



# English I

# Writing Process: Stages and Strategies

## Learning Targets

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including high school grade levels).
- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

## LEARNING STRATEGIES

Quickwrite, Previewing, Graphic Organizer, RAFT, Think Aloud, Generating Questions, Brainstorming, Self-Editing, Marking the Text

## The Writing Process

Writing is a recursive process and not merely a set of stages to follow when composing a text. Successful writers are flexible in how they approach a writing assignment. They use a variety of strategies to carry out and manage the task of composing. This workshop is designed to help you understand the stages of the writing process and strategies that will help develop your own writing process.

## ACTIVITY 1

### Exploring the Writing Process

#### Before Reading

1. What is your writing process? Describe the stages you go through, from beginning to end, to publish a piece of writing.

#### Stages of the Writing Process

2. Define the traditional stages of the writing process listed on the next page in random order. Brainstorm the role of the writer within each stage of the writing process.

Writer's Role	
Sharing and Responding	Prewriting
Editing	Publishing
Revising	Drafting

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### ACADEMIC VOCABULARY

**Mode** refers primarily to types of writing. Common modes include narrative, expository, and persuasive.

**Genre** refers to text type, as well as to reading forms (short story, speech, memoir, editorial, etc).

## During Reading

### Reading like a Writer

4. Read this student text from the perspective of a writer, thinking about what the writer is trying to convey and what **modes** of writing he uses to convey his ideas.

# In Search of Adventure

“Welcome to the Evergreen State” I read aloud. The sign flashed by. Everything I knew, all the connections I had made now lay halfway across the country. This was a new place if not a whole new world. This was not my decision to pack up and pursue a new future. “Are we almost there?” My brother was impatient, but who could blame him after three days in a compact SUV? “Only ninety more miles; are you guys excited or what?” My mother insisted the journey was almost over, but I knew that a new journey was only just beginning. I was now an alien, an immigrant, a foreigner in search of a new home.

I had seen the shift from a barren, flat, terrain to rocky outcrops and snowcapped mountains. Trees climbed ever higher, crowded by one another, jostling each other in the wind. Not much later, an unrolled window became a passageway for salt spray. For those who have grown on the inhospitable frying pan of the Midwest, a land like Washington is absolutely alien. At this time I was unnerved. The prospect of new beginnings was something I had yet to encounter in life and was certainly not something I looked forward to. Fear loomed behind my fragile facade, ready to crash through whenever I was overcome by weakness.

Fear is a product of human existence, the irrationality of it is obvious and yet it is something we find difficult to overcome. Many fear certain things—heights, snakes, the dark—but my personal fear stems from uncertainty. Change is an idea that makes everyone uncomfortable, but no one believes that they fear change itself until they are confronted with it. There is rarely any physical danger associated with transition, yet we cling to the things we know like a thin lifeline, dangling over peril. My time to hide in the shadow of familiarity had passed and it was time to run headlong into a new beginning. The sheltered life I had become accustomed to was exchanged for a small house in what seemed like the deep woods. Different customs and lifestyles, progressive people, my fear was as irrational as any, but if anything, it was justified.

At the time I was resentful of my mother’s decision, but tolerated it simply because I lacked the will to oppose it. Looking back I am extremely grateful for the choice she made; my entire future has been built on our proximity to the Puget Sound. I know I would have found a job in my home state, but it is difficult to imagine anything as fulfilling as casting off from a dock with no notion of when you will return. It would seem then, that my experience with change is one wrought with irony. The same change I resented as a youth has evolved into a desire for adventure.

Moving itself was not the key event in the whole of my life, but the fear I associated with it and the irrationality of it would resound in my subconscious for years to come. A shift in scenery such as this did much more than open my eyes to new possibilities, it also instilled in me that change is not something to fear. While the unknown may be unsettling, we must embrace it for all that it is, because only then can we take advantage of the boundless opportunity it offers.

### After Reading

**SOAPSTone** is most often used for understanding and analyzing essential elements in written texts. Use the SOAPSTone strategy to assess the reading.

- Who is the **Speaker**? What can you infer about the speaker based on references in the text?
- What is the **Occasion**? What are the some of the circumstances, issues, or contexts (social, geographical, cultural, or historical) that might have prompted the writer to craft this text?
- Who is the target **Audience**? To whom is this text designed to appeal or reach? Explain. What references from the text support your assertion?
- What is the **Purpose**? Why did the author write this text? How might the writer want the audience to think or respond as a result of reading this text?
- What is the **Subject**? What is the writer’s central idea, position, or main message about life? What references from the text support your assertions?
- What is the **Tone**? What is the writer’s attitude toward his or her subject? Choose a few specific words or phrases from the text, and explain how they support your opinion.
- Identify transitional devices consisting of words, phrases, and clauses that help create coherence in an essay by helping the reader make sense of the writing.

## Rhetorical Devices

Definition	Examples from Student Sample	Intended Effect on the Reader
<b>Figurative Language:</b> Words or phrases that describe one thing in terms of another; not meant to be taken literally		
<b>Diction:</b> The writer's choice of words; a stylistic element that helps convey voice and tone		
<b>Metaphor:</b> A comparison between two unlike things in which one thing is spoken of as if it were another		
<b>Rhetorical Questions:</b> Questions that are asked for effect or for which the answers are obvious		

**Syntactical Variety** refers to the variety of types of sentences and combinations of sentences a writer chooses to include in a text. Including certain types of sentences or arranging sentences in different ways affects the overall effect of the passage. Review the various ways to alter syntax and isolate areas of your draft to edit for sentence variety, length, style, and order.

**Sentence types:** Declarative, Interrogative, Exclamatory, and Imperative

- **Declarative:** makes a statement: The king is sick.
- **Interrogative:** asks a question: Is the king sick?
- **Exclamatory:** provides emphasis or strong emotion: The king is dead! Long live the king!
- **Imperative:** gives a command: Cure the king!

**Sentence Length:** Telegraphic, Short, Medium, and Long

- **Telegraphic:** sentences shorter than 5 words in length
- **Short:** sentences approximately 5 words in length
- **Medium:** sentences approximately 18 words in length
- **Long:** sentences 30 words or more in length

**Sentence Style:** Simple, Compound, Complex, Compound-Complex, Cumulative, Periodic, and Balanced

- **Simple:** contains one independent clause: *The goalie waved to his fans.*
- **Compound:** contains two independent clauses joined by a coordinating conjunction or by a semicolon: *The goalie bowed to his fans, but gave no autographs.*
- **Complex:** contains an independent clause and one or more subordinate clauses: *Because the goalie was tired, he went straight to the locker room.*
- **Compound-Complex:** contains two or more independent clauses and one or more subordinate clauses: *The goalie waved while the fans cheered, but he gave no autographs and returned quickly to the locker room.*
- **Cumulative (or loose):** makes complete sense if brought to a close before the actual ending: *We reached New York that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.*
- **Periodic:** makes sense fully only when the end of the sentence is reached: *That morning, after a turbulent flight and some exciting experiences, we reached New York.*
- **Balanced:** the phrases or clauses balance each other by their likeness of structure, meaning or length: *Meditation is to the mind what exercise is to the body.*

**Sentence Order:** Natural and Inverted

- **Natural:** involves constructing a sentence so the subject comes before the predicate: *The group sat beside the swimming pool.*
- **Inverted:** involves constructing a sentence so the predicate comes before the subject: *Beside the swimming pool sat the group.* This device is used to create an emphatic or rhythmic effect.

21. Write a couple of paragraphs in the style of the student example that incorporates your own uses of figurative language, diction, metaphor, and rhetorical question.