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The ABCs of writing

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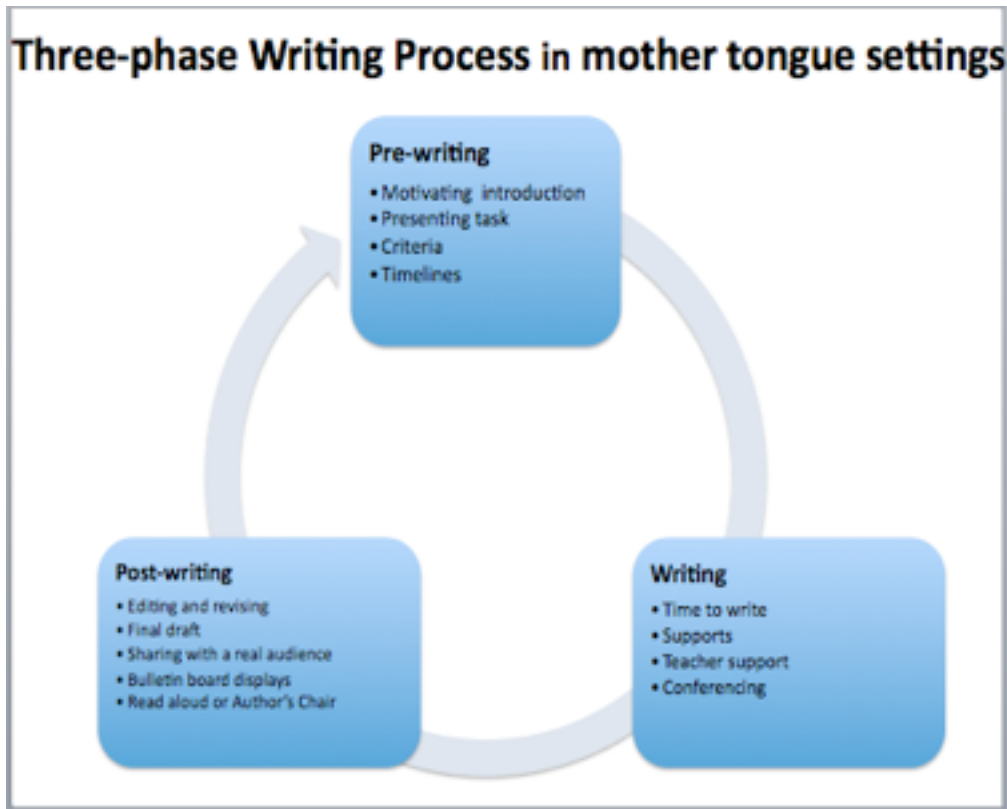
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In North America January to April is considered the most productive time of the school year. Learners have become accustomed to the routines of the class and are eager to engage in creative and challenging projects. In order to capitalize on this time of student productivity, I shall focus on writing in the heritage language (HL) classroom in this issue of the IHLA Newsletter. The paper is divided into three parts. I will first discuss the basics of how writing is taught to students in the XXI century and then point out additional factors that must be considered when teaching writing in the HL context. In the second part of the paper I shall focus on planning and assessing the writing products of HL learners. Throughout I offer some scaffolded suggestions for the writing task of an alphabet book. The appendices are rich with models and ideas that can enrich a HL writing program and be easily adapted to meet the needs of students of multiple ability levels.

Part one: Writing in mother tongue vs heritage language settings

In schools of the XXI c. the teaching of writing follows a **writing process approach** that replicates what good writers do as they write: jot down ideas at random, organize them, write first drafts, and revise (Hedge, 1988). The writing process is often discussed as a three-phase process: pre-writing, writing, and post-writing (Atwell, 1987; Atwell, 1990; Graves, 1983; Hedge, 1988; Moore, 1986; Rosen, 1975; Sampson, Sampson & Allen, 1991; Tompkins, 1994). In pre-writing the teacher sets the stage for the writing task by introducing the task, its criteria or standards and its time parameters. An anticipatory set is also used to garner enthusiasm and interest in the task and topic. During the writing stage students use time to compose and supports to complete the task. The teacher often circulates and assists students in clarifying and developing their ideas and first draft. Editing, revising and conferencing about the piece are integrated into the post-writing stage along with opportunities for students to share their creations with a real audience – on a bulletin board, with students in their or other classes, or parents. See Figure 1.

Figure 1.



A HL context is one in which community members do not hear their home language broadly in the society, only watch limited TV or movies, read or see limited written signage and materials in the HL, and may have never fully functioned in a cultural-social immersion in the HL (Wu and Bilash, 1997). In such a minority language setting students often experience writing as a challenge. Thus, it is necessary to refine details in the three-phase writing process and provide additional supports and encouragements to sustain students' motivation and potential to succeed. A synthesis follows of the research about how to support students in process writing in minority language settings (Bilash, 1998; Bilash & Kaye, 1997; Cavanaugh, 1997; Hall, 1993; Jolibert, 1994; Koda, 1994; Krashen, 1984; Law & Eckes, 1990; Lewis, 1993; Raimés, 1983; Shih, 1999).

Pre-writing Phase

Setting the stage for writing in the HL takes more time. HL teachers need to place a greater emphasis on prewriting, not only in formulating the task (which will be discussed in the next part of the paper), but also in preparing students for the writing. The following seven suggestions may add value to what teachers are already doing or account for why some formerly assigned writing tasks were not as successful for students as anticipated. See Figure 2.

1. **Read many examples of the form weeks or months before the writing task is assigned.** It is important to expose students to the genres or forms that they will

- be writing well in advance of asking them to write. The HL writer must become acquainted with the form, with its format, with its purpose, with the information it should contain, and with GOOD examples; sometimes these features must be taught explicitly. If learners have never seen a birthday card, invitation, poster, alphabet book, brochure, book report or news story in the HL then asking them to write any one of them may be confusing and frustrating.
2. **Teacher modelling.** Because it is sometimes difficult to obtain a variety of genres at beginner levels in the HL, the HL instructor should be prepared to create some of his or her own “books” or examples of writing. By sharing their creations, instructors are seen by learners as creative, committed and feel closer to them. They see their teachers as “practicing what they preach”.
 3. **Select a form (or genre) for writing that is appropriate to students’ language proficiency.** As Bilash (1998) has reported, there are hundreds of forms to use for writing tasks and these forms can be classified according to the cognitive load they require for students to complete. She recommends considering the number of words and rules in a form in order to choose ones that are appropriate to the learners’ linguistic ability and interest. See Appendix A.
 4. **Find an authentic audience for students’ writing.** Learners invest considerable time in writing and are motivated when they know that real people read what they wrote with interest, and not just for correction (Dillon & Searle, 1981). Telling them who will read the final product of their creative endeavour in the pre-writing phase can be a motivator for their writing and increase their investment in the task. Authentic audiences include peers, students in another HL class, the community, family members, and internet readers.
 5. **Limit topic choice.** Whenever we can choose what we are going to write about we become more invested in its completion and success. However, in HL situations there may be some good reasons why not to let students choose their own topic – e.g. they may not have the vocabulary for some topics, some topics may not be appropriate, they take too long to decide on a topic, they may not have the interpersonal skills to resolve choosing a topic within a group. Thus, to assist learners in having a successful HL writing experience, the instructor must consider what learners already know and can express orally in the HL and offer students a choice of two or three topics related to that background knowledge. Aligning topics and forms is also an asset.
 6. **Display vocabulary and theme- or topic-related words and phrases as well as grammar.** Learners need to write a first draft by concentrating on what they want to say; they need as few interruptions as possible. Thus, providing vocabulary lists or grammar rule supports on large charts that learners can easily see will reduce interruptions caused by using dictionaries or grammar books. Older and more proficient learners can begin to use dictionaries while writing because they usually look up fewer words; dictionaries and grammar references can be used during proofreading in the post-writing phase.
 7. **Provide triggers to get started.** The HL teacher can help students get started writing in five ways: 1. by *creating an experience* about which students can write, such as a cultural event in the HL school, watching a film or youtube clip; 2. by *brainstorming, clustering, mind-mapping*, or helping students do research (e.g.

visiting a place, interviewing people about their opinion, going onto the net, reading about parts of the topic) so they feel knowledgeable and have something to say; 3. by brainstorming with students for theme- or topic-related *words and scribing and posting them* on a large chart that can be referred to in the future (i.e. not the black or white board which is erased); 4. by providing a *starter sentence, template* (see Appendix B), or *pattern stories* (see Appendix C); and 5. By giving students a few minutes to *talk with a partner about what they plan to write, or* in a small group or with a parent volunteer. The amount of time to talk or get started should be short – just enough to convince the learner-writer that s/he has a starting point, and that when the pen hits the page words will roll out.

Additional considerations in pre-writing in HL settings

Pre-writing

- Motivating introduction
- Presenting task
- Criteria
- Timelines

Read many examples of the form weeks before the writing task is assigned

Teacher modelling

Select a form according to students' language proficiency

Find an authentic audience in HL

Limit topic choice

Display vocabulary and grammar

Provide triggers to get started – experience, brainstorm, scribing, templates, patterns, rehearsal talk

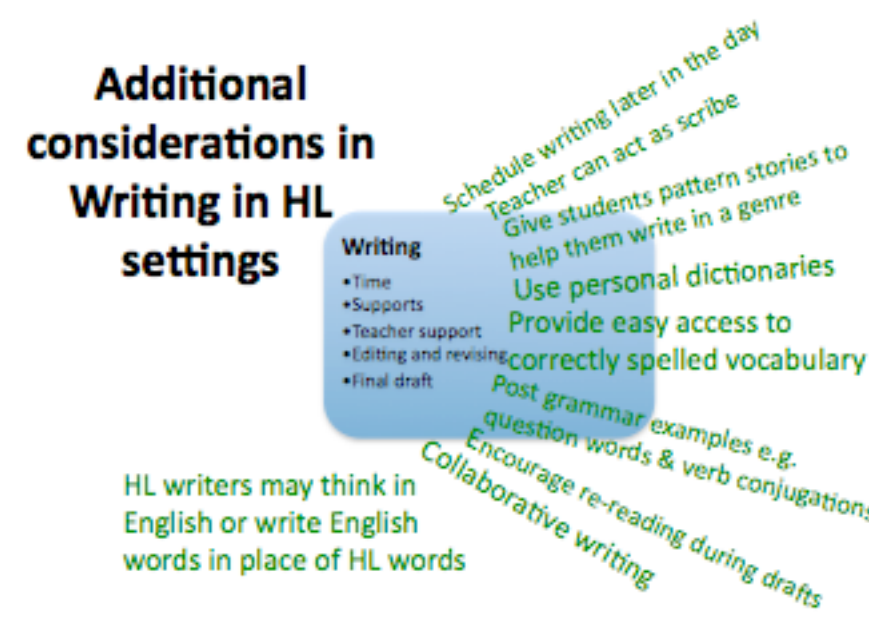
Writing Phase

Writing is a creative endeavour and people are sensitive to the environment in which they write. Some learners prefer silence, but for others background music is more comfortable. For some bright light is desired, for others dim light. Some people like to write beside others; others prefer to be quite isolated. Some want to input directly into the computer, others prefer to write drafts by hand. As writing facilitators, HL instructors need to find out and respect which environments work best for each student and the class as a whole. During the writing phase HL students usually need more time to write and more supports as they compose. HL writers benefit from the following nine forms of support.

1. **Schedule writing for later in the class** when students have been immersed in the language for a few hours.
2. **Teacher can act as scribe.** Writing with young learners and beginner HL learners can begin with language experience charts. The teacher listens to students' ideas and acts as their scribe. With younger HL speakers, the teacher or parent volunteers can write the story or sentence dictated by the child after the child draws or paints it.

3. **Give students pattern stories** to help them learn the genre (see Appendix C) .
4. Encourage students to **use personal dictionaries** that have been created on a regular basis in each HL lesson. Frequent use of words to which learners have been exposed is useful review.
5. Provide learners **easy access to** correctly spelled vocabulary on the **displays** of the vocabulary or theme related words brainstormed in the pre-writing phase.
6. Provide learners with **displays of grammar points** such as verb conjugations, question words, gender agreement patterns, markers, reminders of word order.
7. HL learners may think in English as they write. Encourage them to **use an English word if they do not know a word in the HL** so as not to disrupt the flow of writing. They can look up the HL word later. If they write only in English then the assigned task may be too difficult for them and a new task should be assigned. Often a different form or genre can help. See Appendix A.
8. Encourage **re-reading of drafts** in a soft voice as frequently as needed. Learners often need to “hear” their writing.
9. **Collaborative writing.** During the writing phase learners often enjoy writing with other students. Designing writing tasks that can be created collaboratively among students provides valuable language practice.

Figure 3



Post-writing phase

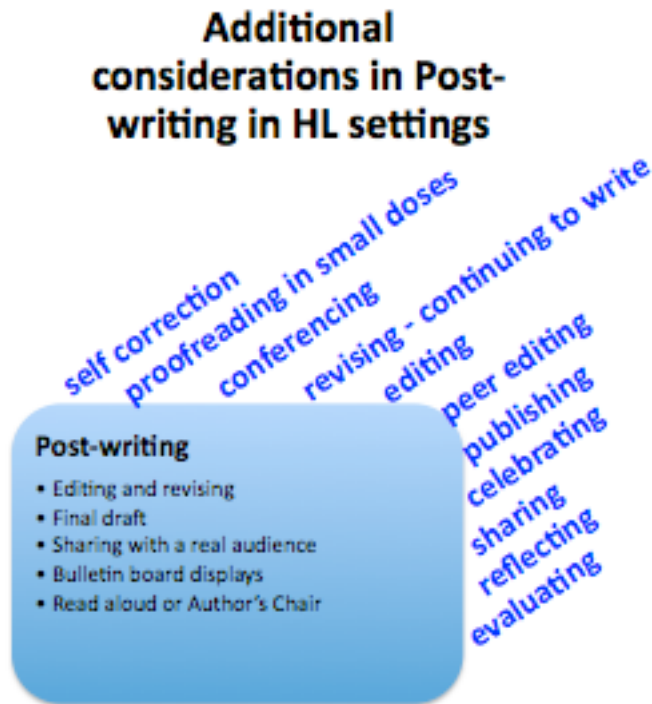
Post-writing involves bringing the writing product to close and presenting it to an audience. In HL settings greater emphasis must often be placed on editing because errors are more frequent and of a different nature than those in English or MT. Some factors to consider in post-writing in the HL classroom follow. See Figure 4.

1. **Conferencing.** Conferences offer students opportunities to focus on the meaning of their written text, to develop logic in their writing and to gain feedback to guide the further development of their thoughts. Conferences can be structured (with guiding questions) or unstructured. A conference can involve only the teacher and student or other students as well. It is helpful to the learner when the instructor asks for clarification, offers praise and encouragement, reviews a rule or fact, and only emphasizes one or two points. A checklist of component parts can help keep the conference focus on meaning. E.g. does the story have a beginning, middle and end? Not every piece of writing needs to be conferenced; however, the longer the student's writing product is the more conferences can be held. Note: Second language teachers tend to pay a disproportionate amount of attention to surface-level features of writing, thereby neglecting its role as a vehicle for meaningful communication.
2. **Continuing to write - revising.** After a conference learners often want to continue writing and revising their text. This means adding, deleting, changing or extending what has been written so that the message becomes clearer and clearer. The more revision the better the piece; however, revision takes TIME and a great deal of passion about the topic so learners may not wish to revise every piece of writing. To accommodate learners who do and learners who do not want to revise, HL instructors should have additional activities ready for some students to do while others are revising.
3. **Editing – self correction.** After a student's ideas are clear it is time to focus on editing. During this stage form and mechanics become a priority. Students can edit their own work (self correction), participate as peer editors, utilize the editing capabilities of computer programs or hand in their work to a teacher for final editing. The more students are involved in this **proofreading** process, the more language skills are used and learned. Three helpful strategies include: 1. Give students time to proofread on their own and correct those elements that they should have learned; 2. have students read their piece aloud into a tape recorder and listen to the tape while self editing the text; and 3. issue reminder cards of things discussed in a conference or in class to help self edit the writing.
4. **Peer editing.** Students can work in groups of four or six. Each student reads the letters from their group (or another group) focusing on the questions on their card: capitalization editor, punctuation editor, spelling editor, adjective editor, verb editor, and meaning editor. The teacher could also assign an editor for specific grammar or format . If each peer editor uses a different coloured pen then it is easy to see the awareness of each student's "corrections". Each student should

have a chance to be each type of editor over the year. Adapt the cards in Appendix to meet the needs and levels of your students. Over time using peer editing will improve students' first drafts and self-editing abilities.

5. **Publishing** – involves the production of a neat and accurate final writing product. For example, this can be in the form of a letter on fancy stationery, a bound book, an illustrated story, an anthology of students' work, or a photo album with captions. The use of computers always makes the final product look more professional to students, though handwriting and hand-drawn illustrations are also long term treasures.
6. **Celebrating** – acknowledge students' hard work in the HL with a card of congratulations, a big smile, a written acknowledgement in the newsletter. See Appendix.
7. **Sharing** – During sharing/celebrating writers experience the true purpose of writing – sharing one's ideas with others. By reading the final product aloud to peers or delivering it to the targeted reader, young writers experience the joy and success of writing as well as the authenticity of the whole process! This alone can turn around the often negative feelings towards teaching writing felt by many teachers.
8. **Self-reflection. Evaluating – reflecting** – Assessment should include self assessment and teacher assessment. of the final product and the experience of going through these phases to create that product both teachers and students learn their craft. Students become more conscious of how to express their ideas more clearly and more accurately while HL teachers learn more about writing itself and how to guide students through the process more effectively. Ultimately, this final step in the process of creating a writing product ushers in a new cycle and the creation of a new piece of writing!
9. **Evaluating – reflecting** – Assessment should include self assessment and teacher assessment. of the final product and the experience of going through these phases to create that product both teachers and students learn their craft. Students become more conscious of how to express their ideas more clearly and more accurately while HL teachers learn more about writing itself and how to guide students through the process more effectively. Ultimately, this final step in the process of creating a writing product ushers in a new cycle and the creation of a new piece of writing!

Figure 4



Part two: Formulating a writing assignment and assessment tool

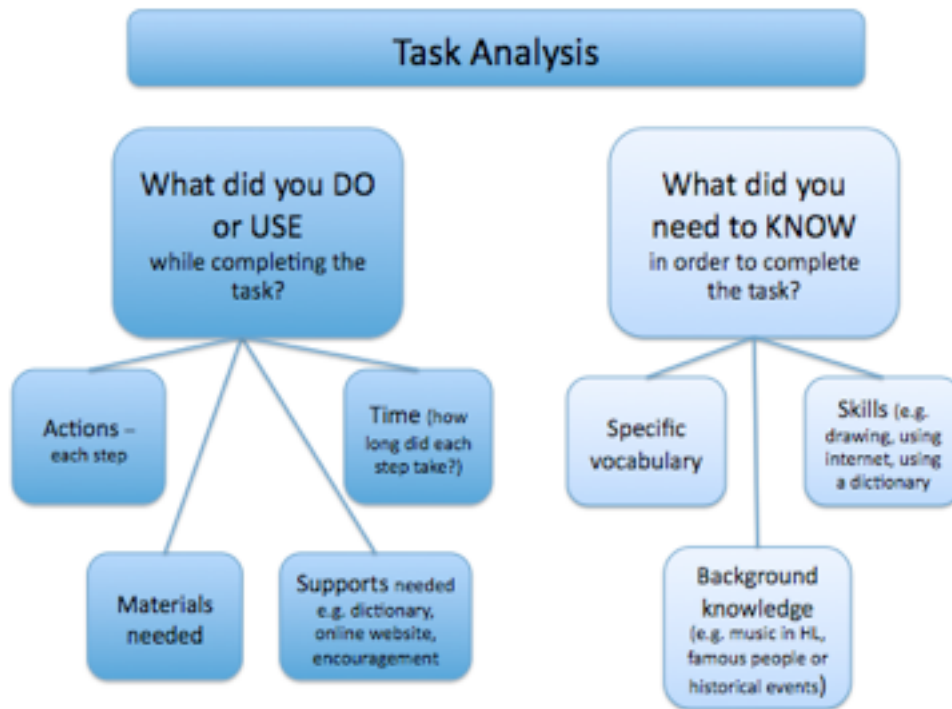
In Part one I reviewed the many additional factors and forms of support that HL instructors must provide HL learners as opposed to learners in MT settings. Although every lesson should have some writing practice in the HL, and may often include students writing a few sentences at the end of a class, special writing projects that follow all phases of the writing process should be offered at least two or three times a year. These special projects will be long remembered and treasured. (I still hear my children and their peers talking about projects they completed ten or fifteen years ago!)

For these special projects the teacher must carefully formulate and design the assignment. The following two tools may help the HL instructor gain clarity and offer guidance: task analysis and CRAFTS.

Task Analysis

The task analysis helps instructors become aware of what is required in order to complete the writing task: what is done, how long it takes, what resources are needed and what background knowledge and skill is needed at all phases of the writing process. See Figure 5. The awareness from a task analysis can help HL instructors better structure the task and help the process run smoothly.

Figure 5: A task analysis develops teacher awareness



Recently I offered a workshop for HL instructors on writing. I proposed participants to have their students make an alphabet book and in preparation, that they make some pages and do a task analysis. I exposed them to a variety of examples of the genre or form of alphabet books, discussed their purpose and how they are developed. See Appendix. Knowing that in every classroom there are multiple levels of learners, not only in linguistic proficiency but also skill level, the HL instructors were asked to think about four levels of students as they made their samples for the task analysis:

1. Design the first alphabet page as you think about students who may have a small vocabulary and may have difficulties composing sentences. See Figure 6.
2. The second sample should be created by thinking about students who may have a larger vocabulary and may be able to compose phrases or short sentences. See Figure 7.
3. Design the third sample with more linguistically capable students in mind, those who have a substantial vocabulary and can compose sentences, but who may not be able to see connections between words and phrases. See Figure 8.
4. As you prepare the fourth sample think about students who have a substantial vocabulary, can compose sentences, and can interconnect the theme of the sentences with thematic visuals. See Figure 9.

Figure 6: Tamil and Russian example for students with a small vocabulary

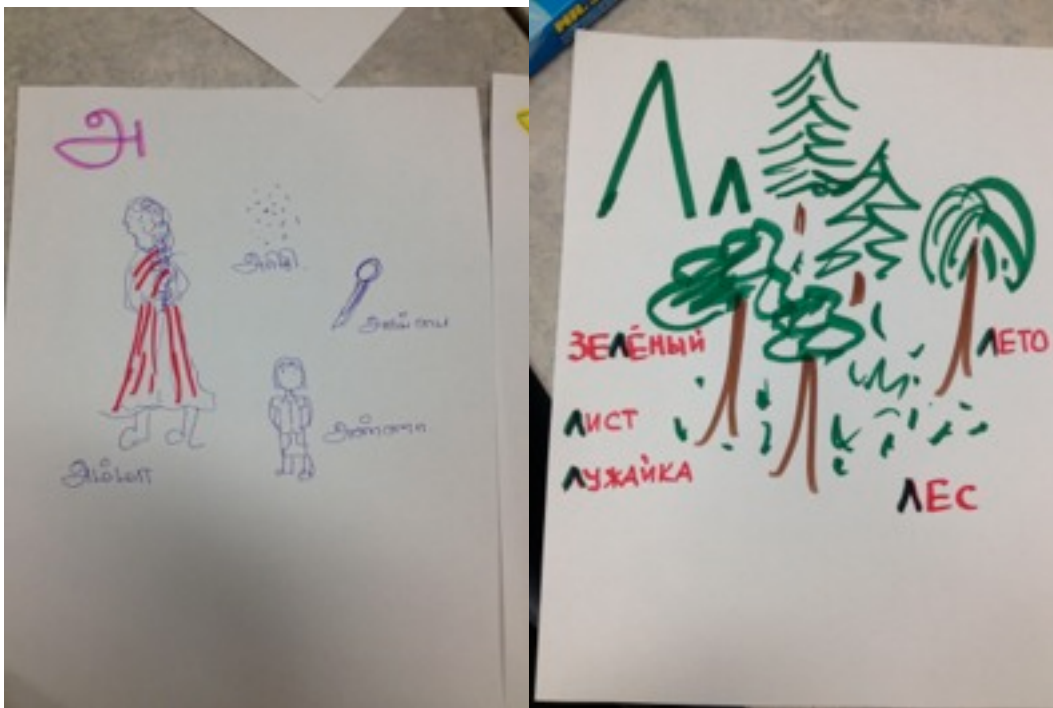


Figure 7: Tamil and Russian examples for students who can compose simple sentences

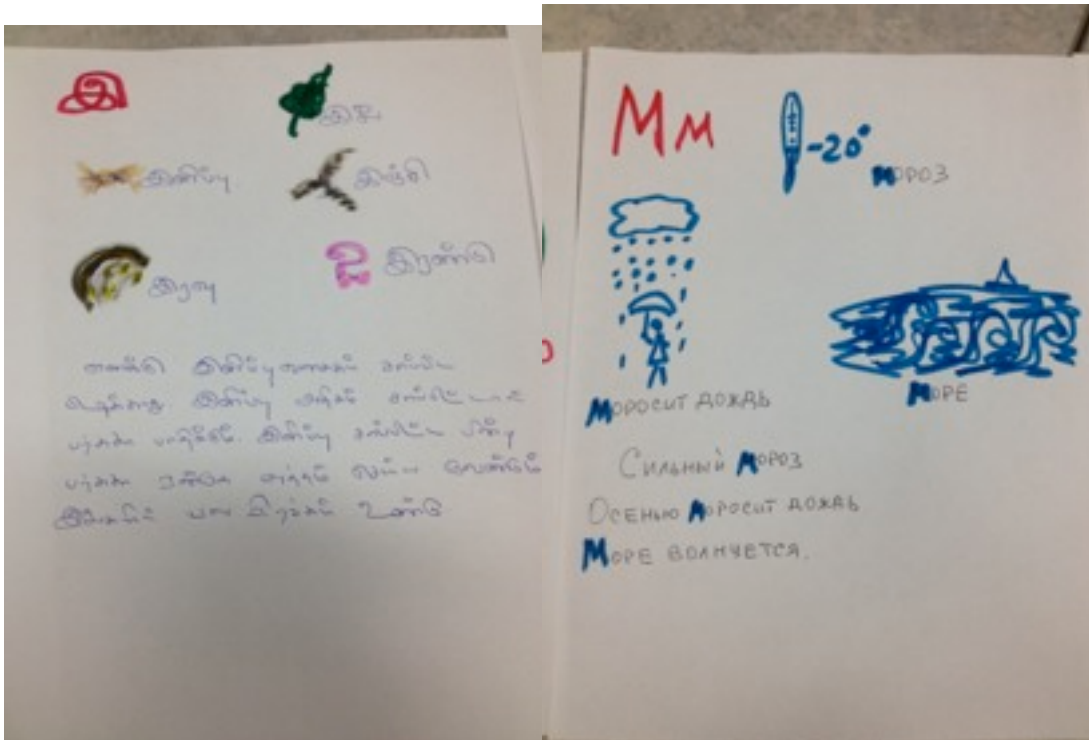


Figure 8: Tamil and Russian examples for students with higher linguistic proficiency

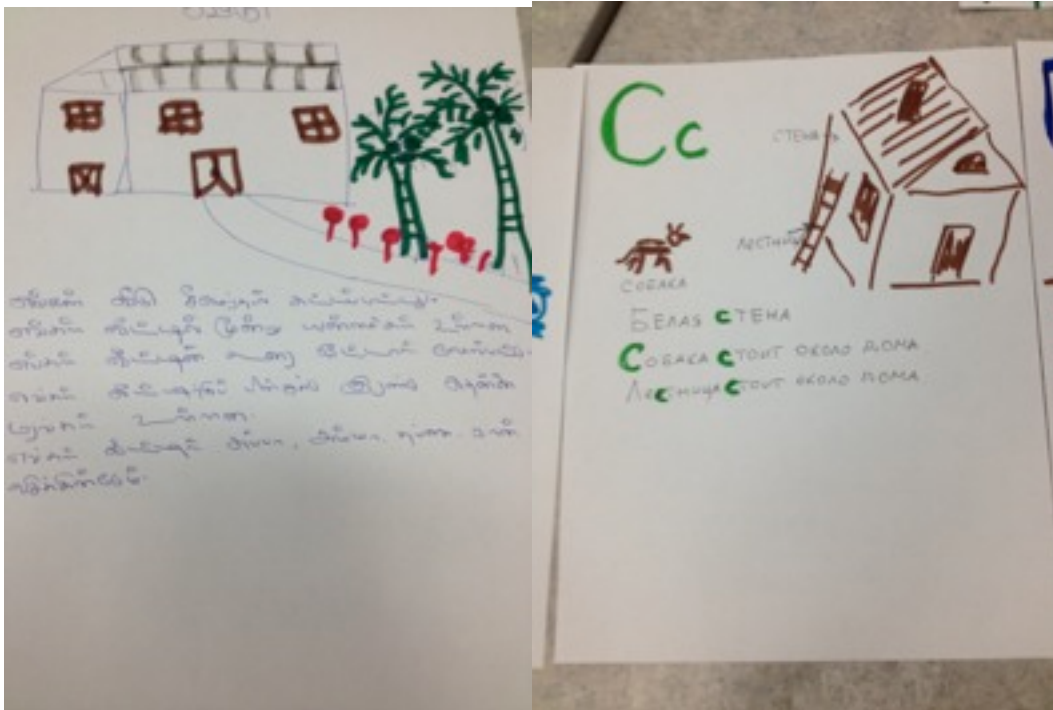
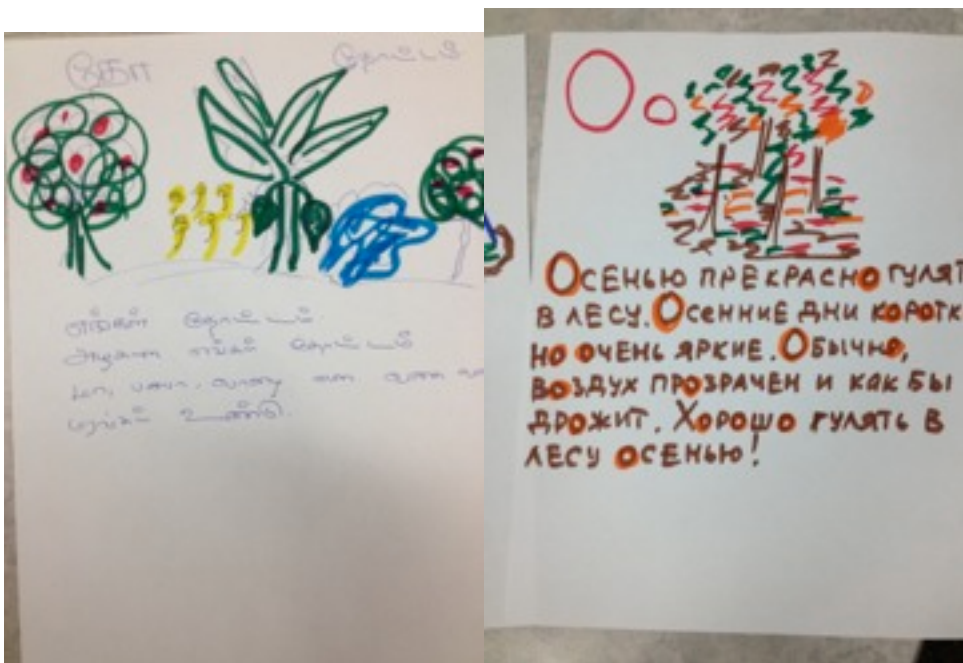


Figure 9: Tamil and Russian examples of thematic page for students with high linguistic proficiency



After the workshop the participating HL teachers all agreed that preparing the samples helped them better understand their students. “It did not take long [to do the task analysis], but it really helped.” “I now am clearer about what students need to do and how I can introduce an alphabet book to them.”

CRAFTS

When developing a writing assignment, the acronym **CRAFTS** might act as a guide. C is for CRITERIA. Learners look to criteria to help them think about a task and confirm that they have done what was expected. In all authentic writing we have a REASON for writing (e.g. visit to younger students in another class), AUDIENCE (e.g. students in another class), FORM (e.g. an alphabet book) and TOPIC (e.g. Edmonton, Canada or a country where the HL is spoken, season, special occasion) and SPECIFIC requirements (e.g. one letter, at least 5 words that contain that letter, at least two sentences, matching illustrations) By specifying criteria the quality of students’ writing improves. In fact, by meeting the criteria they often use aspects of language and skills that they otherwise might not. Based on CRAFTS, the assignment to write an alphabet book might include (written in English only if students are very young could not understand any of it in the HL). Notice how the details provided are related to the task analysis.

Remember the alphabet books we have been reading? Did you have a favorite? Well, next month we will be visiting another class in our school. Let’s write an alphabet book to share with them. We can each write a few pages and combine them to make a book. After you write it and we edit it, we can make a final copy with special illustrations. We can also make copies for everyone to take home and share and even give a copy to the school library. We will have 30 minutes to work on this project. Try to complete it in class so you do not have homework. I will collect all of the letters and photocopy them. Next week we can assemble and staple the books. Please come to class early to help.

To complete your page, please follow these steps, but read the BONUS first!

- a. Planning
 - i. Select a letter from the teacher.
 - ii. Brainstorm words that begin with that letter with a friend.
- b. Writing
 - i. Choose at least five words that have that letter in them. Words that start with that letter are best.
 - ii. Write words, phrases and sentences on a piece of paper – exactly where you think you will write them on your final draft.
 - iii. Use correct grammar, spelling and punctuation.
- c. Conferencing
 - i. Check with me, a parent volunteer or a peer editor to make sure your spelling and grammar are correct.
- d. Publishing
 - i. Use white paper in landscape position and coloured pens or felt

- pens. Do not use yellow because it does not photocopy well.
- ii. Make your letter large.
 - iii. Write your words (or sentences)
 - iv. Draw a picture to match the words.
 - v. Write your name in small letters in the bottom right hand corner of the page.
 - vi. Give the page to your teacher.

BONUS: Write 2-5 sentences with your words. Make the “letter” stand out.

The HL instructor will grade and provide feedback to student work based on the criteria. To help make that connection explicit, you might want to provide feedback in the form of a rubric.

Closing

Teachers often see at least three ability levels in their classrooms. A small group of students who can work independently, interpret assignments and criteria, and problem solve; a large group of students who “need clear instructions, a concise breakdown of steps of the task, and adequate learning supports (such as vocabulary lists, grammar charts, graphic organizers, background knowledge and the teaching of learning or problem solving strategies) to complete assignments well” (Bilash, 1998); and a third group of students who need even more structure, explanation and guidance. These differences in student ability often manifest themselves in writing assignments.

“Some students will get right down to writing, write a lot, self edit, eagerly share, and without formal instruction, add titles, authorship, illustrations, tables of contents, indexes, maps, book jackets, coyright information, etc. (Graves, 1983; Atwell, 1987, 1990). Others will follow suit after having been told to include such components or having seen a model, or, as Graves (1983) reminds us, from having eavesdropped on a conversation between peers or peers and teacher. These students will also successfully complete the writing task, even though they may write less and need a clearer structure or framework to work in. ... The writing of the final group of students is noted for its brevity or incompleation.” (Bilash, 1998)

Research on writing process can help make writing a more pleasant and memorable process for all students!

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Appendix A – choosing a writing form for a HL task

Amount of text

In order for children to feel that they can accomplish a writing task, certain forms will be more inviting to them than others. The following diagram charts the progression of forms based on the amount of words they require on a continuum. Beginning HL learners or those with a small vocabulary benefit from writing forms that require minimal text.

Chart B: A Continuum of forms based on the amount of words they require

Minimal		Lots of	
<u>Text</u>		<u>Text</u>	
Family trees	Announcements	Directories	Parodies
Questions	Recipes	Diaries	Tributes
Slogans	Application forms	Pamphlets	Stories
Lists	Menus	Puppet Plays	Reviews

Complexity of rules

“The second critical factor influencing selection of a form for a writing task is the schematic structure of the form, that is, the amount and complexity of rules which must be kept in mind in order to complete the writing assignment. This can include straight forward rules such as punctuation, spelling, vocabulary, indentation, or quotation marks, as well as more complex ones such as syntax, text organization, and other grammatical rules.” (Bilash, 1998, p. ?) Some forms may be governed by distinctive rules in different languages and cultures.

Chart C: A Continuum of forms based on the number/complexity of rules involved

Minimal		Many	
<u>Rules</u>		<u>Rules</u>	
Lists	Menues	Folktales	Editorials
Cards	Catalogues	Pattern stories	Minutes
Graffiti	Itinerary	Interview	Contracts

When these two continua intersect, four quadrants or gradations of forms are created: A. minimal words with minimal rules; B. more words with fewer rules; C. more rules with fewer words ; and D. both many rules and many words. The four quadrants below are meant to be used as a **guide for teachers** when planning writing tasks for HL students.

Forms with few rules

A Few words and few rules

List, graffiti, application form,
menus, headlines, logs, proverbs,
riddles, telephone messages,
greeting cards, cartoons,
questions, family trees, labels

C More rules & fewer words

autobiography, book jackets,
calendars, class anthology,
dialogues, puppet play,
invitations, recipe, want ad,
travel poster, vignettes, experiment,
reviews
TV commercials, itinerary, slogan

B More words & fewer rules

diaries, quizzes, songs
directions, skits, friendly letter,
wanted posters, questionnaires,
pattern stories, pamphlet

D Many words & rules

adventures, allegories, legends,
animal stories, game
rules, explanations, pen pals,
haiku, minutes, myths, parodies
propaganda, limericks, editorial,

Appendix B: Descriptions of students' writing abilities of the The American Council of Teachers of Foreign Languages

Novice-Low

Able to form some letters in an alphabetic system. In languages whose writing systems use syllabaries or characters, writer is able to both copy and produce the basic strokes. Can produce romanization of isolated characters, where applicable.

Novice-Mid

Able to copy or transcribe familiar words or phrases and reproduce some from memory. No practical communicative writing skills.

Novice-High

Able to write simple, fixed expressions and limited memorized material and some recombinations thereof. Can supply information on simple forms and documents. Can write names, numbers, dates, own nationality, and other simple autobiographical information, as well as some short phrases and simple lists. Can write all the symbols in an alphabetic or syllabic system or 50-100 characters or compounds in a character writing system. Spelling and representation of symbols (letters, syllables, characters) may be partially correct.

Intermediate-Low

Able to meet limited practical writing needs. Can write short messages, postcards, and take down simple notes, such as telephone messages. Can create statements or questions within the scope of limited language experience. Material produced consists of recombinations of learned vocabulary and structures into simple sentences on very familiar topics.

Intermediate-Mid

Able to meet a number of practical writing needs. Can write short, simple letters. Content involves personal preferences, daily routine, everyday events, and other topics grounded in personal experience. Can express present time and at least one other time frame or aspect consistently, e.g., nonpast, habitual, imperfective. Evidence of control of the syntax of non-complex sentences and basic inflectional morphology, such as declensions and conjugation. Writing tends to be a loose collection of sentences or sentence fragments on a given topic and provides little evidence of conscious organization. Can be understood by natives used to the writing of non-natives.

Intermediate-High

Able to meet most practical writing needs and limited social demands. Can take notes in some detail on familiar topics and respond in writing to personal questions. Can write simple letters, brief synopses and paraphrases, summaries of biographical data, work and school experience. In those languages relying primarily on content words and time

expressions to express time, tense, or aspect, some precision is displayed; where tense and/or aspect is expressed through verbal inflection, forms are produced rather consistently, but not always accurately. An ability to describe and narrate in paragraphs is emerging. Rarely uses basic cohesive elements such as pronominal substitutions or synonyms in written discourse. Writing, though faulty, is generally comprehensible to natives used to the writing of non-natives.

Advanced

Able to write routine social correspondence and join sentences in simple discourse of at least several paragraphs in length on familiar topics. Can write simple social correspondence, take notes, write cohesive summaries and resumes, as well as narratives and descriptions of a factual nature. Has sufficient writing vocabulary to express self simply with some circumlocution. May still make errors in punctuation, spelling, or the formation of nonalphabetic symbols. Good control of the morphology and the most frequently used syntactic structures, e.g., common word order patterns, coordination, subordination, but makes frequent errors in producing complex sentences. Uses a limited number of cohesive devices, such as pronouns, accurately. Writing may resemble literal translations from the native language, but a sense of organization (rhetorical structure) is emerging. Writing is understandable to natives not used to the writing of non-natives.

Advanced Plus

Able to write about a variety of topics with significant precision and in detail. Can write most social and informal business correspondence. Can describe and narrate personal experiences fully but has difficulty supporting points of view in written discourse. Can write about the concrete aspects of topics relating to particular interests and special fields of competence. Often shows remarkable fluency and ease of expression, but under time constraints and pressure writing may be inaccurate. Generally strong in either grammar or vocabulary, but not in both. Weakness and unevenness in one of the foregoing or in spelling or character writing formation may result in occasional miscommunication. Some misuse of vocabulary may still be evident. Style may still be obviously foreign.

Superior

Able to express self effectively in most formal and informal writing on practical, social and professional topics. Can write most types of correspondence, such as memos as well as social and business letters, and short research papers and statements of position in areas of special interest or in special fields. Good control of a full range of structures, spelling or nonalphabetic symbol production, and a wide general vocabulary allow the writer to hypothesize and present arguments or points of view accurately and effectively. An underlying organization, such as chronological ordering, logical ordering, cause and effect, comparison, and thematic development is strongly evident, although not thoroughly executed and/or not totally reflecting target language patterns. Although sensitive to differences in formal and informal style, still may not tailor writing precisely to a variety of purposes and/or readers. Errors in writing rarely disturb natives or cause miscommunication.

From: <http://www.sil.org/lingualinks/LANGUAGELEARNING/OtherResources/ACTFLProficiencyGuidelines>

Appendix C Peer editing Cards

Adapt these cards to meet the needs and levels of your students.

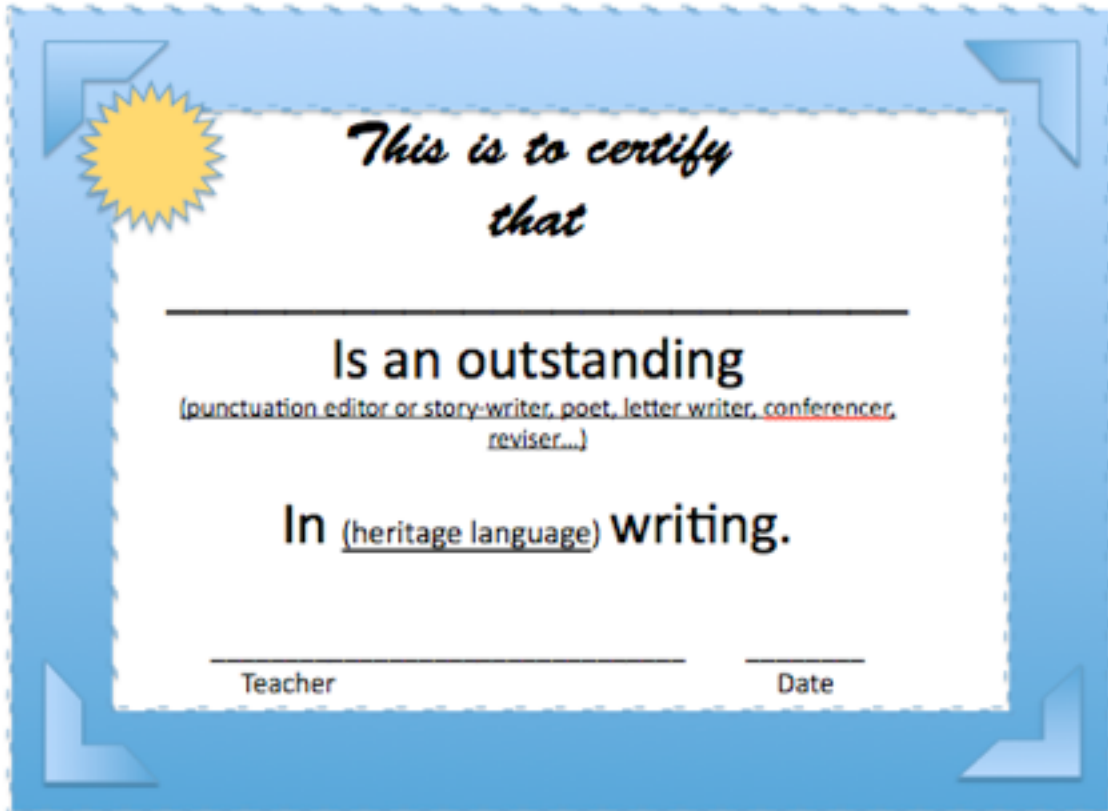
Four- member peer editing cards

<p>Capitalization Editor (Use a green coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Does every sentence begin with a capital letter? 1. Do names of people and places begin with a capital letter? 2. I, days of the week, months should always be capitalized. 3. Main words in the title should always be capitalized. 	<p>Punctuation and spelling Editor (Use a pink coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Does every sentence end with a period, question mark or exclamation mark? 2. Are commas used between words in a list? 3. Is every paragraph indented? 4. Is every word spelled correctly?
<p>Meaning Editor (Use a blue coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Is the story interesting? 2. Does it make sense? 3. Is something unclear? 	<p>Adjective and verb Editor (Use a purple coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Can you find at least six adjectives? (colours, textures, size, beauty...) 2. Are the adjectives spelled correctly? 3. Did you see different adjectives? No adjective should appear more than one time. <p>Verb Editor</p> <ol style="list-style-type: none"> 1. Does every sentence have a verb? 2. Does the verb form agree with the subject? (singular, plural; tense) 3. Are different verbs used?

Six- member peer editing cards

<p>Capitalization Editor (Use a green coloured pen to mark errors)</p> <p>1. Does every sentence begin with a capital letter?</p> <ol style="list-style-type: none"> 1. Do names of people and places begin with a capital letter? 2. I, days of the week, months should always be capitalized. 3. Main words in the title should always be capitalized. 	<p>Punctuation Editor (Use a pink coloured pen to mark errors)</p> <p>1. Does every sentence end with a period, question mark or exclamation mark?</p> <ol style="list-style-type: none"> 1. Are commas used between words in a list? 2. Is every paragraph indented?
<p>Spelling Editor (Use an orange coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Is every word spelled correctly? 	<p>Adjective Editor (Use a purple coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Can you find at least six adjectives? (colours, textures, size, beauty...) 2. Are the adjectives spelled correctly? 3. Did you see different adjectives? No adjective should appear more than one time.
<p>Verb Editor (Use a brown coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Does every sentence have a verb? 2. Does the verb form agree with the subject? (singular, plural; tense) 3. Are different verbs used? 	<p>Meaning Editor (Use a blue coloured pen to mark errors)</p> <ol style="list-style-type: none"> 1. Is the story interesting? 2. Does it make sense? 3. Is something unclear?

Appendix D: Sample certificate for writing



Appendix E: Let CRAFTS help you prepare the assignment for students

CRAFTS

Criteria

Reason(e.g. Mother's day)

Audience (e.g. to your mother)

Form (e.g. a letter)

Topic (e.g. how your mom has influenced you, how you feel about her, why...)

Specifics (e.g. the inclusion of select vocabulary, grammar structures, idioms, etc.)

Based on CRAFTS, the assignment given students might look like this:

Mother's Day is coming up. Let's write a letter to your mother about what she means to you and why. After you write it and we edit it, you can draw a border or print the letter on decorative paper. We'll present the letter to your mom at the Mother's day Tea.

Please follow these criteria:

- a. Write a letter with at least 7-10 sentences*
- b. State how you feel about your mother*
- c. State how she has influenced you*
- d. Use at least 6 different adjectives*
- e. Include idioms from the list we discussed in class*
- f. Use correct grammar, spelling and punctuation*
- g. Follow letter writing format*

Appendix F: RUBRIC for writing an alphabet book

Level	4	3	2	1	SCORE
Criteria	Excellent – mastery of the expectations of this level	Good – sustaining the expectations of this level	Pass – meeting the expectations of this level	Needs improvement *	
Vocabulary (adjectives, verbs, idioms)	Your writing is clear and interesting because you use many different words for your letter – nouns, adjectives, verbs, idioms. Your sentences made me laugh, smile or think. Suggestion: <i>Read and write daily. Make a personal dictionary of words you have learned and use them in your daily writing.</i>	You use precise adjectives and a variety of adjectives, verbs and idioms. Your sentences are interesting. Could you make your sentences funny? Or tell a story? Suggestion: <i>Reading and writing will help you expand your vocabulary. Keep a personal dictionary of words you have learned and try to use them. A variety of adjectives, verbs and idioms make your writing more interesting and clear to the reader.</i>	You are using vocabulary. Now try to make sentences. Suggestion: <i>Read regularly to increase your vocabulary! Write daily! Check your notes and word lists when doing this assignment to use more adjectives, verbs and idioms and make sentences.</i>	You need to use more vocabulary that we have learned in class. Suggestion: <i>The more you read the larger will be your vocabulary! Practice writing everyday. Use your notes when doing this assignment</i>	
Grammar (tense, singular-plural agreement, word order)	0-1 errors – Great job!	2-5 errors – Good effort!	6 or more errors! Making progress!	Lots of errors – please check your work before giving it to the teacher.	
Spelling, punctuation	0-1 errors – Great job!	2-5 errors – Good effort!	6 or more errors! Making progress!	Lots of errors – please check your work before giving it to the teacher.	
Illustration	Your pictures match your sentences and are clear, detailed and interesting.	Your pictures are interesting and detailed. Could they match the sentences more and follow a theme?	Your pictures are interesting. Could you give more detail?	I could not understand pictures.	
TOTAL					/16

Appendix G: the alphabet book

ABC – The cultures of every written language offer poems, songs, rhymes and games for their youth to develop literacy. With songs like Y-M-C-A (by The Village People) and ABC (by The Jackson Five), pop music culture has also contributed to this growing pool of resources. The clear rhythms of these cultural creations imprints into long term memory, such that many seniors can still recite them. Another asset to developing early literacy is the alphabet book.

Alphabet books are popular for all ages. As the sample titles in Figure 1 reveal, alphabet books can address many topics - animals, food, places, seasons, clothing, colours, famous people – and usually include captivating visuals. Alphabet books engage the caregiver-reader and can help learners develop vocabulary, prediction skills and phonemic awareness. Alphabet books can also offer a writing genre for heritage language learners, using the alphabet of the heritage language (HL) of course!

Figure 1. Sample Alphabet books



How are alphabet books developed?

To create an alphabet book authors must think of a theme or topic and brainstorm for many words for each letter to make sure that the chosen topic will be interesting. Artists must also work with authors to create pictures for the words and themes. This may be why many alphabet books have the same author and illustrator.