as a mentor text during workshop, she said, "I would walk around to see what the kids are doing and if there's someone doing something really cool or something that I kinda wanna reteach, I'll pull their book over and show it to the class. They're seeing other kids doing it. It helps, you know, seeing it more than just me doing it. Because if they can see that a kid can it, they feel like they can it, too."

Skylar used student-written books for her mini-lessons. She said, "I didn't realize how much some of my lessons needed to teach them how to organize and so I used kids that were kinda natural organizers. For example, I used one child's book that started with what was most important about his research animal and then added detail to show one way to organize in nonfiction."

Finally, Arden noticed that as she allowed her students to collaborate around their writing they became mentors for each other. Her thought was that she could show her students that if this first grader can do it, so can you. She said, "It (collaboration during share time) was very helpful, because I could say all day, 'You need to start using your finger space' or stretch your sounds or whatever. For some students, they're like, 'OK' and they change it. For other students, all of the sudden it makes sense when they hear it from a peer. When a peer says, 'Well, you really had a great beginning. I like how you used an onomatopoeia, but it was really hard for me to read your story.' That's when it really changes. The thing is that you might think that was embarrassing, but it's done in a safe community where we're all there to help each other."

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

These examples show how the teachers used mentor texts for student inquiry into writer's craft and convention moves, discovering teaching possibilities, chances for young writers to experience the writer's choices and decision-making in action, and to make the connection between the writer and the reader.

*Book making.* Making books was introduced as the medium for writing in kindergarten, first grade and second grade cadres, because most young children's experience with print and reading happens in picture books. Even though teachers often expect children as young as seven to author essays, they would never think to teach children to read with essays. Therefore, book making was another new idea for the teachers who attended Writing Cadre. During the interviews, the teachers talked about book making as a teaching tool. They reported that when their writers actively made books, they could teach the writing process in a more recursive and natural way. In addition, they realized that handwriting and convention teaching had a more authentic purpose, because the writers wanted to make sure their readers could read their books the way they wanted them read.

I start with excerpts that show how the teachers used the books to teach the way writers use the writing process. Kindergarten teacher, Sam talked about book making as a teaching tool, "I think it even opened up a whole new level of options for my teaching, because I'm not just teaching those conventions anymore. I'm teaching how to write books, the different components in a book, what else you can add to a story and how they

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

can do it. When we were focused on doing journals, we didn't really do a whole lot of that."

Whereas Sylvia, a bilingual kindergarten teacher talked about how books are concrete organizers for her writers, "The books kind of give them...each page can have something different on it. They really help them organize their thoughts. And I feel like they relate to books [see Figure 31] more than the journal because we're modeling with books all the time anyway. They can see it (a book) in their subconscious."



*Figure 31.* Student-written books, Sylvia, kindergarten.

Arden explained how books made teaching revision easier, "The book set-up for the kids just makes it so much easier, because if you want to cut out a page, you can just cut it out or if you need to just glue a half sheet of paper on top, you can do that, too. It

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

helps them realize that writing is a process, there is always more that you could add to it.

You know, good books take time.”

Second grade teacher, Jamie said about making books, “Another benefit of this type of writing [see Figure 32], is that they get to see ideas and the way that other kids are doing it, just like the authors and books that we're reading. They get to see different points of the writing and different parts of it and the writing process, so that's another benefit that I see, whereas before... ‘Ok we're all doing the same thing today, now put that away, now we're doing something else, and...’ That's not how writing should be.”

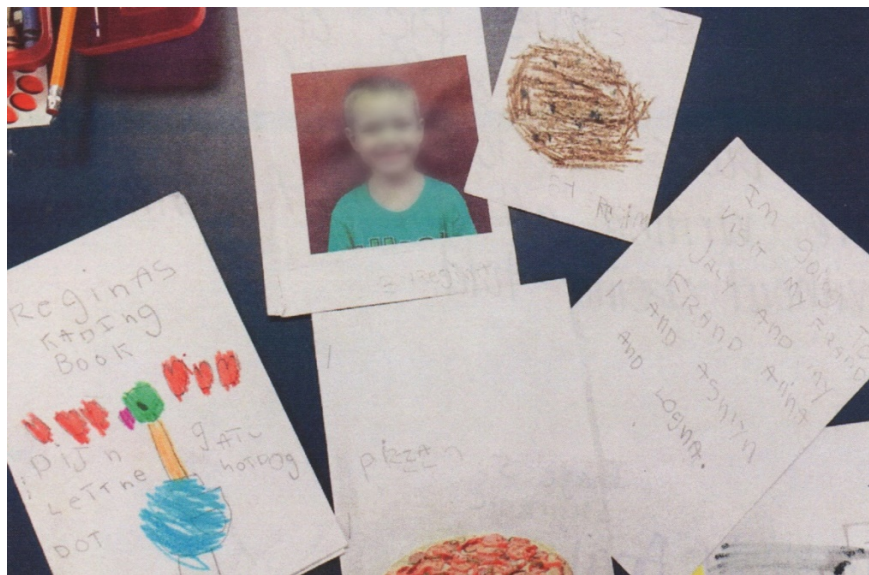


*Figure 32.* Writers with a book they have written, Jamie, second grade.

In addition to using the book making as a tool, the teachers realized that the students were intentionally using their best handwriting and conventions to help their readers. Kindergarten teacher, Sam valued handwriting and neatness over the process of



writing before she attended Writing Cadre, when I asked her about how her students were doing on handwriting now, she said, “I think it comes easier. I think what’s happening is, because they are writing books...we talk about, like I talk with my kids about taking pride in our work and we do want to give our best work. When they write books, they want their book to look like a published book [see Figure 33], like an author made it and something that they’re proud of. I think those things (handwriting) are just kind of fixing themselves, because they know an author’s not going to put all capital letters throughout their book, they’re just not gonna do that. I think they’re more aware of them, because they want their books to look like a real writer’s.”



*Figure 33.* Student-made books, Sam, kindergarten.

Bilingual second-grade teacher, Alex said that when her students made information books to teach other students about something they made sure the product was ready to share. She said, “They will have already checked that they have all the

information when they feel like their product is ready to share. That's because when they get in front of their peers, they are the teacher ready to teach the others about sharks or frogs or whatever [see Figure 34]. They know that their audience might disagree with them if they get something wrong!"

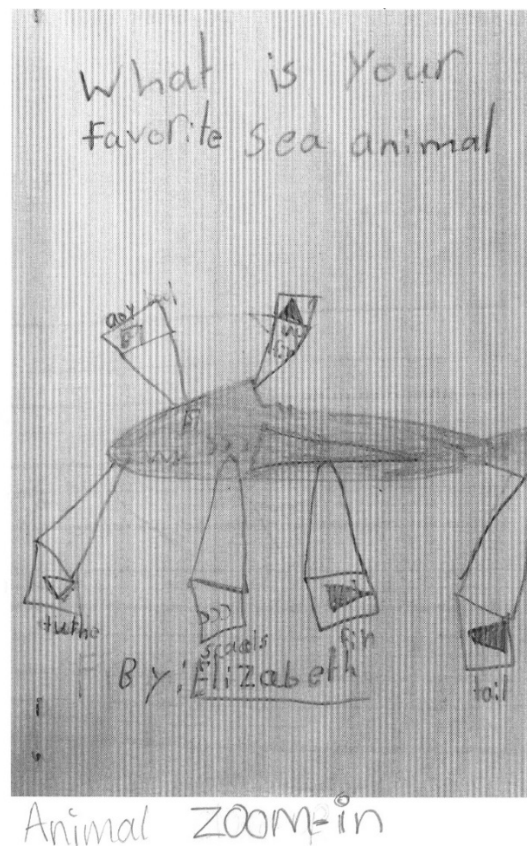


Figure 34. Student-made nonfiction book, Alex, second grade.

To sum up this section, the teachers reported that they used three levels of mentor texts or authors: published, teacher-written and student-written. They used these mentors for examples of the purposeful decisions that author's make, as well as to model how they make those craft and convention moves. In addition, by asking their students to

make books (personal narratives, imaginative stories, and/or information books), the teachers could teach about the writing process in an authentic way as well as instill the understanding that when you write you are writing for a reader, so you must make your writing readable.

***Conferring and explicit teaching.*** Currently in education, much emphasis is placed on assessment-driven instruction (Abbott, Beecher, Peterson, Greenwood, & Atwater, 2017). Writing assessment can be formal or informal. Formal writing assessment happens after the writer is finished with a piece. In the participants' school district, they collect an independent writing sample three times a year and score it on a rubric supplied by the district.

In Writing Cadre, we advocated ongoing informal assessment through weekly writing conferences. In this way, the teachers could respond to their writers in a continuous fashion and plan their instruction based on the immediate needs, rather than waiting for the next formal assessment. There were 50 excerpts out of 324 related to the connection between conferring and explicit teaching.

While a teacher confers with a writer, she takes notes on what the writer is working on, perhaps noting what is going well, and what the writer needs to work on next. Conferring with writers is not easy. Conferences are the talk about the work of fellow writers. They share their thoughts about the work they are doing as writers (Graves, 1983). Most of the teachers reported some level of conferring with their writers. Some talked about using their observations and notes to teach the writer on the spot,



## WRITING TEACHER PROFESSIONAL DEVELOPMENT

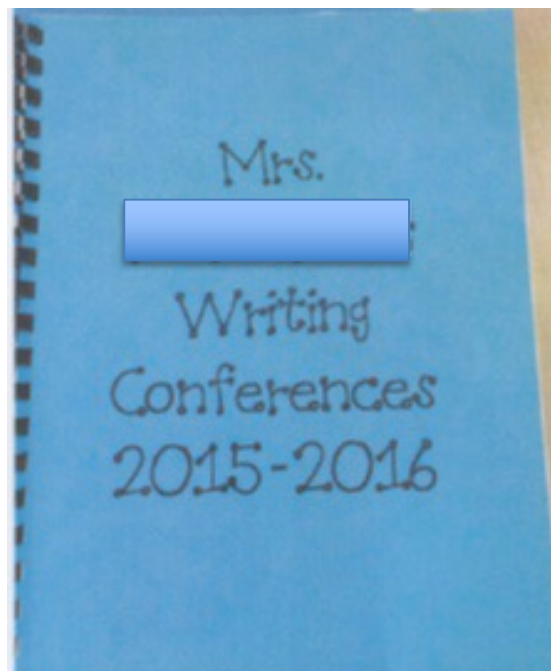
while others used the notes to plan for whole and/or small group lessons. In this section, I represent the teachers' thoughts on conferring and how their teaching became more explicit with exemplar excerpts and photographs.

As related above, before Writing Cadre many of the teachers thought they neglected the more competent writers, because they spent most of their time with their neediest students. As the teachers' practice changed to process-oriented instruction, conferring with all students became possible. Skylar, a kindergarten teacher, talked about the logistics of her writing conferences, she said, "Now, I make it a point to visit a certain amount of kids each day, four or five and check with them. It's still hard for me to not focus on the kids that need so much help, but now they know they can ask a friend for help. But I'll still do a drive-by with my strugglers every day."

For some of the teachers the note-taking was what made a difference in their conferences and instruction planning. Jamie said, "At first, I was just going around talking to all of my students, but I realized I wasn't remembering what I asked them to work on. This year, I've been trying to have a notebook when I go around. I write the date and the kid that I see. I bring it back with me the next time and I go, 'Last time you said you were going to be working on adding more descriptive words. Can you show me how that's going?' It helps me be more specific, whereas before I'd just go back to, 'Now put a period here. Do you have a capital there?'"

First grade teacher, Marley also discussed how she had grown from immediately following Cadre to the next school year. She said, "At first I just put down a strength and

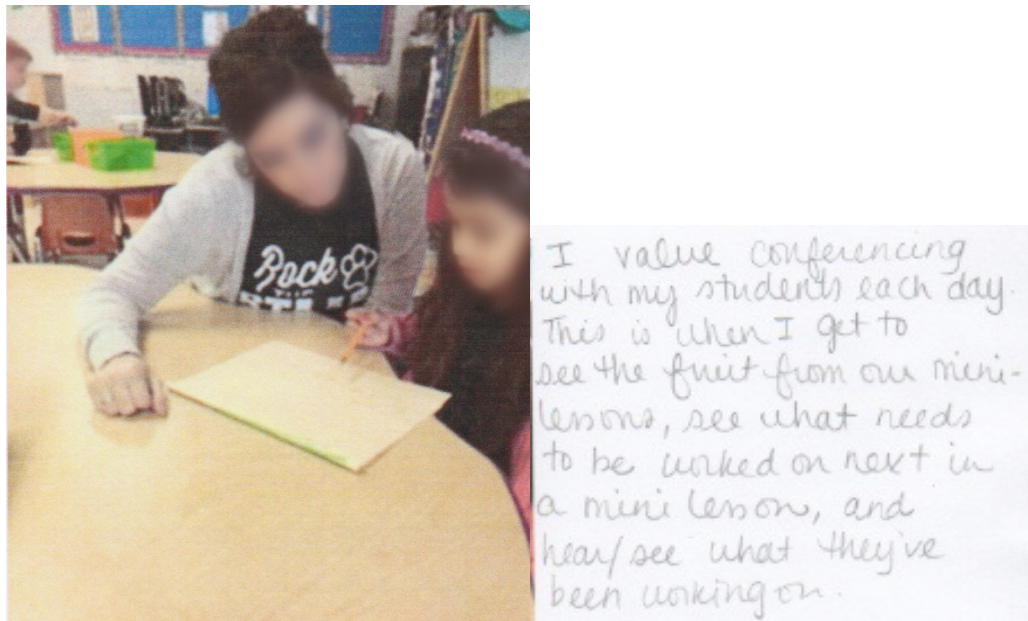
maybe something I wanted them to work on. I would use these notes [see Figure 35] to plan future lessons. But now I note the strength and need, then teach them what they need as I'm sitting with them. I might pull someone else's writing over and say, 'Look how so and so did this' or I might pull a small group of three or four that are having the same issue and teach a small group mini-lesson right then. I'm looking for trends all through the workshop that we might look at during the conference, as a small group or at the end during the share."



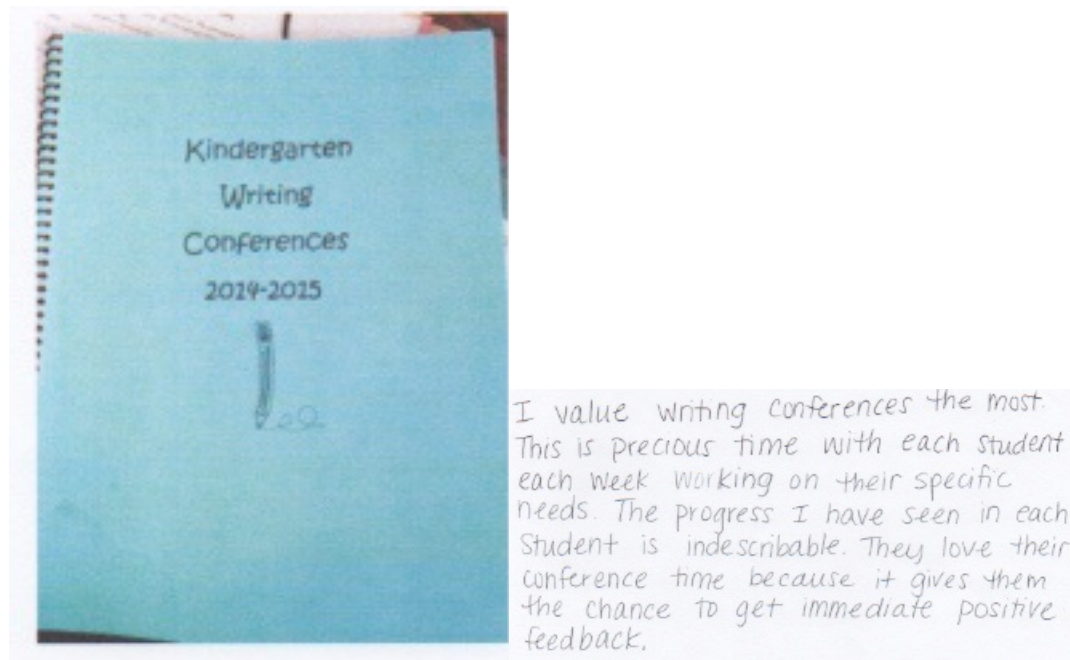
*Figure 35.* Teacher's writing conference notebook, Marley, first grade.

Kindergarten teacher, Landry spoke about conferring this way, "I love the conferences [see Figure 36]. That's probably my very favorite part of the whole process, because that's when you get to hear their thought process and see their work in action. I

always carrying my notebook with me so that I keep notes [see Figure 37] of what we've worked on and what each student might need to work on. That's where I draw from for our mini-lessons."



*Figure 36. A writing conference, Landry, kindergarten.*



*Figure 37.* A teacher's writing conference notebook, Landry, kindergarten.

Landry also talked about how her kindergarten writers were setting some of their own goals. She relayed that during conferences the children were setting their goals, she said, "I think it's important for them to be involved with picking their goals [see Figure 38]. That way they know what they are going for. It's more detailed, more in-depth, because you're meeting each student where they are. It's kind of a whole process."

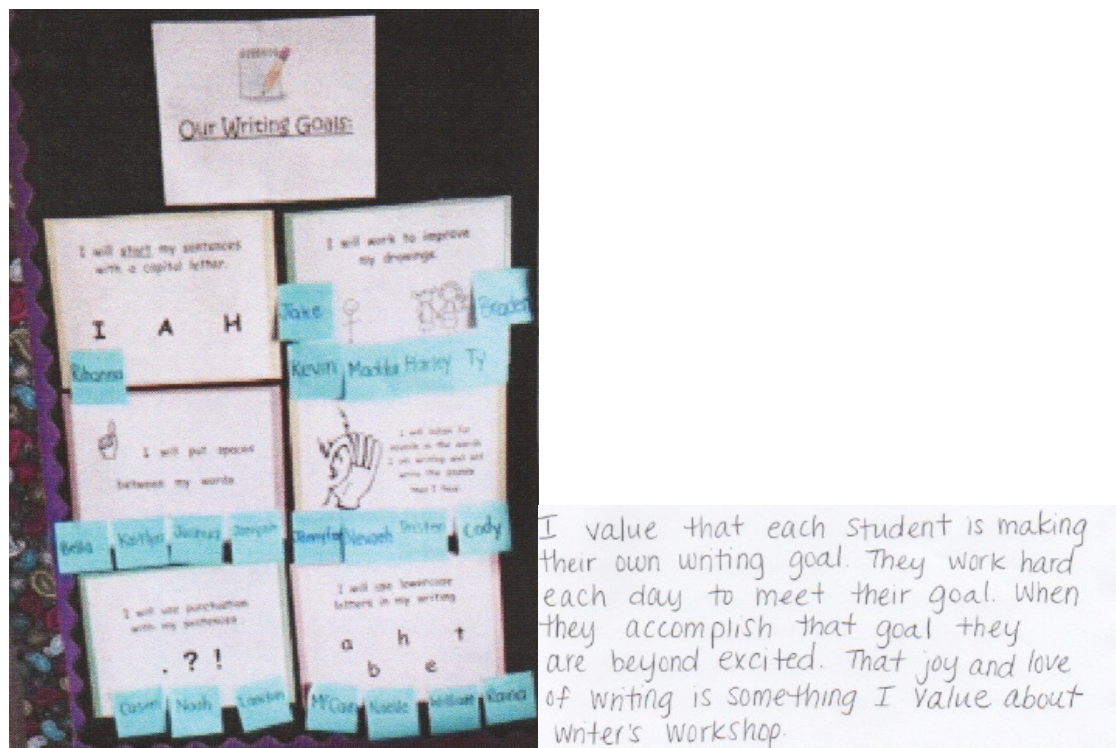


Figure 38. The students decide their own goals, Landry, kindergarten.

Sam planned specific lessons based on what she saw during writing conferences, she said, “During writing conferences, I focused on the creative and imaginative stories they were producing. But I took note of what conventions they weren’t using and planned convention lessons to embed with craft lessons.”

In summary, most of the teachers interviewed made process-oriented changes to their writing instruction. They included writer choice in most of the aspects of their writing workshop. The writers got to choose how they participated in writing workshop, but they also could choose their own topics and how they would write about those topics. Writing time went from a quiet, solitary activity to a collaborative and interactive one. The teacher’s role changed from the only one who could help to the one who offers

choices the writer might choose to use in their writing. The teachers used mentor authors and texts for inquiry and to teach the craft and convention moves that writers make intentionally. The medium of writing changed from a journal page or one sheet of paper to making picture books which offered the teachers a tool to teach the authentic process of writing and the writers a concrete way of making sense of writing for a reader. The teachers used conferring to check in and teach their writers. The notes they took during writing conferences helped them respond intentionally to the specific needs of the writers in their classrooms.

### **Disconfirming Evidence Related to Writing Instruction**

There were two teachers that stood out as emerging toward change, but not to the extent as the rest of the data set, Jules and Carson. Both were second grade teachers from the same school. Additionally, they were new to teaching with two- and three-years' experience, respectively. They showed enthusiasm during the professional development, asked many questions, and indicated that they had taken on the learning in their teaching practice. However, it became clear during the interviews that the changes they had made to their writing instruction were not as complex as the other teachers. Carson talked about her writing projects but seemed to misunderstand what we were trying to convey in our professional development. While Jules' comments seemed as if she was parroting what we had said during the professional development, rather than having true understanding. There were eight excerpts coded as disconfirming evidence for writing instruction.



Carson's photographs showed her students collaborating, however it seemed they were moving through the writing process in a linear manner, she said, "They're using a story board to begin writing a book. So, at this time they're brainstorming and they're brainstorming together with an organizer, that's probably why I used this picture" (see Figure 39).



*Figure 39.* Writers collaborating with a storyboard, Carson, second grade.

Finally, it seemed like Carson's main writing project was a class book where each child had written one page telling what they wanted to be when they grew up. When talking about the class book (see Figure 40), she emphasized one major change. She said that in the past she would have gone around and fixed or changed everyone's writing to suit what she thought it would say. But now she thinks a bit differently, "I feel like just based on your college education, you know, you just want to fix it all, when it comes to editing, I feel like it has to be very purposeful, you have to be very conscious about how

you're helping them to edit. And when you're doing something like this that's very final and that will be in there forever, I feel before I wanted to fix everything, make all the errors perfect, so that's it's super, super perfect. But I scaled myself back, because I wanted it to be their writing and not mine. If I had done that, then it would not be their words, but my writing.”

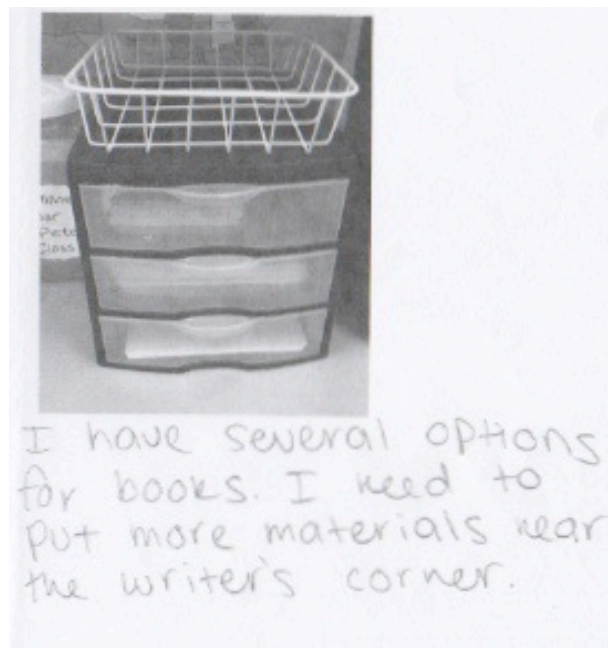


*Figure 40.* A class book, Carson, second grade teacher.

When I asked Jules about how her after Writing Cadre photographs were connected to what she had learned in Writing Cadre she seemed to want to please me more than talk about her writing instruction, she said, “I just love this idea of having different types of materials for the writers or for my students to write. I made small little books, big books, and just regular notebook paper for them [see Figure 41]. Because they just love choices for writing, instead of here’s a piece of paper and here write about this. They get to sit wherever they want. They get to use their imagination. They get to write



about whatever they want. Also, my mini-lessons have definitely changed since, I've been to your Cadre. The specifics of the mini-lesson, the template, the connect, the connection, the teaching point, um, what else was there?"



*Figure 41.* How the teacher organizes her writing options, Jules, second grade.

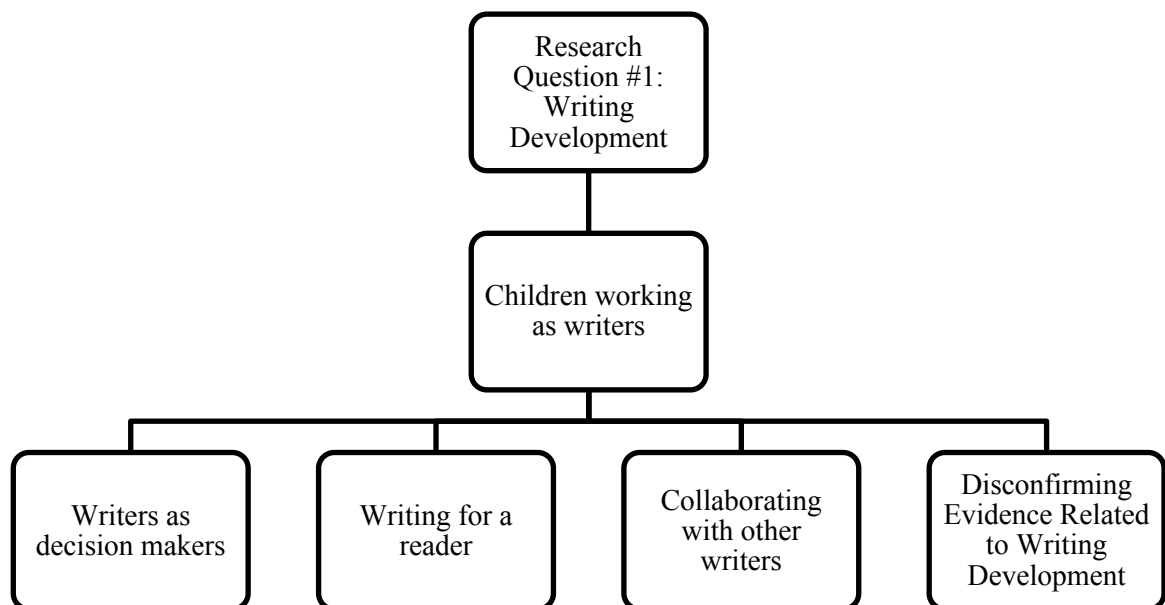
Jules and Carson were included in the disconfirming evidence, because their interviews revealed that they were beginning to change but appeared to have not made as much change as the other participants. However, that does not mean they did not change at all. For example, Carson's explanation about how she held back and did not change her student's writing for accuracy is a step toward valuing process over product. She may not have totally given up on assigning topics, but she did pay attention to the way she interacted with her writers. She consciously worked to value the students' process over the perfect product.

While Jules did not seem to be putting any of the process-oriented instructional practices in place; she did have choices and options to her writing time. As noted, Jules and Carson taught at the same school. They did not have a literacy specialist or literacy coach to support them. It is possible that with extra support, they would have been able to make changes as the other teachers did.

### **Children Working as Writers**

By studying the before Writing Cadre photographs, I could infer what the teachers thought about the development of the writers and where the learning emphasis was placed. During the photo elicitation interviews, teachers talked about how their expectations for their writers changed over the course of the year. Thus, I claimed that the teachers expanded their belief in what the young children in their classrooms could do as writers.

The excerpts related to the claim that the teachers changed their expectations for their writers was coded with the phrase, children working as a writer. There were 81 excerpts out of 324 that were coded as children working as a writer. I break this section down into three parts and present evidence that illustrates the related codes as follows: a) writers as decision makers, b) writing for a reader, and c) collaborating the other writers (see Figure 42).



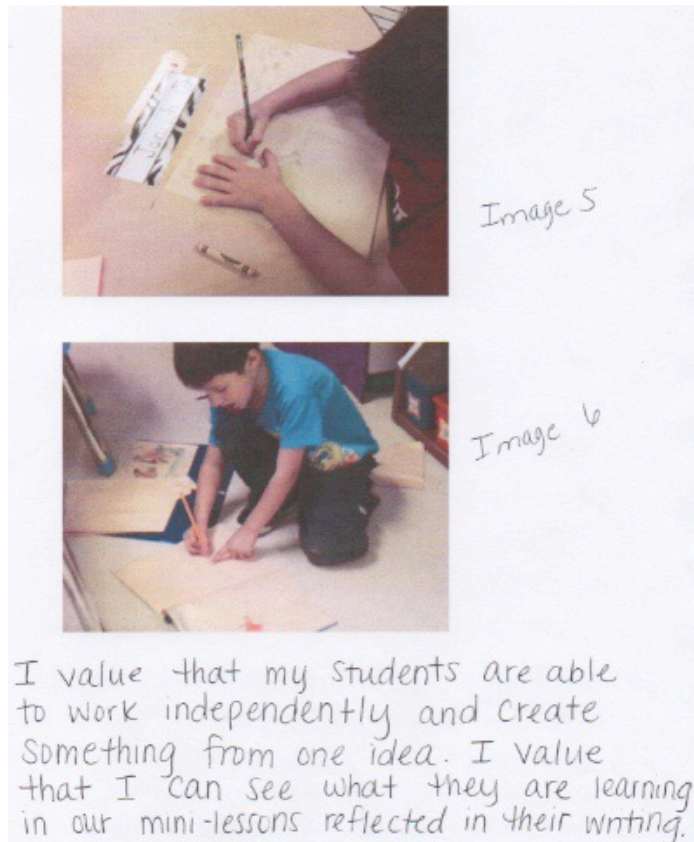
*Figure 42.* Codes and related codes, research question one: writing development

## **Writers as Decision Makers**

Traditionally, teachers make the decisions about what students write and how they write it leaving little writer decision-making during writing instruction. As evidenced above, the words of the teachers in this study show the benefits of giving students more choices. Their writers were more enthusiastic and engaged. There were 35 excerpts coded for writers as decision makers. The excerpts for this section reveal that not only was there more engagement because of the choices given, but the writers in these classrooms were making decisions like writers do.

Kindergarten teacher, Landry said, “They’re so much more independent and they’ve got the whole workshop down [see Figure 43]. There’s not a whole lot of

directing from me anymore. That's the beauty of workshop, that independence they have once they get there, they're just kind of rockin' and rollin'."



*Figure 43. Writers working independently, Landry, kindergarten.*

Sam, another kindergarten teacher said, "These kids love to write, I mean you can see there are books laying out all over the place. My teaching is actually easier, I give them examples and tell them to go write and they make all the decisions! It's not me, it's all them!"

Jamie talked about her writers' independence this way, "They want to get it done, they want to show their work and if they don't get to show their work, by golly, you're

going to hear it! Just seeing how much work and time they put into their books and how they truly want to go back and say, ‘Look, I did this on purpose just like the author did!’” (see Figure 44).



*Figure 44.* Students writing informational research books, Jamie, second grade.

Finally, Arden, a first-grade teacher said, “It’s really important that they realize they can be in charge of themselves and their learning. I can give them the tools, teach the mini-lessons, but it is just as important to let them know that they can really do this. They don’t need an adult to hold their hand and do this step-by-step. It can take a while to get going, but once they realize they are in charge, you see their faces light up! ‘Oh, Mo Willems did that and so did I!’”

### **Writing for a Reader**

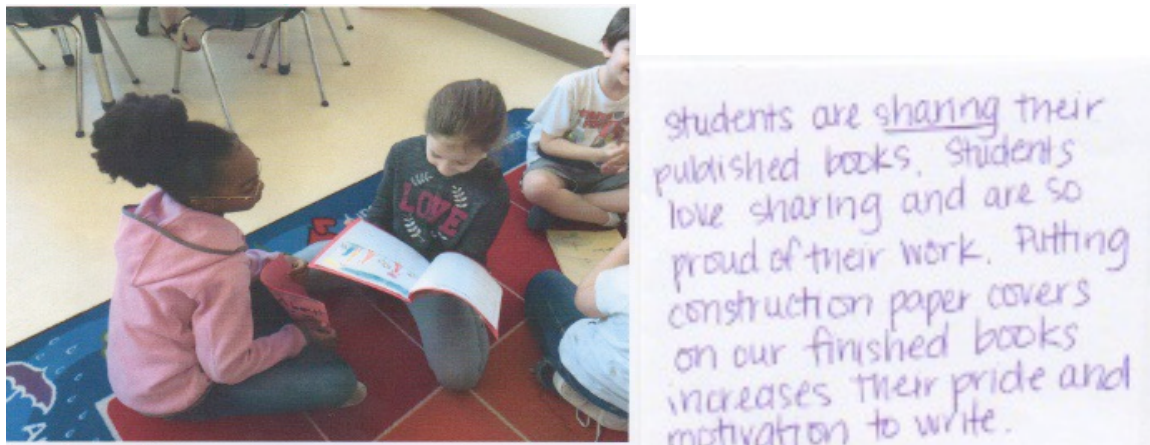
The teachers reported that making books made the children feel like authentic writers writing for an audience. Consequently, writing conventionally for a reader

became purposeful rather than arbitrary and possibly irrelevant. There were 31 excerpts that focused on writing with purpose to make writing readable and interesting for a reader.

The kindergarten writers in Sam's class, recognized that they could influence their readers with the convention moves they made with intention. "They'll bring one of their books to me and I'll read their big and bold words really loud. Then they're like, 'You knew what to do!' They're surprised that I could read their book the way they wanted it to be read. But that's what puts the fun into their writing."

Alex, a bilingual second-grade teacher reported above that before Writing Cadre, she was so driven by the district rubric for instructional ideas that her students were completely aware of it. However, when she started thinking about her writers after she changed her writing instruction, she talked about them was the people who had the knowledge to share with others. She said, "We aren't struggling with getting the bare minimum for the rubric anymore. Now it's pure knowledge. Something that they really want to share, something that they're dying to put in writing in their books, that's what it is now."

Kindergarten teacher, Skylar spoke about her writers writing for readers like this, "They knew that they were writing for readers, they're writing for an audience. So, if they produced a book that they couldn't even read, had no spaces, you couldn't tell where one sentence ended and the next started...they got really frustrated to share. I think it motivated them to write it in a way that other people could read it (see Figure 45).




*Figure 45.* Writers sharing published books, Skylar, kindergarten.

Marley took photographs of books that their students made during an informational genre unit (see Figure 46 for one writing sample). She taught nonfiction text features through writing by having the students inquire into how the authors gave their readers information and then attempt to use it in their own writing. She said, “once we started noticing all the ways authors use text features they wanted to put them in their books, too.”


# WRITING TEACHER PROFESSIONAL DEVELOPMENT

Name: Jeyla Date: 4-18-18




Penguins are black and white with 2 wings. They don't have fur they have down. They have fathers all over their body.

Name: \_\_\_\_\_ Date: \_\_\_\_\_




Penguins eat fish and squid. Their favorite is krill. Adelle Penguins eat snow instead of drinking water.

Name: \_\_\_\_\_ Date: \_\_\_\_\_



Penguins live near cold places like Antarctica, icebergs, and islands.

Name: \_\_\_\_\_ Date: \_\_\_\_\_



Penguins swim under water. They also toboggan on icebergs.



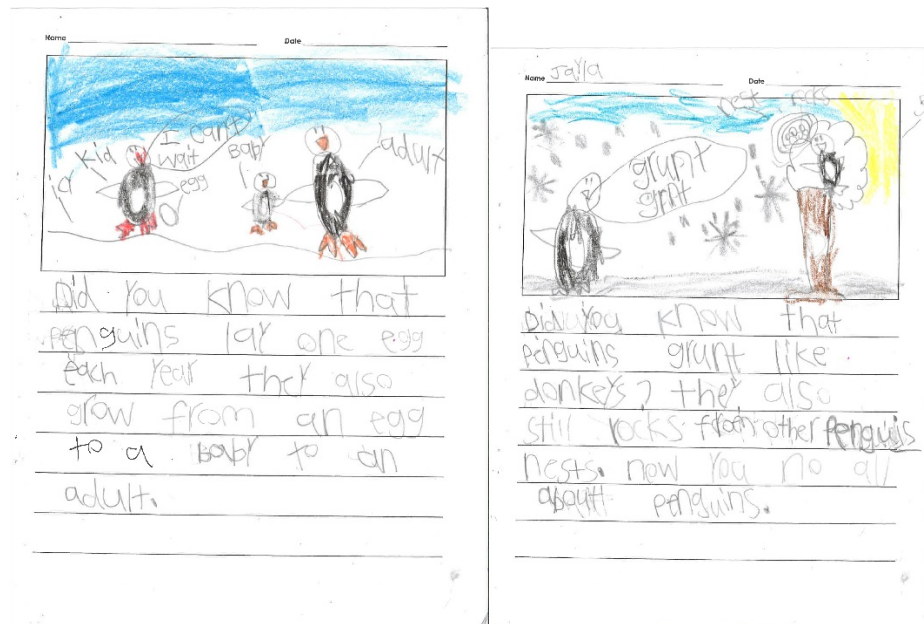
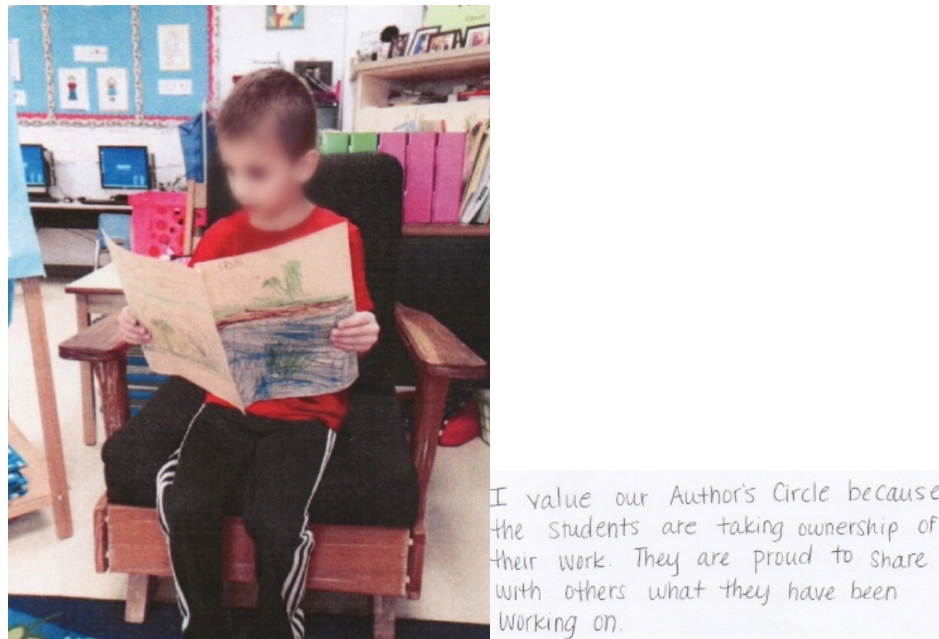


Figure 46. Jayla's Penguin Book, Marley, first grade

Landry's writers shared in an author's circle, she said, "the author's circle is also a very proud moment for me. When they get to share what they've created and what they've worked on with their papers. It gives them that ownership over their writing, as well" (see Figure 47).

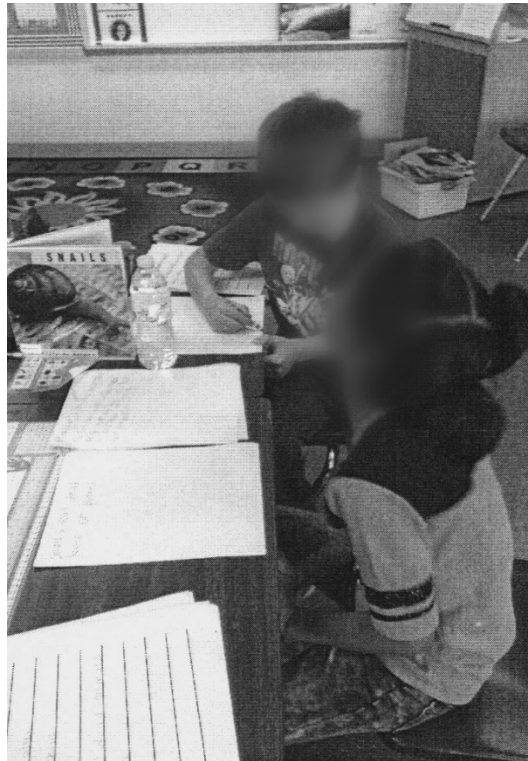


*Figure 47. A writer sharing his book with an audience, Landry, kindergarten.*

### **Collaborating with Other Writers**

The data revealed that the teachers seemed to realize that the students in their classrooms could learn from someone besides the teacher. There were 15 excerpts coded for collaborating with other writers. Based on what they reported, they may not have thought about that before. First-grade teacher, Marley said, “In some of the pictures, there are multiple kids together and they’re working together. I think they learn a lot from each other. When they’re not allowed to talk during writing, they miss out on a lot of learning. I have some kids in my class that will talk and say, ‘Hey, can you read this with me and see if it makes sense?’ And they’re reading it to each other and then their partner might say, ‘Oh, I think you need to add a word here’ or ‘You need to change that word’ or ‘Maybe you could add a speech bubble here to show how he feels.’ You know, the kids

collaborate together and if we take away the talking, then they don't get to do it" (see Figure 48).

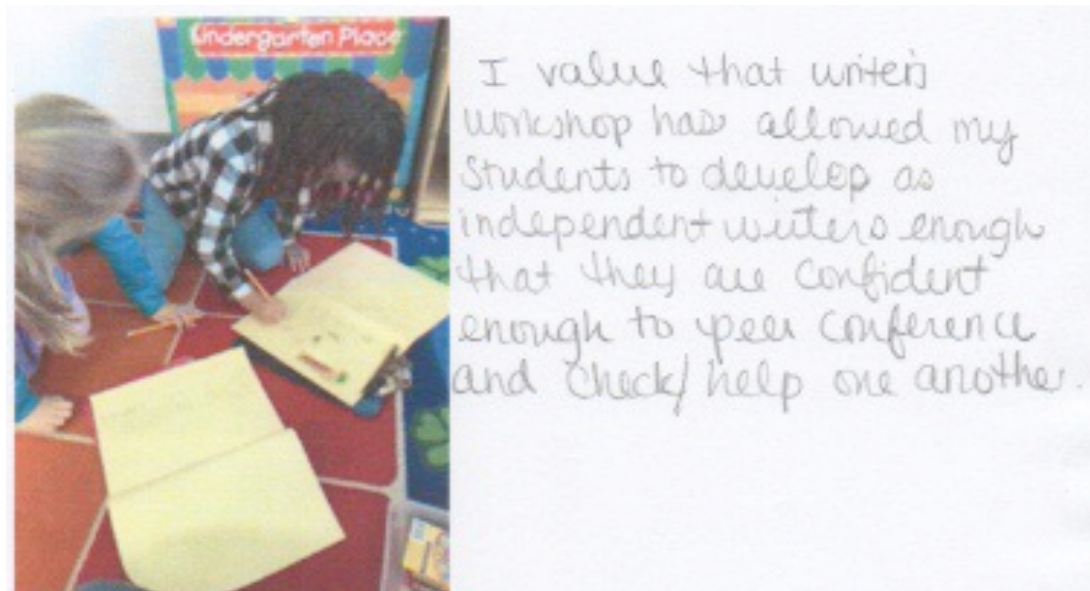


*Figure 48.* Writers collaborating, Marley, first grade.

Skylar also talked about how important the social aspect of learning to write was, she said, "I've let go of some control during writer's workshop, it used to be quiet. I've let go of some of the control and let them work together. They know if they're talking they should be talking about their writing. They might help someone draw a picture or I've seen them stretch out words or find words on the word wall for each other. If they ask me for help, I've worked to say, 'Well, why don't you find a friend, read to your

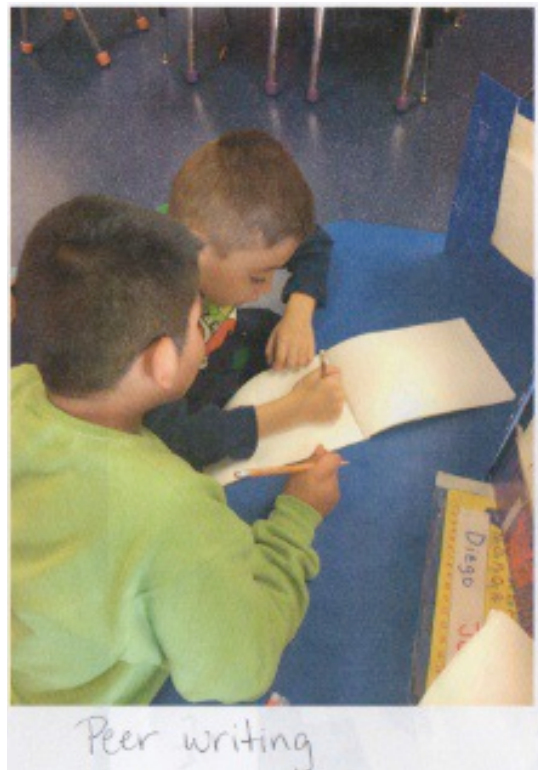
friend and see if your friend has an idea.' So, letting them work more together has been very beneficial."

Landry talked about how she worked on getting partnerships going, she said, "It took a while, but by the end they were able to share with each other and even check on each other's work" (see Figure 49).



*Figure 49.* Writers engaging in a peer conference, Landry, kindergarten.

Kindergarten teacher, Sylvia spoke about how she used writer collaboration as a support for struggling writers, she said, "It's a peer writing, where they work in a pair [see Figure 50]. My friend here (pointing at the picture) was not writing anything at the beginning of the year. He had some motor skill issues, but he could come with the ideas. He had a buddy who could help him until eventually he started producing more work. I was very happy because if I just putting a journal in front of him and said, 'Ok, tell me about your day' or whatever, that was never gonna be successful with this student."



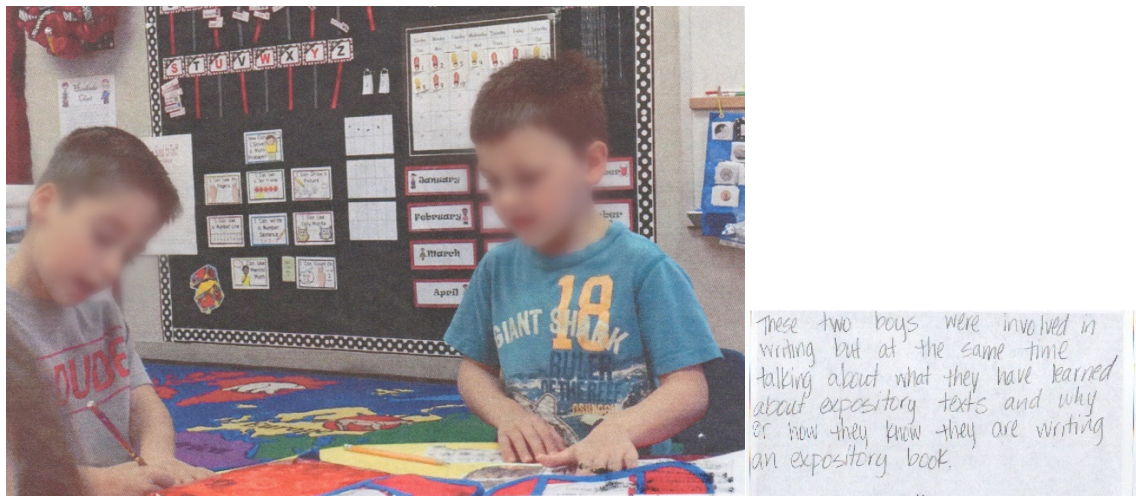
*Figure 50.* Writers collaborating on a book, Sylvia, kindergarten.

Marley talked about her writers collaborating in this way, she said, “Some of the pictures show them working together [see Figure 51] or sharing their writing [see Figure 52]. I think they learn a lot from each other. Not being able to talk during writing, like, sometimes that's taboo like, 'Ah, oh my gosh! No talking during writing time'. Now yes, there is a time to get started, but I feel like, kids will talk and say, 'Hey, can you read this with me and see if it makes sense?' and they're read it to each other and then their partner might say, 'Oh, I think you need to add a word here.' or 'you need to just change this word' or 'Maybe you could add a speech bubble here to show something.' You know, the

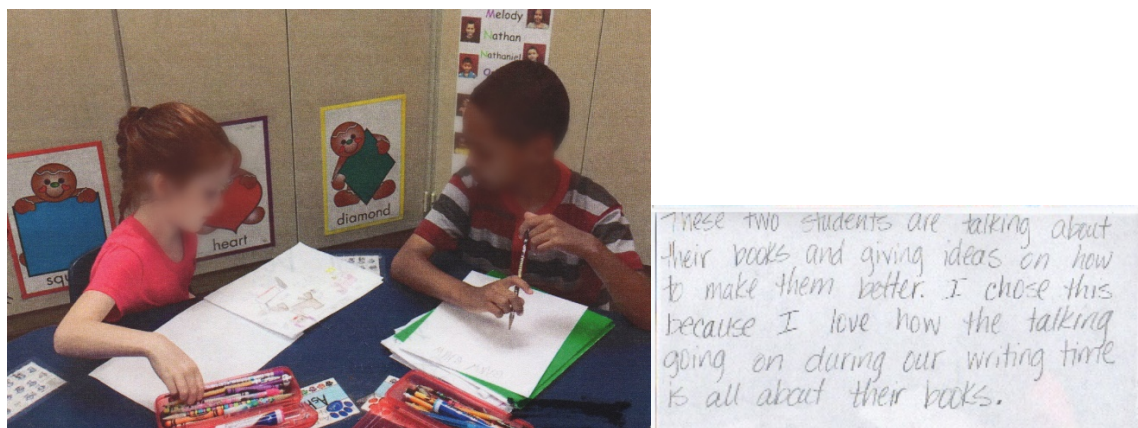


## WRITING TEACHER PROFESSIONAL DEVELOPMENT

kids kinda collaborate together and if we take away some of that talking, then they don't get to do it.”



*Figure 51. Writers discussing features of expository texts, Sam, kindergarten.*



*Figure 52. Writers sharing their writing, Sam, kindergarten.*

### **Disconfirming Evidence Related to Writing Development**

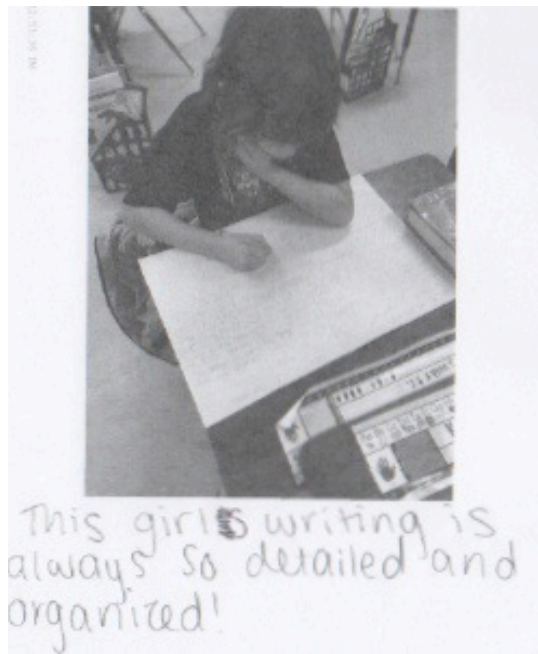
Second grade teacher, Jules stood out as disconfirming evidence in the data related to writing development. Her interview made it clear that she thought it was especially important for her writers to be comfortable. There were seven excerpts coded

in her interview with the word comfortable. While positive emotional affect is crucial to learning and it is a place a teacher new to giving her students choice can start (Lyons, 2003); based on the rest of the interview it did not seem that Jules went much further than ensuring comfort for her students.

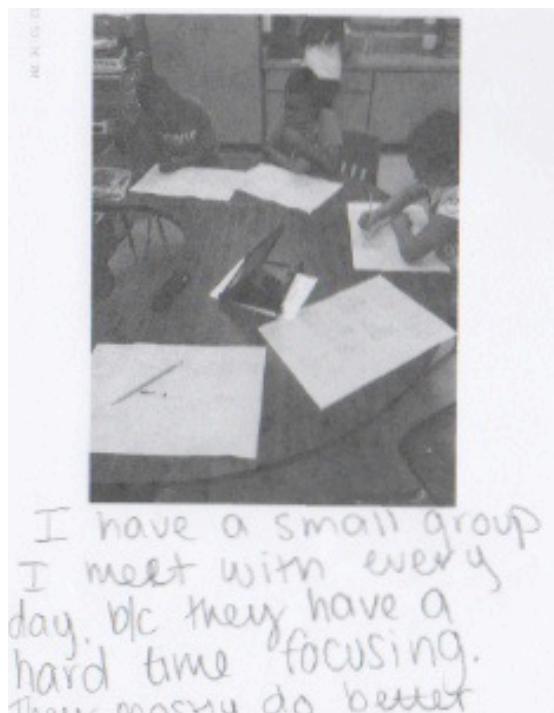
Jules seems to feel like letting her students sit wherever they wanted made them more comfortable, “I loved how they can have options, I keep saying that, but just giving them options helps them feel more comfortable in the classroom. I really, really strongly believe in the kids being more comfortable in the classroom instead of just sitting in their chair all day. One day I remember I was so proud of my lowest student, he had so many words on his paper. I remember he used to not love writing.”

Her April photographs show that she did add some choice to her writing. She took photos of her students sitting where they want and the options for books she gave them. However, she did not seem to change the way she talked about the writers in her class. She values writing that is neat and organized (see Figure 53). She seems to feel that students have trouble with writing, because they are uncomfortable, low, or distracted. Jules explained that she pulled a small group to help them, because they got distracted (see Figure 54)

## WRITING TEACHER PROFESSIONAL DEVELOPMENT



*Figure 53.* A girl who is an organized writer, Jules, second grade.



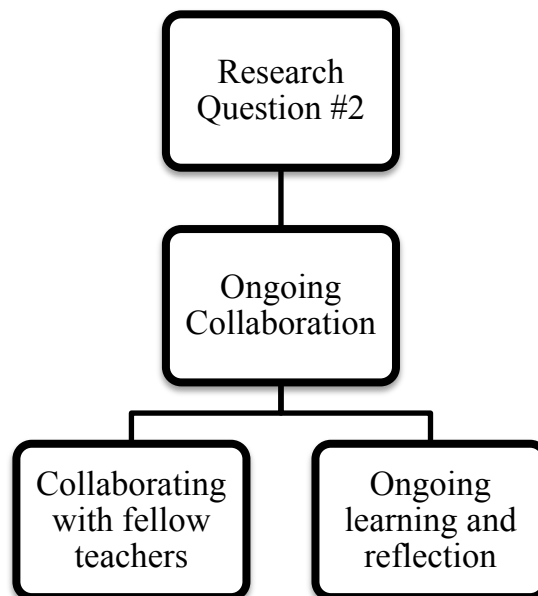
*Figure 54.* Teacher pulls a small group to help them focus, Jules, second grade.



In summary, the changes in writing instruction and the teacher's role during writing provided the young writers in these teachers' classes a chance to work as a writer. They were more independent, making decisions and choices that writers make. The children took advantage of the freedom given to them and surprised their teachers. They thought of their own writing topics and crafted those topics with the lessons they learned from other writers. The teachers were delighted to see their writers writing more conventionally. However, it was not because the teachers told them to; it was because they were writing for readers to read their books. Finally, the young writers collaborated with their peers as writers do, during all parts of the writing process. The teachers realized that they were not the only teachers in the room, as they became a community of writers.

### **Ongoing Collaboration**

The last part of the interview focused on the aspects of the Writing Cadre professional development model that appeared to influence how the teachers described their writing instruction? The teachers talked about what they appreciated about the leaders and the professional development. In addition, they talked about activities that helped them change their writing instruction. There were 56 excerpts that related to aspects of the professional development. However, those 56 excerpts can be consolidated into two sub-themes: collaboration with fellow teachers and ongoing learning and reflection (see Figure 55).



*Figure 55.* Codes and related codes, research question two: professional development.

### **Collaborating with Fellow Teachers**

The teachers reported that planning, discussing, reflecting, and teaching with their peers was the aspect of Writing Cadre made the most impact on their learning.

Vygotsky's (1978) socio-cultural theory combines with constructivism to influence how we plan learning for students and adults in a collective learning environment. When reading the teachers' 30 excerpts coded for collaboration, you can see the socio-cultural theory in their words.

When asked what aspects of cadre influenced their learning, three of the four second-grade teachers mentioned collaboration. Jamie said, "I loved being able to go with my team, so we could all try it together. You know trying something new is a big thing, so it was very comforting to me to know that we're going to do this together. I just loved

everything about it. It was very supportive and to be honest, there were many times I came in and I was like, 'Oh my gosh, I so haven't done that in my classroom and I'm gonna bring this stuff that I have.' And then I'd be so thankful to get in there and they would be in the same boat at another school, that they had tried it and it just didn't work that week and it's ok, because I'm gonna try again next week. I just kept telling me myself, 'Ok, I'm gonna try it again. This week was not so great, but I'm gonna try it again.'”

Another second-grade teacher, Carson said, “I like the collaboration for sure. You guys gave plenty of time to talk to each other, if you heard a buzz start going, you just stopped, and you were like, 'Just talk about that for a minute'. Because we do feel more, when we're with our team or in a smaller group, you feel more confident, even as adults, like you just feel more confident, to try talk about it.”

Alex talked about the discussions that we had, “Just listening to other colleagues, you know like point of view, and then you're thinking, ‘Ah, so there are other people that think about this, too. It's not just me.’ There's somebody else out there thinking the same thing. Or other colleagues trying something new and then, you go like, 'Oh, I was wondering if my kids can do that? If those second graders can, then I want to try it, too.’”

First-grade teacher, Arden said, “I really enjoyed when we got to plan or come up with topics to cover. We were able to bounce ideas off each other and talk about, 'Oh my gosh! This is so frustrating. They're going through 10 books a day. I'm like an elf maker

in Santa's workshop. What can we do about that? What if, oh, you've already dealt with that problem! What have you done?"

Arden went on to talk about the structure of the professional development, "I think planning mini-lessons together was very helpful. You can go to professional development and they can just talk at you all day long and waste your time. Let me back up. I feel like this entire training was very useful, because it was very real to what teachers experience in the classroom and our workload and how we want our students to succeed. I feel like it was very beneficial in that way, because it gave us real experiences, like how to plan a mini-lesson, what a mini-lesson looks like, where to find ideas for teaching, and whatnot. It's interesting now sitting here thinking about how y'all ran the trainings. It was kinda like how I run Writer's Workshop, like kids experience it... and they're like, 'Oh, I'll try it'. And I feel like that's, in my experience that's how it was, and for me it was very helpful."

Marley thought about collaboration from the viewpoint of having a common language, she said, "I think as more of the teachers that I work with went to Cadre, we started talking about reading and writing in the same way. When you're coming from a similar place you can plan together and kind of tweak ideas for your own class."

Kindergarten teacher, Sam said, "I think it was nice because we got to bounce ideas of each other and you get a lot of information there. I was glad my teammate was there, because we could help each other remember things to try and share books that we found to teach writing. She would find a book, and say, 'Hey, I found book that's really

good for teaching big and bold or whatever we were needing to teach, so it's like another set of eyes and ears."

Skylar, a kindergarten teacher said, "Coming together with other teachers that are in my same grade level or near my same grade level and just hearing about their experiences and talking with them about how they have implemented what we've talked about really helped. I also liked bringing student work samples and sharing those with your colleagues. I got so many ideas from seeing the work of other teachers' students."

Skylar also mentioned the opportunity they had to visit colleague in their classrooms to watch them teach writing. She said, "I loved going to visit the classrooms, to just see a different classroom and see writer's workshop in a different classroom and how it works and being able to watch another teacher and that was really powerful for me. It would be nice to go more frequently, increase the number of observations of other teachers. I think you learn a lot when you go and watch somebody teach."

Arden also enjoyed the colleague visit, "That was a lot of fun to go see, I think sometimes in teaching you're like, 'Oh, my gosh. Am I the only one that's feeling this way?' But I feel like going to visit other people's schools you can get new ideas or you can see like, 'Oh, my first graders are like normal first graders just like these!' Like this isn't anything kooky and crazy going on around here, kinda like, a little more normalizing. I really did enjoy that. I wish we really had more time to do that."

Sylvia, a Bilingual kindergarten teacher liked the collaboration that followed the observation of the lesson. She said, "I think the visits are really good. Just to be able to

collaborate. It's so much, I feel it's more effective if you have that chance when somebody comes to see you if you can immediately collaborate after the lesson. While it's fresh on your mind, while you're both thinking about it you can plan another lesson or tweak it or maybe come up with another idea."

### **Ongoing Learning and Reflection**

The Writing Cadre sessions were spaced out over the course of a school year, so that the teachers could practice what they were learning with their own students. In addition, every session offered the teachers the chance to be learners and teachers (Darling-Hammond, 2010) with room for learning and teaching between the sessions with the young writers in their classrooms. There were 20 excerpts coded for ongoing learning and reflection.

First grade teacher, Marley said, "Cadre has really been just eye-opening. It's been helpful that it's not all at once, too. I liked how it was spread out, the timing and the spacing of it has been helpful, cause it's almost like it's little baby steps along the way, here add this, or here try this, or here do this. To me that's helpful."

Jamie talked about how learning is a process whether you are an adult or a child, she said, "It truly was coming at the beginning of the year and throughout our whole year of going. It was good to see, 'Oh, hey, I have done what you've been showing us!' And just seeing the work, that was the best, just the progress of my students, of what they were before I started. Even in January, when I was still trying to do it, but I wasn't really doing that great of a job of it. Then by April or May, I was like, 'Ok, I think I got this.'

And just knowing that it's ok, if that lesson bombed and that mentor text really didn't go with what you were trying to do. That's ok, they still got something out of it and they can still go write a book and tomorrow we're gonna try something else.”

Arden spoke about the sessions over the year like this, “Lots of professional development trainings are in the summer before school starts. I don't have any kids I'm thinking about then, and when school starts it's probably gonna go to the back of my mind, like it's not gonna be a habit I create. I feel like Cadre gave a little bit at a time, like 'When you go back to your classroom, try making books, try setting up materials for them to use' 'Ok, I can do that.' And we meet again, here's mentor texts and here's how you can plan a mini-lesson or here's some topics, go out and try this. I think having a little bit over time, that's what my brain can handle.”

Skylar said, “I've done other professional developments on writing or reading in the summer or right at the beginning of the school year and it was like a one day class and you do learn a lot, but I think the thing that really helped with Cadre is that we kept coming back together, you know we would learn and study together and be taught and then we would go out and try it and then we would come back and reflect on it and then we would have more good teaching and more collaboration time and then we would go try out whatever we had learned. When you take a professional development in the summer, you know you get all this information dumped on you and you're really excited to go and try it and a lot of times you do try it, but then you don't have that follow-up, so it's kind of an accountability, too. Like with the Cadre, you get all this great information,

all this great teaching and you go out and try it, but you're also expected to come back and share how it went.”

Carson compared professional development sessions over time with how we teach students, “You would give us, 'Ok, try this', I mean just like we do the students, like you would give us, 'Try this. Here's your homework' you know, try this little bit out. I think you gave it to us in little pieces at a time, you didn't just say, 'Here's the whole format. Go do this. Let me know how that goes.' You're really good at...you taught us a little bit at a time and then we had time when we came back to talk about that, 'What did you try? What worked? What didn't work?’”

Sam kept going with the new learning because she saw the changes in her students’ work. She said, “I was always excited to go, because I was seeing the changes in my kids’ writing and just seeing where they were going with it and how much it had changed, so I was always excited to see, ‘Ok, what else can they give me. I need something else. Where are we going to go next with this?’ I would always try to put in the new learning that very next week something that y’all had said or to try or to do and then seeing how it went. I think the change started just started sorta happening.”

Change is not always easy to jump into, kindergarten teacher, Landry said, “I knew it would be hard at first to get it started, but once we did and we kinda got through the nitty gritty, we saw the fruit from that labor. Every year, we’ve just built on that and we went from being very, I don’t want say surface-level or beginners, but now I feel like



each year we've just been able to go deeper and deeper and add another piece to the puzzle."

In summary, learning together over time, practicing with students, and then coming back together to reflect and learn more was what the teachers reported as influencing the changes in their writing instruction and by extension, their students' writing.

### **Summary of Results**

The photo elicitation interviews provided data in the teachers' voices. The teachers talked about what they valued about writing in their classrooms from before the professional development experience to the end and then a year later. These data revealed the transformation in the teachers' writing instruction practices from a teacher-directed, product-oriented approach to a more writer-directed, process-oriented approach. The teachers set up the writing community and environment differently, so the writers could have more choices and make more decisions. They turned writing instruction into time when writers inquire, collaborate, write, and share which resulted in the teachers noticing that their young students could do more than they thought they could. Moreover, the teachers' interview data revealed that the aspects of Write Cadre that influenced changes in their writing instruction were ongoing opportunities for discussion, collaboration, and reflection on their practice and learning.

## CHAPTER V

### DISCUSSION

The research study chronicled in this paper examined how teachers described their writing instruction and their students' writing development. The backdrop of the study was an in-depth, sustained, and collaborative professional development on literacy learning and teaching. The teachers' descriptions of learning and change were examined through autodriven photo elicitation interviews (Clark, 1999; Harper, 1987; Lapenta, 2011).

#### **Statement of the Problem**

Writing development is a complex and continuous process that is acquired within social environments (Boscolo, 2010; Calkins, 1994; Clay, 2001; Dyson & Freedman, 1991; Graves, 1983; Heath, 2004). Writing is often perceived as a skill to be learned, however it is a complex cognitive process in which a desired meaningful message is constructed with flexible linguistic and grammatical knowledge (Dyson & Freedman, 1991). Therefore, it is important that the writing instructional methods and environments are flexible enough to allow for children making decisions and choices that writers make for readers (Calkins, 1994; Fletcher & Portalupi, 2001; Graves, 1983; Murray, 1985). Process-oriented writing instruction allows for writer-directed work and supports positive student writing outcomes (National Writing Project & Nagin, 2003; National Writing Project, 2010; Whitney, 2008); however, professional development that focuses on

process-oriented instruction is not widespread. Teachers often feel inadequate as writers themselves and as writing teachers, so they rely on the more traditional methods they learned in school (McQuitty, 2012; Pardo, 2006). Professional development that is designed to be complex, continuous, and social may support teachers in their own writing development and in implementing writing instruction practices that complement writing development.

Through the study, I described how teachers, who participated in a continuous, social, and complex year-long professional development on writing, talked about and represented through photographs what they valued about writing development and instruction. In addition, I described the features of the professional development model that appeared to support teachers make changes to their writing instruction. The following research questions guided the inquiry:

1. How do teachers describe writing development and writing instruction in relation to a year-long writing professional development experience?
2. What aspects of a professional development model appear to influence how teachers describe their writing instruction?

In the previous chapter, the findings were discussed through three thematic categories: teachers changed writing instruction, children working as writers, and ongoing collaboration. In this chapter, I discuss the overall theme revealed through the analysis of the data: transformation. Transformation as a theme came through the teachers' voices. They articulated change while talking about their writing instruction, their students, and their learning in the professional development. Through the

discussion, I highlight my interpretation of the data by weaving together my theoretical understanding with the analyzed theme of transformation, and previous research. Next, I discuss how photo elicitation interviews allowed for more complex teacher reflection about learning and change. Then I reflect how being intentionally reflexive throughout the study supported my analysis. Finally, I discuss the implications of the study and further research opportunities.

As I explored the data I used abductive analysis to move between theory and experience and the parts and the whole (Rossman & Rallis, 2012). Chapter four illustrated the pieces of the puzzle through the teachers' words and photographs. The teachers described how their writing instruction changed which facilitated an expansion in their belief in what young writers could do. They made clear what aspects of the Writing Cadre professional development influenced the changes they made. Throughout the data description, shifting and changing in teacher understanding and instructional practice were evident. Therefore, the major theme across all the data is transformation.

### **Transformation**

For this study, transformation is defined as an act, process, or instance of restructuring understanding, knowledge, or practice. The teachers that joined the Writing Cadre to learn more about writing instruction were not blank slates. Each teacher had unique theories, knowledge, and experiences about writing development and writing instruction to help them construct new understanding within the Writing Cadre community. Therefore, each teacher's transformation was unique.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

The Writing Cadre offered a professional learning environment for the cadre members that was nested within the existing system. It provided a group of teachers with continuity (ongoing learning and support), complexity (doing writing workshop and learning to teach writing), and sociality (collaboration, learning to teach together, support from knowledgeable others and peers) in an attempt teach them about writing development and process-oriented writing instruction which would hopefully influence change their writing instruction. When talking about what aspects of the Writing Cadre influenced the changes they made in their writing instruction, the teachers cited the practices that we intentionally included based on the professional development research. Darling-Hammond and McLaughlin (2001) advocated that professional development should involve teachers as both learners and teachers and include the following:

- Teachers engaged in the concrete tasks of teaching, assessment, observation, and reflection, connected to, and derived from teachers' work with their students,
- Professional learning and activities that are collaborative and grounded in inquiry, reflection, and experimentation,
- Professional learning that is sustained, ongoing, intensive, and supported by modeling, coaching, and the collective solving of specific problems, (p. 82)

The analysis of the teachers' interviews provided insight into what aspects of the Writing Cadre influenced their change. The analysis revealed that the teachers in this study thought that being able work with colleagues to study writing and plan for writing helped them have more confidence in their writing instruction. As Darling-Hammond and McLaughlin (2001) pointed out when teachers engage in inquiry that is directly

connected to the work they do with their students the learning becomes more concrete. In interviews, the teachers talked about the benefits of this collegial work.

Inquiry and reflection over time help teachers to make connections from the learning to the work and vice versa. The interviews revealed that the teachers were more likely to try what they were learning, because they were given information over time. In other words, the learning cycle we established (workshop session-practice with students-repeat) was helpful to their learning. The ideas we taught them made a difference in their confidence and their student writing, therefore they were excited to come back to reflect with their fellow Cadre members. Our conversations around the photographs seemed to reveal that collaboration, discussion, reflection, concrete learning connected to theory and practice, and ongoing learning influenced the transformation of the teachers' writing instruction.

Change in something as intricate as writing instruction is unquestionably a complex process that happens over time with theory, practice and sociality woven together. The use of photo elicitation interviews gave the participants and the researcher the opportunity to delve into the complexity of change in ways that a survey or written reflection could not. The teachers' voices described how they adjusted their writing instruction, their role within the instruction, and the surrounding environment. The interviews showed that the teachers tried to do what we taught them in Writing Cadre.

In Writing Cadre, we focused on process-oriented writing instruction outlined by McQuitty (2014). Process-oriented writing instruction includes some combination of the following:

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

- writer choice of topic, but also how to write about it,
- flexible participation that includes talking, playing with language, and collaborating with other writers during the writing process,
- reading like a writer in author and text mentors,
- writing for readers,
- writing strategy instruction,
- children's modes of sense-making. (McQuitty, 2014)

The analysis of the interview data revealed that the teachers added choice to the writing time. They shifted the power to make choices and decisions to the writers and saw that the children could do the work of writers. They changed from a writing time that was a quiet, solitary activity to a lively, collaborative community of writers. The teachers saw great benefits in using mentor texts. They taught themselves and their students how to read books like a writer by inquiry into the craft and convention moves writers make intentionally. In addition, they helped their students envision how they could make those moves and what it might look like in their books by using teacher-made writing and student-made writing. The teachers changed the medium of writing from a sheet of paper or a journal to a book. They found that their students wrote more and that the books allowed them to move in and out of the writing process with their students more easily. Additionally, the book making helped the writers make the connect between reading like a writer and writing for a reader. The children began to purposefully use writer's craft to influence how a reader would read their book. The teachers' adjustments in writing

instruction allowed for the children in their classrooms to do the authentic work of writers. But, what is the work of a writer?

Writers compose with purpose to communicate ideas or information to an audience. Writers also observe, explore, interact, dream, think, read, discuss, draw, organize, present, and many more things that are not encoding or transcribing. Through language interactions, both oral and written, learners can restructure knowledge. “Writing is the active side of literacy, the side that allows us to contribute to change, to protect our rights, to take control of our lives” (Freedman, Flower, Hull, & Hayes, 1996), therefore student writers immersed in the authentic work of writers is essential.

Analysis of the teachers’ interviews revealed that their expectations for writers were transformed, because of the environment and community they set up in their classrooms. They seemed to realize that their students’ writing development depended not on the teacher’s active decision making, but on the child’s. The teacher’s role during writing instruction transformed from director to coach. In other words, instead of directing every decision and move, the teachers modeled choices and let the writers try them out through nudging or coaching.

The teachers conveyed through the interviews that shifting power over to the students was not always easy for them. The teachers that talked through this idea, however, were the ones who had made the most changes to the writing instruction structures in their classrooms. It appears that power is not given over but shifted. Their power is shifted from decisions about the writing itself, to decisions about the environment and writing community. Writing teachers must allow room for our students



to make choices and decisions about what they are going to write and how they are going to convey their messages. Furthermore, writing teachers must protect the time allotted to writing, control the structures that allow for students to do the work of writer's work, and work as a writer themselves in front of their students.

### **Teacher Reflection and Photo Elicitation**

To reflect on learning we periodically and purposefully thinking about what we know, what we have learned, and how the two are constructed into new knowledge. As the professional development leaders, we included reflection during each workshop session. It was important that the teachers had time to reflect on their new learning and practice by discussing with colleagues how things were going. In addition, a more formal way of reflecting on learning was employed by having the teachers take photographs of what they valued about writing before and at the end of Writing Cadre. The photographs made the writing instruction changes more concrete and obvious.

For this study, I used the photographs taken for Writing Cadre to engage in a unique method for gathering data, photo elicitation. The photographs lifted the level of talk and collaboration between me and the participant during the interviews. Most research on teacher knowledge about writing and their writing practices is conducted through surveys (Brindle et al., 2016; Cutler & Graham, 2008; Graham et al., 2002; Graham et al., 2012; Graham et al., 2015), the photo elicitation interviews provided more complex teacher reflection.

Learning is constructed within social environments and interactions; therefore, it makes sense that reflection during and after a learning experience would help to solidify

it. As the teachers talked, I could see them constructing learning and pulling pieces together into a coherent framework. They would cycle back to points they had made to create a path of their thinking so that I could understand. As they talked aloud about their learning and the changes they made they seemed to make connections between their decisions and teaching moves to the progress in their students' writing development. In summary, the photo elicitation interviews helped the teachers build on the agency they were developing around writing instruction.

### **Reflexivity**

Reflexivity, defined as “the researcher’s own reactions to the study, their position and location in the study, and the relationships encountered, which are reciprocal” (Holloway and Biley, 2011, p. 371) is extremely important in this study. That is because I did not only design and conduct the study, but I designed and conducted the professional development experience. The teachers who participated in the study were teachers whom I teach, coach, and mentor. Teachers I collaborate, co-teach and work with daily.

A researcher who is reflexive is flexible in their thinking. They are aware of their biases and how their biases affect the decisions throughout the research from design to analysis to discussion. My teaching and learning philosophy fits squarely under the social constructivist theory of learning, so I knew that was going to influence how I designed the professional development and the research. I decided to study teachers who as part of my job, I am supposed to teach and support, so I knew I would have to be flexible in my thinking about data I collected. I intentionally made every effort to ‘change hats’ between

professional development co-leader, literacy coach, researcher, and participant depending on where I was in the process.

Many years of training, learning, thought, and planning went into the Literacy/Writing Cadre, so I knew my passion for the project could get in the way of me seeing what was revealed in the data. The photographs in the photo elicitation interviews helped with that, because they gave both the teacher and I grounding in *her* situation and reality. I did my best to step away from being the Cadre leader to be a researcher co-constructing understand with a participant. I had the knowledge to elicit more from the teacher, but if it was not in the photographs I did not bring it up. If I could change anything about the interviews, I would ask the teachers to bring writing samples as well. I think that if they had student writing in front of them, we could have talked even more about the connection between the teacher's decisions and the writer's development which would have strengthened their agency even more.

I purposefully sampled participants who I thought had made some changes to their writing instruction, because I wanted to study how they described the before and after aspects of their learning. Therefore, I had to carefully listen for and look for disconfirming evidence in the data. Every teacher changed in some way, however there were two teachers did not make the same amount of change as the other teachers. Their change was emerging; if they would have had more support on their campus, they may have made more changes.

Education research always has many variables in which to consider. When reflecting on the teachers who did not make as much change, there were variables in their

background and environment that stood out. Both Jules and Carson felt like they had made many changes. Carson described changes she had made to her thinking about how she supported the writers in her classroom. However, that change did not come through in their interview especially compared with other participants. Perhaps that is because both Jules and Carson were new to teaching. They taught on the same team in a building that does not have a reading specialist or literacy coaching who supports teachers in the classrooms. Their lack of change may be due to inexperience or lack of on-campus support. As a professional developer and literacy coach, my reflection on these findings is that teachers with on-campus support are more likely to be successful. As a researcher, I learned that it is important to know as many factors about your participants related to the research topic as you can.

In summary, I made decisions at every juncture during my study to be reflexive. The decisions to keep methodological notes, have regular peer reviews and do a member check contributed to my reflexivity and the credibility of my study.

### **Implications**

The research questions and the decision to use photo elicitation as the research method guided me through the research design to the presentation of findings. I used the three topics in the questions to help me keep the study congruent. The topics were: writing development, writing instruction, and professional development. I continue to keep these things in mind as I write about the implications of the findings.

Sometimes it is hard to believe something that you have not seen before. If you find it hard to believe that five- or six-year-old children can work through the writing

process, you may not be convinced that you should organize your classroom writing instruction for the work that writers do. One of the implications for this study, is that quality writing professional development that spends time weaving writing development theory with effective writing practices can prepare a teacher for success. One clear finding was that the teachers changed and/or added to their writing practice before they saw the benefits in the form of their students' writing development. Once they saw their students could do the work, they believed in the changes. A one-time writing training or professional development cannot be complex enough to support teachers to make complex change.

Not only was the professional development complex and ongoing, but it was created especially for the teachers of our district. Between the two professional development leaders we have over 15 years of experience teaching and coaching in the district. We knew and worked with the students, the teachers, the administrators, and the policies in place in the district. The Writing Cadre was not a packaged program written across the country but designed for our teachers' and students' needs. An implication of the change accomplished by the teachers in the Writing Cadre is that professional development designed by the teachers in the community can be more successful. This information could be noteworthy school leaders when they are making decisions about the professional development they would like to provide for teachers.

Finally, the implication of teacher voices in research cannot be underestimated. The photographs for reflection for learning and for the photo elicitation interviews were simple to include but resulted in powerful insights from the teachers about their learning

and the changes they made. Teacher research could benefit from the perceptions and experiences of teachers in classrooms.

### **Recommendations for Further Research**

This study was unique in that teacher voices were highlighted to describe the changes in writing instruction that they had made. Further research on this topic might include teacher observations over time to see the changes in action. In addition, research could include student writing to connect the changes with writing development beyond teacher perceptions.

### **Conclusion**

The data of teacher voices analyzed in this photo elicitation study revealed that a continuous, complex, and social professional development can promote change in teacher's writing practices and their understanding of writing development in young children. Collaboration on authentic work with fellow teachers and ongoing learning and reflection were aspects considered most beneficial by the participants.

Additionally, process-oriented writing practices that are also continuous, complex, and social established purposefully by teachers promote young children to develop in the processes and work of writers.

REFERENCES

- Abbott, M., Beecher, C., Peterson, S., Greenwood, C. R., & Atwater, J. (2017). A team approach to data-driven decision-making literacy instruction in preschool classrooms: Child assessment and intervention through classroom team self-reflection. *Young Exceptional Children*, 20(3), 117-132.
- Ackerman, S. (2016). Becoming writers in a readers' world: Kindergarten writing journeys. *Language Arts*, 93(3), 200-212.
- Auray, D., & Mariconda, B. (2007). *Empowering writers*. Monroe, CT: Empowering Writers.
- Blau, S. (1998). Teacher development and the revolution in teaching. *English Journal*, 77(4), 30-35.
- Bogdan, R., & Biklen, S. K. (2006). *Qualitative research for education: An introduction to theories and methods* (5th ed.) Boston, MA: Allyn & Bacon.
- Bomer, R., & Laman, T. (2004). Positioning in a primary writing workshop: Joint action in the discursive production of writing subjects. *Research in the Teaching of English*, 38(4), 420-465.
- Borko, H. (2004). Professional development and teacher learning: Mapping the terrain. *Educational Researcher*, 33(8), 3-15.
- Boscolo, P. (2010). Writing in primary school. In C. Bazerman (Ed.), *Handbook of research on writing: History, society, school, individual, text* (pp. 293-309). New York, NY: Routledge.

- Braun, V. & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3, 77-101.
- Brindle, M., Graham, S., Harris, K. R., & Hebert, M. (2016). Third and fourth grade teacher's classroom practices in writing: A national survey. *Reading and Writing*, 29(5), 929-954.
- Brindley, R., & Schneider, J. J. (2002). Writing instruction or destruction: Lessons to be learned from fourth-grade teachers' perspectives on teaching writing. *Journal of Teacher Education*, 53(4), 328-341.
- Buchanan, J. (2012). Improving the quality of teaching and learning: A teacher-as-learner centred approach. *The International Journal of Learning*, 18(10), 345-356.
- Buckner, J. (2000). *Write from the beginning, K-5*. Cary, NC: Thinking Maps Incorporated.
- Calkins, L. M. (1994). *The art of teaching writing*. Portsmouth, NH: Heinemann.
- Calkins, L. M., & Ehrenworth, M. (2016). Growing extraordinary writers: Leadership decisions to raise the level of writing across a school and a district. *The Reading Teacher*, 70(1), 7-18.
- Cannon, A. (2012). Making the data perform: An ethnodramatic analysis. *Qualitative Inquiry*, 18(7), 583-594.
- Chapman, M. (2006). Preschool through elementary writing. In P. Smagorinsky (Ed.), *Research on composition: Multiple perspectives on two decades of change* (pp. 15-47). New York, NY: Teachers College Press.



- Chomsky, C. (2001). Stages in language development and reading exposure. In S. W. Beck & L. N. Oláh (Eds.), *Perspectives on language and literacy: Beyond the here and now* (pp. 51-75). Cambridge, MA: Harvard Educational Review.
- Clark, C. D. (1999). The autodriven interview: A photographic viewfinder into children's experience. *Visual Sociology*, 14, 39-50.
- Clark-Ibañez, M. (2007). Inner-city children in sharper focus: Sociology of childhood and photo elicitation interviews. In G. Stanczak (Ed.), *Visual research methods: Image, society, and representation* (pp. 167-196). Los Angeles, CA: Sage Publications.
- Clay, M. M. (1975). *What did I write?* Auckland, NZ: Heinemann Educational Books.
- Clay, M. M. (1991). *Becoming literate: The construction of inner control*. Portsmouth, NH: Heinemann.
- Clay, M. M. (1998). *By different paths to common outcomes*. Portsmouth, NH: Heinemann.
- Clay, M. M. (2001). *Change over time in children's literacy development*. Portsmouth, NH: Heinemann.
- Collier, J. (1957). Photography in anthropology: A report on two experiments. *American Anthropologist, New Series*, 59(5), 843-859.
- Cowley, J. (1997). *The banana monster*. Singapore: Dominie Press.
- Creswell, J. W., & Miller, D. L. (2000). Determining validity in qualitative inquiry. *Theory and Practice*, 39(3), 124-130.

Culham, R. (2005). *6+1 traits of writing: The complete guide for the primary grades*.

New York, NY: Scholastic.

Cutler, L., & Graham, S. (2008). Primary grade writing instruction: A national survey.

*Journal of Educational Psychology*, 100(4), 907-919.

Dahl, K. L., & Freppon, P. A. (1995). A comparison of inner-city children's

interpretations of reading and writing instruction in the early grades in skills-

based and whole language classrooms. *Reading Research Quarterly*, 30(1), 50-74.

Darling-Hammond, L. (2010). Teacher education and the American future. *Journal of*

*Teacher Education*, 61, 35-47.

Darling-Hammond, L., & McLaughlin, M. W. (2011). Policies that support professional

development in an era of reform. *Kappan Magazine*, 92(6), 81-92).

Dedoose (2018). Qualitative data analysis software (Version 8.0.42) [Web-based

application software]. Retrieved from

<https://app.dedoose.com/App/Air/Dedoose.air>

Deford, D. E. (2001). Young children and their writing. *Theory into Practice*, 19(3), 157-

162.

Dierking, R. C., & Fox, R. F. (2012). "Changing the way I teach": Building teacher

knowledge, confidence, and autonomy. *Journal of Teacher Education*, 64(2), 129-

144.

Duke, N. K., & Bennett-Armistead, V. S. (2003). *Reading and writing informational text*

*in the primary grades: Researched-based practices*. New York, NY: Scholastic.

- Dyson, A. H. (1990). Symbol makers, symbol weavers: How children link play, pictures, and print. *Young Children*, 45(2), 50-57.
- Dyson, A. H., & Freedman, S. W. (1991). Writing. In J. Flood, J. M. Jensen, D. Lapp, & J. R. Squire (Eds.), *Handbook of research on teaching the English language arts* (pp. 754-774). New York, NY: MacMillan Publishing Company.
- Dyson, A. H. (2000). Writing and the sea of voices: Oral language in, around and about writing. In R. Indrisano & J. R. Squire (Eds.), *Perspectives on writing: Research, theory, and practice* (pp. 45-65). Newark, NJ: International Reading Association.
- Emerson, R. M., Fretz, R. I., & Shaw, L. L. (2011). *Writing ethnographic fieldnotes* (2nd ed.). Chicago, IL: The University of Chicago Press.
- Emmison, M., & Smith, P. (2000). *Researching the visual*. London, UK: Sage Publications.
- Fearn, L., & Farnan, N. (2007). The influence of professional development on young writers' writing performance. *Action in Teacher Education*, 29(2), 17-28.
- Ferreiro, E., & Teberosky, A. (1982). *Literacy before schooling*. Portsmouth, NH: Heinemann Educational Books.
- Fisher, D., & Frey, N. (2013). A range of writing across the content areas. *The Reading Teacher*, 67(2), 96-101.
- Fletcher, R., & Portalupi, J. (2001). *Writing workshop: The essential guide*. Portsmouth, NH: Heinemann.
- Flower, L., & Hayes, J. R. (1981). A cognitive process theory of writing. *College Composition and Communication*, 32(4), 365-387.

- Freedman, S. W., Flower, L., Hull, G., & Hayes, J. R. (1996). Ten years of research: Achievements of the national center for the study of writing and literacy. In J. Flood, S. B. Brice Heath, & D. Lapp (Eds.), *Handbook of research on teaching literacy through the communicative and visual arts* (pp. 735-751). New York, NY: Simon & Shuster Macmillan.
- Garet, M. S., Porter, A. C., Desimone, L., Birman, B. F., & Yoon, K. S. (2001). What makes professional development effective? Results from a national sample of teachers. *American Educational Research Journal*, 38(4), 915-945.
- Gee, J. G. (2004). Reading as situated language: A sociocognitive perspective. In R.B. Ruddell & N. J. Unrau (Eds.), *Theoretical models and processes of reading* (5<sup>th</sup> ed., pp. 116-132). Newark, DE: International Reading Association.
- Gericke, N. J., & Salmon, L. G. (2013). Digging deeper into the culture of writing: Do mentor texts inspire male students to write?. *Networks: An online journal for teacher research*, 15(2), 1-11.
- Graham, S., Harris, K. R., MacArthur, C., & Fink, B. (2002). Primary grade teachers' theoretical orientations concerning writing instruction: Construct validation and a nationwide survey. *Contemporary Educational Psychology*, 27(2), 147-166
- Graham, S., & Perin, D. (2007). *Writing next: Effective strategies to improve writing of adolescents in middle and high schools*. New York, NY: Carnegie Corporation.
- Graham, S., & Hebert, M. (2011). Writing to read: A meta-analysis of the impact of writing and writing instruction on reading. *Harvard Educational Review*, 81(4), 710-744.

- Graham, S., Bollinger, A., Booth Olson, C., D'Aoust, C., MacArthur, C., McCutchen, D., & Olinghouse, N. (2012). *Teaching elementary school students to be effective writers: A practice guide*. Washington, DC: National Center for Education and Regional Assistance, Institute of Education Sciences, U. S. Department of Education. Retrieved from [http://ies.ed.gov/ncee/wwc/publications\\_reviews.aspx#pubsearch](http://ies.ed.gov/ncee/wwc/publications_reviews.aspx#pubsearch)
- Graham, S., Harris, K. R., & Santangelo, T. (2015). Research-based writing practices and the Common Core: Meta-analysis and meta-synthesis. *The Elementary School Journal*, 115(4), 498-522.
- Graham, S., & Harris, K. R. (2016). A pathway to better writing: Evidence-based practices in the classroom. *The Reading Teacher*, 69(4), 359-365.
- Graves, D. H. (1983). *Writing: Teachers and children at work*. Portsmouth, NH: Heinemann.
- Graves, D. H. (1994). *A Fresh Look at Writing*. Portsmouth, NH: Heinemann.
- Grbich, C. (2013). *Qualitative data analysis: An introduction* (2nd ed.). Thousand Oaks, CA: Sage Publications.
- Guba, E. G., & Lincoln, Y. S. (2005). Paradigmatic controversies, and emerging confluences. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (3rd ed., pp. 191-216). Thousand Oaks, CA: Sage Publications.
- Harper, D. (1987). The visual ethnographic narrative. *Visual Anthropology*, 1(1): 1-19.

- Harper, D. (2002). Talking about pictures: A case for photo elicitation. *Visual Studies*, 17(1), 13-26.
- Harris, K. R., Graham, S., Friedlander, B., Laud, L., & Dougherty, K. A. (2013). Bring powerful writing strategies into your classroom: Why and how. *The Reading Teacher*, 66(7), 538-542.
- Hawkins, L. K., & Razali, A. B. (2012). A tale of 3 P's---penmanship, product, and process: 100 years of elementary writing instruction. *Language Arts*, 89(5), 305-317.
- Heath, S. B. (2004). The children of Trackton's children: Spoken and written language in social change. In R. B. Ruddell & N. J. Unrau (Eds.), *Theoretical models and processes of reading* (5th ed., pp.187-209). Newark, DE: International Reading Association.
- Holloway, I. & Biley, F. C. (2011). Being a qualitative researcher. *Qualitative Health Research*, 21(7), 968-975.
- Honeycutt, R. L., & Pritchard, R. J. (2005). Using a structured writing workshop to help good readers who are poor writers. In G. Rijlaarsdam, H. van den Bergh, & M. Couzijn (Eds.). *Studies in Writing, Vol. 14. Effective teaching and learning of writing* (2nd ed., pp. 141-150). Amsterdam, NL: Kluwer.
- Jasmine, J., & Weiner, W. (2007). The effects of writing workshop on abilities of first grade students to become confident and independent writers. *Early Childhood Education Journal*, 35(2), 131-139.

Johnston, P. H. (2004). *Choice words: How our language affects children's learning*.

Portland, ME: Stenhouse Publishing.

Jootun, D., McGhee, G., & Marland, G. R. (2009). Reflexivity: Promoting rigour in qualitative research. *Nursing Standard*, 23(23), 42-46.

Keene, E. O., & Zimmermann, S. (2007). *Mosaic of thought: The power of comprehension strategy instruction* (2nd ed.). Portsmouth, NH: Heinemann.

King, M. L., & Rentel, V. (1979). Toward a theory of early writing development.

*Research in the Teaching of English*, 13(3), 243-253.

Klein, P. D., & Boscolo, P. (2016). Trends in research on writing as a learning activity.

*Journal of Writing Research*, 7(3), 311-350.

Knipper, K. J., & Duggan, T. J. (2006). Writing to learn across the curriculum: Tools for comprehension in content area classes. *The Reading Teacher*, 59(5), 462-470.

Korth, B. B., Wimmer, J. J., Wilcox, B., Morrison, T. G., Harward, S., Peterson, N.,

Simmerman, S., & Pierce, L. (2017). Practices and challenges of writing

instruction in K-2 classrooms: A case study of five primary grade teachers. *Early*

*Childhood Education Journal*, 45, 237-249.

Kress, G. (1997). *Before writing: Rethinking the paths to literacy*. London, UK:

Routledge.

Laman, T. T. (2011). The functions of talk within a 4<sup>th</sup> grade writing workshop: Insights into understanding. *Journal of Research in Childhood Education*, 25, 133-144.

Laminack, L. (2007). *Cracking open author's craft*. New York, NY: Scholastic.

- Langer, J. A., & Applebee, A. N. (1986). Reading and writing instruction: Toward a theory of teaching and learning. *Review of Research Education, 13*, 171-194.
- Langer, J. A., & Applebee, A. N. (1987). *How writing shapes thinking: A study of teaching and learning*. Urbana, IL: National Council of Teachers of English.
- Lapenta, F. (2011). Theoretical and methodological views on photo-elicitation. In E. Margolis & L. Pauwels (Eds.), *The Sage handbook of visual research methods* (pp. 201-213). Los Angeles, CA: Sage Publications.
- Larson, J. (1999). Analyzing participation frameworks in kindergarten writing activity: The role of overhearer in learning to write. *Written Communication, 16*(2), 225-257.
- Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge, UK: Cambridge University Press.
- Lehman, C. (2017). Where early career educators learn to teach writing. *Voices in the Middle, 25*(2), 41-43.
- Lincoln, Y. S. & Guba, E. G. (1985). *Naturalistic Inquiry*. Newbury Park, CA: Sage Publications.
- Lincoln, Y. S., Lynham, S. A., & Guba, E. G. (2011). Paradigmatic controversies, contradictions, and emerging confluences, revisited. In Y. S. Lincoln & N. K. Denzin (Eds.), *The Sage handbook of qualitative research* (4th ed., pp. 97-128). Thousand Oaks, CA: Sage Publications.



- Mackenzie, N. (2011). From drawing to writing: What happens when you shift teaching priorities in the first six months of school? *Australian Journal of Language and Literacy*, 34(3), 322-340.
- Maggioli, G. D. (2012). *Teaching language teachers: Scaffolding professional learning*. Lanham, MD: Rowman & Littlefield Education
- McQuitty, V. (2012). Emerging possibilities: A complex account of learning to teach writing. *Research in the Teaching of English*, 46(4), 358-389.
- McQuitty, V. (2014). Process-oriented writing instruction in elementary classrooms. *Writing & Pedagogy*, 6(3), 467-495.
- Miles, M. B., Huberman, M., & Saldaña, J. (2013). *Qualitative data analysis: A methods sourcebook* (3rd ed.). Thousand Oaks, CA: Sage Publishing.
- Morgan, D. N. (2010). Preservice teachers as writers. *Literacy Research and Instruction*, 49(4), 352-365.
- Morra, S., & Panesi, S. (2017). From scribbling to drawing: The role of working memory. *Cognitive Development*, 43, 142-158.
- Morrow, S. L. (2005). Quality and trustworthiness in qualitative research in counseling psychology. *Journal of Counseling Psychology*, 52(2), 250-260.
- Murray, D. M. (1985). *A writer teaches writing* (2nd ed.). Boston, MA: Houghton Mifflin Company.
- National Center for Literacy Education (2013). *Remodeling literacy learning: Making room for what works*. Urbana, IL: National Council of Teachers of English.

National Commission on Writing for America's Families, Schools, and Colleges. (2003).

*The neglected "R": The need for a writing revolution.* Retrieved from

<http://www.writingcommission.org>

National Commission on Writing for America's Families, Schools, and Colleges. (2006).

*Writing and school reform.* Retrieved from <http://www.writingcommission.org>

National Writing Project and Nagin, C. (2003). *Because writing matters: Improving student writing in our schools.* San Francisco, CA: Jossey-Bass Publishers.

National Writing Project (2010). *Writing project professional development continues to yield gains in student writing achievement* (Issue Brief No. 2).

Olson, D. R. (2009). Language, literacy and mind: The literacy hypothesis. *Psyche*, 18(1), 3-9.

Ouellette, G., & Senechal, M. (2016). Invented spelling in kindergarten as a predictor of reading and spelling in grade one: A new pathway to literacy, or just the same road, less known? *Developmental Psychology*, 53(1), 77-88.

Pardo, L. S. (2006). The role of context in learning to teach writing: What teacher educators need to know to support urban teachers. *Journal of Teacher Education*, 57(4), 378-394.

Patton, M. Q. (1990). *Qualitative evaluations and research methods* (2nd ed.). Newbury Park, CA: Sage Publications.

Pritchard, R.J., & Honeycutt, R.L. (2006). The process approach to writing instruction: Examining its effectiveness. In C.A. MacArthur, S. Graham, & J. Fitzgerald

- (Eds.), *Handbook of Writing Research* (pp. 275-290). New York, NY: Guilford Press.
- Pauwels, L. (2011). An integrated conceptual framework for visual social research. In E. Margolis & L. Pauwels (Eds.), *The Sage handbook of visual research methods* (pp. 3-23). Los Angeles, CA: Sage Publications.
- Piaget, J., & Cook, M. T. (1952). *The origins of intelligence in children*. New York, NY: International University Press.
- Pink, S. (2003). Interdisciplinary agendas in visual research: Re-situating visual anthropology. *Visual Studies*, 18(2), 179-192.
- Pink, S. (2007). *Doing visual ethnography: Images, media and representation in research* (2nd ed.). London, UK: Sage Publications.
- Pinnell, G. S., & Fountas, I. C. (1998). *Word matters: Teaching phonics and spelling in the reading/writing classroom*. Portsmouth, NH: Heinemann.
- Puranik, C. S., & Lonigan, C. J. (2009). From scribbles to scrabble: Preschool children's developing knowledge of written language. *Reading and Writing*, 24, 567-589.
- Puranik, C. S., Al Otaiba, S., Sidler, J. F., & Greulich, L. (2014). Exploring the amount and type of writing instruction during language arts instruction in kindergarten classrooms. *Reading and Writing*, 27(2), 213-236.
- Ray, K. W. (1999). *Wondrous words: Writers and writing in the elementary classroom*. Urbana, IL: National Council of Teachers of English.

- Ray, K. W., & Laminack, L. L. (2001). *The writing workshop: Working through the hard parts (and they're all hard parts)*. Urbana, IL: National Council of Teachers of English.
- Ray, K. W., & Cleaveland, L. B. (2004). *About the authors: Writing workshop with our youngest writers*. Portsmouth, NH: Heinemann.
- Ray, K. W. (2006). Exploring Inquiry as a Teaching Stance in the Writing Workshop. *Language Arts*, 83(3), 238-247.
- Rose, G. (2013). *Visual methodologies: An introduction to researching with visual materials* (3rd ed.). London, UK: Sage Publications.
- Ritchey, K. D. (2007). The building blocks of writing: Learning to write letters and spell words. *Reading and Writing*, 21, 27-47.
- Rossman, G. B., & Rallis, S. F. (2012) *Learning in the field: An introduction to qualitative research* (3rd ed.). Thousand Oaks, CA: Sage.
- Roulston, K. (2010). *Reflective interviewing: A guide to theory and practice*. Los Angeles, CA: Sage Publications.
- Rubin, R. J., & Rubin, I. S. (2005). *Qualitative interviewing: The art of hearing data* (2nd ed.). Thousand Oak, CA: Sage Publications.
- Sandelowski, M. (2000). Whatever happened to qualitative description? *Research in Nursing & Health*, 23, 334-340.
- Schwartz, D. (1989). Visual ethnography.: Using photography in qualitative research. *Qualitative Sociology*, 12(2), 119-154.

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

- Serravallo, J. (2017). *The writing strategies book: Your everyday guided to developing skilled writers*. Portsmouth, NH: Heinemann.
- Shannon, D. (1998). *No, David!* New York, NY: Blue Sky Press.
- Sharratt, L. & Fullan, M. (2009). *Realization: The change imperative for deepening district-wide reform*. Thousand Oaks, CA: Corwin.
- Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for Information*, 22, 63-75
- Smith, F. (1988). *Joining the literacy club: Further essays into education*. Portsmouth, NH: Heinemann.
- Stead, A., & Hoyt, L. (2011). *Exploration in nonfiction writing K-5*. Portsmouth, NH: Heinemann.
- Teale, W. H., & Sulzby, E. (1986). *Emergent Literacy as a Perspective for Examining How Young Children Become Writers and Readers*. Norwood, NJ: Ablex.
- Tierney, R. J., & Shanahan, T. (1996). Research on the reading-writing relationship: Interaction, transaction, and outcomes. In R. Barr, M. L. Kamil, P. B. Mosenthal & P. D. Pearson (Eds.), *Handbook of Reading Research* (pp. 246-280). New York, NY: Routledge.
- Transcribe (2016). [Web-based application software] Retrieved from <https://transcribe.wreally.com/>
- Troia, G. A., Lin, S. C., Cohen, S., & Monroe, B. (2011). A year in the writing workshop: Linking writing instruction practices and teachers' epistemologies and beliefs about writing instruction. *The Elementary School Journal*, 112(1). 155-182.

Vygotsky, L. S. (1978) *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Whitney, A. (2008). Teacher transformation in the National Writing Project. *Research in the teaching of English*, 43(2), 144-187.

Whyte, A., Lazarte, A., Thompson, I., Ellis, N., Muse, A, & Talbot, R. (2007). The National Writing Project, teachers' writing lives, and student achievement in writing. *Action in Teacher Education*, 29(2), 5-16.

Willems, M. (2007). *Today I will fly: An elephant and piggie book*. White Plains, NY: Disney Hyperion.

Zhang, M., & Treiman, R. (2015). Writing dinosaur large and mosquito small: Prephonological spellers' use of semantic information. *Scientific Studies of Reading*, 19(6), 434-445. doi:10.1080/10888438.2015.1072282

APPENDIX A

Interview Guide

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

The following interview questions will be used with eight-ten research participants in this study. The interview will be digitally recorded so that it can be transcribed for data analysis. The interview will be approximately one hour long. The photographs that will be used for the interview were taken by the research participant as part of the regular curriculum of a literacy professional development (The Writing Cadre) in which they were also participants. The purpose of this study is to describe how teachers' understanding about writing development and writing instruction shifts in response to a professional development model that is continuous, social, and complex.

1. Here are the photographs that you took at the beginning of the professional development. Please take a few minutes to look through your photographs and think about why you chose to depict these things at the time.
2. Tell me about the photographs. What is it a picture of and why did you choose to take a picture of it?
3. Here are the photographs that you took at the end of the professional development. Please take a few minutes to look through your photographs and think about why you chose to depict these things at the end of the professional development.
4. Tell me about the photographs. What is it a picture of and why did you choose to take a picture of it?
5. Tell me about this picture.
6. Talk to me about what you have valued about writing in your classroom. Use the pictures to illustrate if you would like.



## WRITING TEACHER PROFESSIONAL DEVELOPMENT

7. Is there anything you wished you could have photographed, but could not? Is there anything that you feel is missing? If yes, tell me about what that would be and why.
8. To what extent do these photographs connect with past professional development experiences?
9. To what extent do these photographs connect with the Writing Cadre?
10. Talk to me about any similarities or differences you think are captured in these photographs based on your experiences in the Writing Cadre.
11. Talk about the kind of support you received on your campus between workshop sessions.
12. Do you have any other thoughts that you would like to share?

Thank you for sharing today. I will be analyzing this interview and the photographs that you shared with me today to build a description of the things you understand about children learn to write and how that impacts the writing instruction in your classroom. I will be sharing the analysis with you, so you may validate that it reflects your thinking.

APPENDIX B

Member Check Document

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

The purpose of this study is to describe how teachers' understanding about writing development and writing instruction shifts in response to a professional development model that is continuous, social, and complex. You participated in an interview with me and we used photographs that you had taken to illustrate what you valued about writing. The photos were taken before we started writing cadre, at the end of writing cadre and then again, a year later right before the interview.

Here are some of the questions that guided our interview:

1. Here are the photographs that you took at the beginning of the professional development. Please take a few minutes to look through your photographs and think about why you chose to depict these things at the time.
2. Tell me about the photographs. What is it a picture of and why did you choose to take a picture of it?
3. Here are the photographs that you took at the end of the professional development. Please take a few minutes to look through your photographs and think about why you chose to depict these things at the end of the professional development?
4. Talk to me about what you have valued about writing in your classroom. Use the pictures to illustrate if you would like.
5. Is there anything you wished you could have photographed, but could not? Is there anything that you feel is missing? If yes, tell me about what that would be and why.
6. To what extent do these photographs connect with past professional development experiences?
7. To what extent do these photographs connect with the Writing Cadre?

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

8. Talk to me about any similarities or differences you think are captured in these photographs based on your experiences in the Writing Cadre.
9. Do you have any other thoughts that you would like to share?

Here are the research questions with the themes revealed under each one. Read each claim or theme and then comment on whether in your mind that was what you were trying to convey. It's ok if it is not exactly what you meant. That is what I'm trying to find out. In other words, expand, give feedback, or correct in your comments section. I welcome any suggestions you have.

1. How do the teachers describe writing development in relation to a year-long writing professional development experience?
  - a. **Student self-regulation:** the interviews revealed that teachers expanded their belief in the capacity of what young children in their classroom could do as writers. They described their students being immersed in the work of a writer, making their own choices and decisions about their writing, and collaborating with peers.

COMMENT:

- b. **Power shift:** the interviews revealed that teachers shifted more of the power or decision making to their students. By using the writer's workshop model, the teachers were able to let their writers work in an ongoing fashion where the students were able to decide how they used the teaching models in their writing.

COMMENT:

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

2. How do the teachers describe writing instruction in relation to a year-long writing professional development?

- a. **Transformation:** as teachers, we are all in different places, but the interviews revealed that the teachers changed many aspects of their writing instruction. Some described more traditional types of instruction such as writing to prompts, writing assignments, all students working at the same point of the writing process together, etc. as how they taught before writing cadre. Then they described shifting their writing instruction into process-oriented writing experiences that were more writer-directed. Some teachers talked about how their roles had changed from the director or organizer to the coach or facilitator.

COMMENT:

- b. **Responsive Teaching:** The teachers expanded their belief in what they could teach their writers and began to teach explicit and specific mini-lessons. In the interviews, the teachers described how conferring with students helped them plan more specific lessons and/or teach to specific student needs. They also talked about how getting to know mentor texts or authors helped them to know more possibilities for teaching.

COMMENT:

APPENDIX C

Claims and Evidence

**Research Question #1:**

**How do teachers describe writing development and writing instruction in relation to a year-long writing professional development experience?**

Writing development

*Claim 1.A: The teachers expanded their belief in the capacity of what the young children in their classrooms could do as writers.*

Evidence:

T1-R16	T6-R26
T1-R26	T6-R30
T1-R48 M, S-R	T6-R41
T1-R50	T6-R63
T1-R54 S-R	T8-R26
T3-R9-R15	T8-R28
T3-R17 M, S-R	T8-R30
T3-R25	T8-R42
T3-R29 M	T8-R48M
T3-R35	T8-R52-54-56 (giving up control-independence)
T3-R39-41	T8-R60 S-R
T3-R45	T8-R62 S-R
T3-R47	T9-R38
T3-R57	T9-R52
T3-R59 M	T9-R60
T3-R71, 74 S-R	T9-R64 M
T3-R76	T9-R78 M
T3-R98 M	T10-R2
T4-R44	T10-R26
T5-R24	T10-R30
T5-R28	T10-R36 M
T5-R64	T10-R44 M
T5-R68 M	

*Related Claim 1.B: The teachers expanded their understanding of what makes a writer write conventionally.*

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Evidence:

T1-R16

T3-R19

T3-R89 M

T8-R32

T8-36 M

T9-40



**Research Question #1:**

**How do teachers describe writing development and writing instruction in relation to a year-long writing professional development experience?**

Writing Instruction

*Claim 2.A: The teachers changed their writing instruction practices from a linear, teacher-directed, assignment approach to process-oriented, writer-directed approach.*

Evidence:

T1-R20	T9-R12 M
T1-R22 M	T9-R14 M
T1-R24	T9-R16 & R20
T1-R52	T9-R52
T2-R2	T9-R54 M
T2-R17	T9-R58
T3-R5	T9-R80
T3-R23	T9-R114
T3-R49, 51	T10-R12 before
T3-R137	T10-R16 M
T3-R141 M	T10-R28 before
T4-R4	T10-R22
T4-R8-12 M	T10-R24 M
T4-R16 M	T10-R26
T4-R24 M	T10-R30
T4-R30 M	T10-R38
T4-R32 M	T10-R40 M
T4-R36, 38 M	T10-R75-77
T4-R40	T10-R105 M
T4-R48	T10-R107
T5-R52	
T6-R8, 10	
T6-R16	
T6-R18	
T6-R20	
T6-R24	
T6-R26	
T6-R32	
T8-R8	
T8-R10	
T8-R12-14	
T8-R16	
T8-R30	
T8-R84 M	

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

*Related Claim 2.B: The teachers expanded their belief in how they could teach their writers through explicit and specific mini-lessons and inconsistent individual conferences.*

*OR In the process-oriented, writer-directed approach to writing instruction, that included the elements of Writer's Workshop, using mentor texts (published, teacher-written, and student-written), the teachers expanded their repertoire of explicit and differentiated teaching moves.*

Evidence:

T1-R30	T8-R76
T1-R44	T9-R4 & R10
T3-R25	T9-R26, 28, 30
T3-R27	T9-R40
T3-R63 M	T9-R50
T3-R65, 67	T9-R56 M
T3-R79	T9-R68
T3-R114	T9-R70
T4-R18	T9-R74
T5-R32	T9-R106
T6-R39	T10-R18 end
T6-R45	T10-R50 M
T6-R69	T10-R52
T8-R20	T10-R67
T8-R28 M	T10-R105
T8-R64 M	

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

*Related Claim 2.C (5): Teachers used the Writer's Workshop format and the book-making format to differentiate instruction.*

T1-R16  
T1-R44  
T5-R52  
T5-R100, 102  
T6-R26 M  
T8-R18 M  
T8-R50  
T8-R52  
T9-R20  
T9-R60  
T9-R78  
T9-R84  
T10-R4  
T10-R42 M  
T10-R46 M  
T10-R56  
T10-R63

**Research Question #2:**

**What aspects of a professional development model appear to influence shifts in teachers' understanding of writing instruction?**

Professional Development Model

*Claim 3: Teachers indicated that there were certain aspects of Writing Cadre that supported them in their change in belief and practice.*

Evidence:

T1-R34	Coaching/on-campus support
T1-R36	Overtime (literacy leaders)
T1-R38	Sharing out and having an open door
T2-R33	Collaboration with Teammates
T3-R106	Colleague visits/Observation
T3-R108	Colleague visits/Observation
T3-R114	Overtime, ongoing
T3-R118	Collaboration with teammate
T3-R120, 122 M overtime	Collaboration with teammate, holding each other accountable,
T4-R74	Framework of the mini-lesson
T4-R76	Qualities of PD leaders
T4-R78	Discussion with Mentor or PD leader
T4-R80	Discussion with colleagues
T4-R86	On campus support/informal discussion with mentor/leader
T4-R88 M	On campus support/informal discussion with mentor/leader
T4-R94	Visiting colleagues to observe and have discussions
T4-R110	Planning and practicing during PD with colleagues
T4-R114	Reflection time, PD like Workshop
T5-R68	"Permission" to value something besides conventional writing
T5-R72, 88 PD	Framework of the mini-lesson, discussion with colleagues during
T5-R76, 88	Collaborating during the PD
T5-R82	Entire team attended, heard the same information
T5-R84, 86	Discussion with PD leaders during PD
T5-R88 M	Ongoing, try this and come back and reflection, now try this, etc.
T5-R90 M	Reflection, support from PD leaders, risk-free environment
T5-R92	Videos, demonstrations, PD leaders put themselves out there
T5-R92	T's work samples, kid work
T5-R94, 96	Colleague visit, observation
T6-R57	Colleague planning together and observation

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

T6-R57	Videos, discussion during PD
T6-R59	Discussion with teammates-Common PD experience
T6-R75	Planning lessons with colleagues
T8-R86, 88	Coming together with T's in same or near grade level, planning & discuss.
T8-R86	Visiting other teachers, observing
T8-R90 M	Overtime, ongoing and collaboration
T8-R94 M	Observing other teachers
T9-R116 & R128	Lesson framework and planning together
T9-R116 M	Real or authentic experiences, relevant to T's work
T9-R118	Professional development like Workshop
T9-R118	videos, leaders teaching real kids
T9-R120	Colleagues to bounce ideas off, collaboration
T9-R126	Colleague visit, observing other teachers
T9-R130	Overtime, holding them "accountable" and collaboration
T10- R8	On campus-coaching
T10-R83	Planning with colleagues
T10-R89 & 91	Teammates with common professional development experience
T10-R93-95	Learning while practicing, during sch. Year with real students
rather than sit and get	
T10-R101	Structure of WW & mini-lesson learned in Cadre PD
T10-R107-109 M	PD spread out over-time, go back and try
T10-R111	On campus or PD leader support

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

### Counter-examples

T2: seemed to have gotten the elements of WW going, but not much else mostly talked about giving her students choices and them feeling comfortable during writing (2<sup>nd</sup> Grade)

T5: Seemed to have elements of WW going, and seems to value sharing and using mentor texts, however it also seems that most writing is still teacher directed or assigned rather than writer-directed (2<sup>nd</sup> Grade)

T8-R4 Had already had some WW PD and used the elements of WW before starting Cadre, but expresses that her beliefs about what WW is have changed

T8-R22 Disconfirming, in that she was using shared writing and interactive writing to teach specific things to kindergarten. She really moved from a different place than the others.

T8-R78 Describes before and after, a little bit different from the other

APPENDIX D

Peer Reviewer Directions

## WRITING TEACHER PROFESSIONAL DEVELOPMENT

Directions: Read through each transcript with the **Theme/Researcher Claim in mind**. If you see evidence to support the claim, highlight the teacher excerpt with the color indicated. Thanks!

Research Question	Theme	Researcher Claim	Highlight color
<i>How do teachers describe writing development in relation to a year-long writing professional development?</i>	<b>Working as a Writer</b>	<p><i>The teachers expanded their belief in the capacity of what the young children in their classroom could do as writers.</i></p> <p>(i.e. writers making their own decisions or choices, writers collaborating with peers, writers writing for a reader (convention moves or craft moves to help the reader), writers writing for authentic purposes (meaning making), etc.</p>	ORANGE



# WRITING TEACHER PROFESSIONAL DEVELOPMENT

Research Question	Theme	Researcher Claim	Highlight color
<i>How do teachers describe writing instruction in relation to a year-long writing professional development?</i>	<b>Transformation</b>	The teachers changed their writing instruction practices from a linear, teacher-directed, assignment approach to a process-oriented, writer-directed approach.	PINK
<i>Same question</i>	<b>Responsive Teaching</b>	Teachers expanded their belief in what they could teach their writers and began to teach more explicitly through mini-lessons and/or conferring.	GREEN
<i>Same question</i>	<b>Power Shift</b>	Teachers shifted more power over to their student writers. Allowing them to make more decisions or choices. Allowing them to collaborate with more.	BLUE