WHEN THE SCRIPT HITS THE PLAN: USING AUTHOR'S CHAIR TO INFORM INSTRUCTIONAL PRACTICES WITHIN A SCRIPTED LITERACY PROGRAM

by

Brie Leggat Johnson

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Approved by:

_____
Dr. Brian T. Kissel

_____
Dr. D. Bruce Taylor

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Dr. Erin Miller

_____
Dr. Heather Coffey

ABSTRACT

BRIE LEGGAT JOHNSON. When the Script Hits the Plan: Using Author's Chair to inform instructional practices within a scripted literacy program. (Under the direction of DR. BRIAN T. KISSEL)

This qualitative case study conducted in a first grade classroom examined the influence of the social interactions that occur during the Author's Chair (an element of a Writer's Workshop instructional framework) on a teacher's instructional decisions and students' writing. Qualitative methods were used to collect and examine data. Constant comparative methodology was used to analyze data across data types. Findings were organized into three themes: 1) Student exerted choice and agency during Author's Chair, 2) Feedback, and 3) Influences of Author's Chair. The teacher's attempt to implement a Writer's Workshop instructional framework within a structured scripted literacy program was problematic since the two ways of teaching writing are fundamentally opposed.

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LIST OF ABBREVIATIONS

CCSS	Common Core State Standards
IRB	Institutional Review Board
STEM	Science Technology Engineering and Mathematics

CHAPTER 1: INTRODUCTION

Imagine pouring your heart out onto paper for 30 minutes a day in written form for several days. You write, rewrite, gather opinions from friends and mentors, and write some more. Finally, the day arrives for you to share your work. You read the writing you value so much in front of your friends, family, and coworkers and each one responds with an unenthusiastic "Good job." Or consider this scenario: you know you need to complete a piece of writing. You've been working on it for a few days, but you're stuck. You just can't move forward with the piece. You decide to read it aloud to your mentor and several friends to seek guidance about how to proceed; they respond to your writing with a polite clap. In my experience as an educator and a writer, the "good jobs" and polite claps do not help the writers move forward or improve. They do not provide educators with information about what the class knows or values as writers. "Good jobs" and polite claps are not real world responses to writing. In a classroom setting, the sharing of writing often takes the form of polite validation when it can be so much more. The decision to share personal writing with peers is a brave one and it deserves a helpful, meaningful, and appropriate response. Writers can share their work and ask for specific feedback, listeners can respond in ways that help the writer, and teachers can gather information from these interactions to inform instructional decisions. My research explores these issues.

This introductory chapter will examine the theoretical and conceptual frameworks within which I will examine my questions. Then, I will present the case for the need for the study. I will state my research questions and the potential significance of the study.

Next, I will present the limitations of the study. Finally, key terms and definitions will be provided for use throughout the study.

Background of the Problem

Writer's Workshop is an instructional framework of teaching writing that has been used with all ages and levels of learners. Advocates of Writer's Workshop give students agency and control over their writing topics and tools, what and how they will share, and the type of feedback they receive from their audience. In Writer's Workshop, writing is constructed through student choices and is socially driven by audience, peer support, and teacher conferences. Writer's Workshop typically starts with a brief "mini-lesson" by the teacher focusing on a certain concept or style of writing. After the lesson students are given time to write. During this time, the teacher conferences with several students to assist with ideas, editing, revisions, or other aspects of writing depending on the needs of the student. After this, there is time for students to read their writing aloud and receive feedback. This sharing time is often called "Author's Chair" (Calkins, 1994; Fletcher & Portalupi, 2001; Graves & Hansen, 1983; Kissel, 2017; McCallister, 2008; Ray, 2001). Students read their writing to their peers and ask for and receive feedback to help them move forward, answer questions, or receive compliments about their writing. Each stage of the workshop offers opportunities for teachers to give or retain control over choices; however, the traditional Writer's Workshop instructional framework is student-driven, provides many opportunities for social interaction, and allows students agency over their writing and writing choices.

Author's Chair can be implemented in numerous ways. There is a spectrum of control during Author's Chair from teacher-led interactions to student-led Author's

Chair. Teachers can randomly pick authors to read or students can volunteer. Students may read writing selected by the teacher or one they feel the need to share. Students could read their published work, a rough draft, or a brainstormed web of ideas. The author could simply read their writing seeking any type of feedback or they can select the type of feedback based on their perceived needs as a writer. Teachers can choose who responds and gives feedback or the author can make that choice. Peers can respond to the authors with applause, questions about the writing, ideas to improve the writing, or constructive criticism. All of these differences reflect choice and agency within Author's Chair. The teacher ultimately decides whether to hold a teacher-led or student-led Author's Chair or may find her way somewhere in the middle.

Author's Chair provides opportunities for students to interact with and learn from each other. The Author's Chair allows students share their writing with their peers and seek feedback, compliments, and even criticism. Kissel (2017) writes that Author's Chair combines audience, identity, and agency to help the writer believe that they are an author with a purpose for writing who has readers who will help them improve as writers (p. 37). Kissel, Miller, and Hansen (2013) state that teachers who believe students can be reflective agents of their own process can use Author's Chair as a powerful tool for teaching writing.

Response from peers is a key component of Author's Chair. Donald Graves (1994) wrote, "Writing is a social act. Writers write for audiences. Teachers work to provide a forum for authors to share their words, as well as to help their authors learn how to be good readers and listeners to the texts of others" (p. 146). In order to give good responses, the audience must be good listeners. Teachers can instruct students to be good

listeners and provide an example of how an audience member listens and responds to writing. When authors read their work and receive feedback, everyone learns (Kissel, 2017, p. 38). Students in the audience may get ideas about what they can write next; the feedback the writers receive may inspire other students to make changes in their own writing; and the teacher understands the needs of students better. Kissel (2017) adds the Author's Chair is a place where the audience learns about the writer and grows as a community. Students transform as they learn more and are better known by others (p. 38).

Scripted writing programs can follow a Writer's Workshop format in terms of mini-lessons, time for writing and conferring, and time for sharing, however they greatly reduce the number of choices students and teachers can make and opportunities for authentic discourse compared to a traditional student-led Writer's Workshop. Scripted writing plans tell teachers what to say and do and prescribe responses for the students. The scripts often dictate the topics for writing and conversations, style and genre of writing, and the pace of instruction. Scripts strip teachers and students of the agency they would have in a traditional Writer's Workshop. The authentic discourse that is fundamental to Writer's Workshop is not possible when teacher and student words and responses are scripted.

When I taught writing in the elementary school, I found myself somewhere in the middle of the Author's Chair spectrum of teacher-led and student-led decisions. I did not use a scripted writing program, but I often made many of the choices that I could have allowed the students to make. I typically selected who would share their writing and students selected who would respond. Most of the responses were compliments and

involved something like, “I like what you wrote.” Sometimes students found connections with the author and responded similar to, “I went to the beach too.” Many days, we simply ran out of time and skipped Author’s Chair. I didn’t realize what an important piece of the writing process the sharing of writing and receiving of feedback could be. When I learned that students could control the type of feedback they asked for and received it occurred to me that I could learn so much more as their teacher. This made me wonder what would happen to a teacher’s understanding of teaching writing and her instructional decisions if she committed time for Author’s Chair on a daily basis for a given amount of time. Mrs. White, whose class I observed, had been using a scripted writing program for several years. I also wondered what would happen when she transitioned to a more student-led approach to teaching writing, like Writer’s Workshop.

Statement of the Issue

If a teacher using a Writer’s Workshop instructional framework to teach writing consistently allows time for young writers to share their writing and receive feedback from their peers important learning occurs. Student writers learn that they are authors with a real audience. Writers receive helpful feedback to move their writing forward. The teacher gains information about the needs and knowledge of her students. The class makes connections and builds relationships creating a classroom community. I wanted to study those interactions and how that new knowledge is used by a teacher and her students in further decisions about instruction and writing in the classroom. In addition to the social interactions, I wanted to examine a teacher who has been using a scripted writing program who was eager to switch to a more student-led writing program. Scripted writing programs offer much less room for student agency. Scripts tell teachers what to

say and how students are expected to respond. Scripts dictate the topics and often provide a model for writing. The idea of a scripted writing program and a Writer's Workshop instructional framework are at odds— one offering little student choice and the other giving students control over their writing, topics, audience, and feedback. I wanted to observe this transition as the teacher attempted to change her methods of teaching from a teacher-led scripted writing program to a student-led Writer's Workshop.

Purpose of the Study

The purpose of this study is to analyze the interactions that occur among students and between students and a teacher during Author's Chair and how those interactions influence student writing and a teacher's instructional decisions.

Several studies and practitioner texts on teaching writing encourage teachers to allow time for Author's Chair during the Writer's Workshop (Calkins, 1994; Fletcher & Portalupi, 2001; Graves & Hansen, 1983; Kissel, 2017; Ray, 2001). However, few of these studies and texts provide a thick description of what happens during Author's Chair, why it happens, and how it can be used to inform teaching decisions. This study takes an in depth look at what happens during Author's Chair and how those interactions may shape instructional choices for a teacher and writing choices for students.

Additionally, this study examines a teacher's instructional choices within a scripted writing program. At the school in which this study takes place, the administration purchased a scripted reading and writing curriculum to assist teachers with instruction due to the state adoption of the Common Core State Standards. *The Core Ready Lesson Sets* (Allyn, 2014) align reading and writing instruction and follow the Common Core State Standards. This writing curriculum loosely follows a Writer's

Workshop instructional framework but does not allow for the sharing of writing every day or even during each lesson. The teacher's instructions are scripted, but Allyn states that the teacher can read the script or use it as a guide depending on comfort level with the material. The lessons are to be followed in a particular order as they align with the reading lessons for each day. The student interactions are guided by the script and are teacher directed; the teacher asks a scripted question and expects a certain response. A second question in this study examines how the interactions that occur during Author's Chair impact the teacher's decisions to use the scripted lessons as they are written, as a guide, or not at all.

Common Core State Standards

Forty-two states plus the District of Columbia have adopted the Common Core State Standards (CCSS). The CCSS prescribes specific standards be taught to all children across different environments. Many have adopted teacher's manuals that provide scripted lessons for teaching the CCSS in reading, writing, math, etc. (Griffith, 2008). The U.S. government offers money to schools serving vulnerable populations in exchange for adopting certain scripted curricula, resulting in many classrooms using these scripted lessons (Allington, 2006; Ede, 2006). Reading First under Title I of No Child Left Behind (NCLB) includes a section that states that research-based programs and materials must be used to ensure that every child will be able to read at grade level by the end of third grade (U.S. Department of Education, 2002, p.27). The Reading First Initiative also provides extra funds to schools that adopt "scientifically-based reading programs" (Demko, 2010; Powell, Cantrell, & Correll, 2017). These programs focus on explicit, systematic, direct instruction as a means to boost standardized test scores and

narrow the “achievement gap” between children in growing up in poverty and those who are more affluent. Teachers across the country are told they must use a scripted literacy curriculum, but do not know how to make it work with the Writer’s Workshop instructional framework. Some of the writing lessons even follow the basic Writer's Workshop instructional framework, but do not stay true to the core value of student choice that Graves wrote about in 1983. This study will show how Author’s Chair impacts the teacher’s choices within a school-mandated scripted writing curriculum.

The CCSS provides standards for English Language Arts which are divided into four categories: reading, writing, speaking and listening, and language. Author’s Chair provides opportunities for teachers to integrate the writing standards with the speaking and listening standards on a daily basis. The speaking and listening standards involve comprehension and collaboration as well as participating in discussions. During the Author’s Chair students learn how to communicate through basic and complicated discussions; they take turns, pause for comments, ask for feedback, build upon another student’s ideas, they clarify meaning, and ask questions. During Author’s Chair students improve their writing including opinion, narrative, and informational writing, which are standards in the CCSS. The CCSS specifically requires students to produce and distribute writing, and to research, build, and present writing. Author’s Chair provides the opportunity to distribute and present writing because students learn they have a purpose, an audience, and a means to share their writing.

Research Questions

In order to understand how a teacher navigates the conflict between the student-centered nature of Writer's Workshop and the structure of a scripted literacy program I conducted a case study.

The questions that guided my research were:

1) What do students and teachers do during the Author's Chair part of Writer's Workshop?
    - What types of response do authors seek when they sit at the Author's Chair?
    - In what ways do peers respond to the author?
    - What does the teacher do during the Author's Chair?
2) How does Author's Chair influence student writing?
3) How does Author's Chair influence teacher planning for teaching writing?

I used a naturalistic, qualitative approach of inquiry to answer these questions through a descriptive case study. In a first grade classroom I collected student writing samples and teacher lesson plans, I conducted semi-formal interviews with students and the teacher, and observed the class using a constant comparative approach to analyze the data.

Significance of the Study

Little research describes the interactions that occur during the Author's Chair portion of Writer's Workshop and how those interactions influence teacher and student choices. Additionally, there have been few studies of teachers attempting to conduct a Writer's Workshop within a scripted writing program. Since No Child Left Behind and

Reading First mandate the use of certain reading methods which has increased the production of scripted curriculum, teachers, administrators, and students can all potentially benefit from this study.

For teachers interested in the messages that children have to tell, who are determined to allow children to make decisions about their writing, and who wish to teach using a Writer's Workshop format, this study provides an example of how a teacher navigates the conflict between those desires and the request of her administrators to use a specific scripted writing curriculum. This study shows how the social interactions that take place during Author's Chair inform the instructional decisions of the teacher. By reading about her decisions, lesson plans, and interview answers, other educators with similar values can use her as an example of how a teacher negotiates the transition from a scripted writing program to a traditional Writer's Workshop. Even though the study is not generalizable to all writing teachers, educators can compare the interactions within this study to those in their own classrooms.

Administrators who decide which curricula to adopt in their school can find the information in this study useful in their decision-making process. Administrators will see how a teacher examines her professional convictions and those mandated by her own administrators. This study can illustrate to principals and superintendents that teachers can use their own observations, student artifacts, and interactions to determine what their students need to learn and how.

Students can benefit from this study because providing them with time to share their writing shows them that their ideas and products are valued. Since the Author's Chair or sharing time portion of Writer's Workshop can often be cut short due to time

constraints, dedicating time each day to this part of the writing process will allow students to share their writing and ask for and receive specific feedback that will help them grow as writers. Student interactions will also be valued because they will help the teacher determine instructional choices.

It is my hope that this study will show that allowing time for Author's Chair and the sharing of independent writing is an appropriate and constructive use of instructional time that helps both teachers and students. I hope to show administrators that flexibility within a mandated scripted program is beneficial to both teachers and students, or better yet, a scripted program isn't needed at all.

Definition of Terms

Writer's Workshop: an instructional structure for teaching writing originally used on the college level by Donald Murray, then by Nancie Atwell in middle school, and studied by Donald Graves. Writer's Workshop generally begins with a 5-10 minute mini-lesson in which the teacher teaches the class a concept about writing using a mentor text or read aloud. The mini-lesson is followed by individual writing time that lasts for about 30-45 minutes. During the individual writing time the teacher may write or conference with individual students. Students may also conference with peers. The final step of Writer's Workshop is Author's Chair, during which students read their writing aloud to their peers. Some Writer's Workshop sessions end with a final phase of reflection.

*Author's Chair***:** the time following individual writing during Writer's Workshop in which students read their writing aloud to their peers. This phase usually lasts about 5-10

minutes and is often the last phase of the workshop. Peers may or may not respond to the student's writing. This is also known as sharing time.

*Scripted Curriculum***:** published teachers' manuals that specifically design what the teacher must teach and say during the lesson, and may also prescribe what the students must say and do.

Assumptions, Limitations, and Delimitations

This study is limited by several factors. I studied one first grade class three times a week for one hour (during Writer's Workshop) for ten weeks. Because of the limitation of time, I was not able to observe every time the class participated in an Author's Chair sharing time. The bias of investigating only one first grade class contributes to the limitations of the proposed study.

Another limitation of the study is that three of my own children attend the school where the study took place, but my children are in different grades with different teachers. Although the school and the teacher volunteered to take part in the study, my status as a doctoral student and a parent could potentially influence the teacher and her decisions.

Despite these limitations, I provide a thick description of the classroom and the social interactions that occur during the Author's Chair portion of Writer's Workshop. I include student writing samples and transcripts of student and teacher interviews. I also include teacher lesson plans and written student reflections to provide additional details about the choices that teachers and students make about writing. I will further address the trustworthiness of this study in Chapter 3: Methodology.

Conclusion

Writer's Workshop is an instructional model of teaching writing that gives students time and space for social interactions that increase opportunities for independence, agency, expression of ideas, and discussions with their peers. Author's Chair is an important piece of Writer's Workshop that helps students realize that they are *author*s, with a *purpose*, writing for real *audiences*. Author's Chair combines the required standards of the CCSS to promote writing and speaking and listening skills simultaneously. Students can use the Author's Chair as an opportunity to ask for and receive specific feedback to help them grow as writers. Teachers can observe and examine the interactions within Author's Chair to determine the needs of their students. Teachers who wish to implement a Writer's Workshop model while juggling a scripted writing program may find this difficult. The purpose of this study is to analyze the interactions that occur among students and between students and a teacher during Author's Chair and how those interactions influence student writing and a teacher's instructional decisions. The following chapters will address a review of the literature and theoretical framework that guide this study as well as the methodology proposed to address the research questions.

CHAPTER 2: REVIEW OF THE LITERATURE

The purpose of this study is to analyze the interactions that occur during an interactional component of a Writer's Workshop called the Author's Chair. In this study, I examine the interactions that happen among students, between two students, and between students and their teacher as they engage in the Author's Chair. I examine how these interactions potentially influence the decisions a writer makes to revise text and the instructional decisions a teacher might make after engaging in the interaction. This review focuses on six major areas that promote an understanding of the significance of the study and explain important concepts of Writer's Workshop. I also describe the application of the theoretical and conceptual frameworks that guide my study.

I begin this review by examining the theoretical and conceptual frameworks that undergird the Writer's Workshop. Next, I explore the relationship between speaking and listening and how those processes support a child's writing development. This important foundation frames the next section of the review in which I examine the research on teacher and student agency. Teacher and student agency undergird the practice of Writer's Workshop and I examine the historical development of the instructional framework in the following section of my review. Within this section I explain and define the components of Writer's Workshop. I end this review by exploring the research on the practice of using the Author's Chair within the Writer's Workshop framework.

Theoretical and Conceptual Frameworks

This study is grounded in the sociocultural theory of Lev Vygotsky (1978) and the conceptual framework of Writer's Workshop (Atwell, 1998; Calkins, 1994; Graves, 1994; Kissel, 2017; Ray, 2001). During the Writer's Workshop, social interactions that occur

among students and between students and teachers are an important part of the writer's learning process. Allowing time for additional interactions during the Author's Chair portion of Writer's Workshop can add to student knowledge of writing. These interactions may also influence the teacher's instructional choices and the students' writing decisions.

Vygotsky (1978) suggested learning is part of a social and cultural process that relies on the interactions between and among individuals and their environments. According to sociocultural theorists, every part of the learning environment is essential to learning; this includes the materials, student surroundings, language, student and teacher interactions, and student and peer interactions. Vygotsky called the various psychological tools that people use to aid their thinking and behavior "signs," and the most important sign system is "speech." Engaging in the mediated behavior of speech, humans can learn from their environment, others, and their own inner speech. "Writing" is another important learned sign system according to Vygotsky. Writing is another sign system that people use to communicate that can mediate their behavior and speech. Writer's Workshop creates additional opportunities for students to write, communicate, discuss, and interact with other adults and their peers. Vygotsky suggested learning to write, or learning anything, is to learn a set of cultural practices.

Vygotsky also developed the term "Zone of Proximal Development," which is the difference between knowledge an individual already has and their potential knowledge when paired with capable peers or a teacher. When an adult or peer provides help and encouragement to assist a child within their Zone of Proximal Development this is called "scaffolding." During Writer's Workshop, a teacher can observe what a child already knows about writing and use conferences and the Author's Chair to encourage them to

learn more. The Zone of Proximal Development involves students working at the top of their ability near their level of struggle. Author's Chair provides a unique experience for students to scaffold their peers' knowledge of writing. By teaching students writing, teachers are introducing them to cultural practices.

Vygotsky notes the connection between the learner, cultural artifacts, and the end point (learning objectives), he calls this the "Mediational Triangle" (Cole, 1998). In the case of Writer's Workshop, Author's Chair can be a cultural artifact that impacts what the student learns (McCallister, 2008). The subjectivities of the writer are shaped by experiences they have during Author's Chair. Students begin to understand what good writing is by listening to the writing of their peers and the feedback they receive (McCallister, 2008).

Mikhail Bakhtin (1895-1975) also studied sociolinguistics and his theories guide the analysis of this study. Bakhtin viewed speech acts as a dynamic, living language. Therefore, he believed the living language merited further inquiry.

Bakhtin sorted language into two genres: primary speech genres and secondary speech genres (Renfrew, 2014). Primary speech genres include words people use in daily communication. Secondary speech genres are more formal, such as with novels, dramas, and scientific research. When writing, students primarily operate in the *speech* genre, articulating their thoughts and ideas. When they begin to draft, confer, offer feedback, and reflect on their learning, they have moved on to secondary speech genres (Renfrew, 2014).

Holland, Lachicotte, Skinner and Cain (1998) and James Paul Gee (1989) are sociocultural theorists whose theories also guide this study. These theorists wrote about

identity formation and agency within social contexts. In the next sections, I connect these theories to the conceptual framework of Writer's Workshop.

Holland, Lachicotte, Skinner and Cain (1998) wrote that sense of identity combines the individual and personal worlds with cultural and social relations. Identity is framed in "self-in-practice." Self-in-practice is the space between past discourses, inner speaking, and bodily practices and present discourses and practices (Holland et al., 1998, p. 32). A student-led Writer's Workshop instructional framework creates space for self-in-practice. Students combine their past experiences (by writing about experiences and knowledge) with present discourse (by sharing their writing and seeking feedback). Writer's Workshop provides a practice for students to shape their identity as writers and gives students opportunities to express agency in the choices they make.

James Gee (1989) claimed literacy should be studied not by language, but by social practices. Gee describes Discourses (with a capital D) as "ways of being in the world; they are forms of life which integrate words, acts, values, beliefs, attitudes, and social identities as well as gestures, glances, body positions, and clothes" (Gee, 1998, p. 6-7). Scripted literacy lessons prescribe what the teacher will say and how students should respond. They restrict the integration of words, acts, values, beliefs, attitudes, social identities, gestures, glances, and body positions of students and teachers by scripting what teachers and students should say, do, and write. A student-led Writer's Workshop instructional framework provides many more opportunities for the integration of those words with values, beliefs, and actions which help shape the identity of the teacher and the students.

Writer's Workshop has been a popular and successful instructional framework for teaching writing since it was used on the college level by Donald Murray in the early 1980s. Donald Graves studied the classroom of Nancie Atwell (1998) who used a workshop framework to teach writing in her middle school classrooms. Graves (1983) brought the framework to elementary classrooms and articulated how young writers follow the same processes as adults when crafting texts.

Throughout the last four decades, the Writer's Workshop instructional framework has been used by teachers and written about by various researchers and teacher researchers (Calkins, 1994; Fletcher & Portalupi, 2001; Graves, 1983; Kissel, 2017; Laman, 2013; Ray, 2001). Writer's Workshop usually follows a consistent structure, typically beginning with a mini-lesson in which the teacher introduces a writing procedure, skill, or idea to the class. Sometimes, a teacher will use a mentor text or read aloud to introduce the mini-lesson. Next, writers are given time to write on their own. During this time teachers can write or confer with students. The third part of Writer's Workshop is the Author's Chair, in which students read their writing to the class. Kissel (2017) suggests a final part of Writer's Workshop: reflection. In this step, students synthesize the lessons from their teacher and the suggestions of their peers with their learning by discussing with a peer or writing these ideas in their writer's notebooks. Author's Chair is an important piece of Writer's Workshop (Graves, 1983; Graves & Hansen, 1983; Kissel, 2017; Ray, 2001). Author's Chair can be used to empower students by giving them agency over their feedback. They can direct what kind of feedback they wish to receive, who will give them the feedback, and how they will use the feedback to revise and continue with their writing. Author's Chair can provide

students with ideas about topics, genres, and style and can aide the teacher in determining the next instructional goals.

Review of the Research

In this review of the research I first discuss the impact of speaking and listening on learning to write. Next, I provide research studies on the influence of writing students' critical thinking capacity, communication skills, abilities to collaborate with others, and creativity. Then, I examine research on student and teacher agency. After this, I provide a brief history of Writer's Workshop along with a description of the components of a Writer's Workshop instructional framework. Finally, I focus specifically on research about Author's Chair.

Speaking and Listening

Writers engaged in a Writer's Workshop depend on social interactions, including speaking and listening, to help them develop their ability to write. Students are allowed time to think, discuss, confer, talk, write, evaluate, and ask questions during the workshop, all of which require speaking and listening skills. Feedback from peers and teachers is useful to students if it is expressed in a way they can understand and if they are able to listen and understand the feedback given. Peer assessment is a strategy in which students judge other students' work using "success criteria" (Black & Wiliam, 1998; Falchikov, 1995, 2005). The assessor gives written or oral feedback and the writer then determines which, if any, changes they should make to their work (Kollar & Fischer, 2010).

Peer feedback can be useful for student writing. In a study of his own classroom of 10 and 11 year old writing students, Boon (2016) found that writing feedback was

better for students if it was “task-involving” and useful; if sufficient time was allotted for students to act on and discuss the feedback with peers; and if students were asked to reflect on how they used feedback to improve the quality of their writing. Students needed specific lessons to give substantive feedback and to determine the usefulness and appropriateness of the feedback they received. The quality of peer feedback improved when Boon modeled prompts and scaffolds and then students were allowed time to practice on a fictional peer. Student attitudes about peer feedback became more positive after they had received training on how to give useful feedback and were given time to practice speaking and listening skills pertaining to feedback in writing. Students also valued and acted upon peer feedback if they were given time to make changes and if they were allowed time and encouraged to discuss and clarify misunderstandings. Students were also provided time to reflect on how they used peer feedback to change their writing. This reflection encouraged students to value peer feedback more than they had prior to the interventions conducted by Boon.

While Boon’s study focuses on writing feedback received from an individual on a peer to peer basis, the findings could be used in an Author’s Chair/whole-group feedback setting. The teacher can model how to give and receive feedback about writing and provide the time for discussion, making changes to writing, and reflection on the feedback.

Student social interactions are an important part of the writing process. Snyders (2014) conducted a teacher-researcher observational study of writing in her kindergarten classroom. In this study, she focused on student confidence, identity, and growth during and kindergarten writers’ workshop. The teacher-researcher randomly selected three

students from her class of 20 students for the focus of the study. She conducted, collected, and analyzed observations, recorded interviews, and writing samples. The teacher-researcher found her students grew in self-efficacy and writing skills. Giving time to think, talk, and write allowed students to understand their writing process. This time also allowed them to make connections between their writing and the writing of published authors using mentor texts as a guide. Snyders found that speaking and listening about student writing and mentor texts added to student knowledge of writing and the writing process.

In this study, Snyders focused on student-student and teacher-student interactions before and during writing time, but did not include interactions that may have occurred after writing, or during the sharing portion of writers' workshop. Although the researcher in the study was also the classroom teacher, there was no mention of how the findings may have influenced instructional decisions. Given that the teacher was also the researcher, the sample size was small and the amount and type of data that could be collected was limited, this was noted in the limitations of the study. Despite these contributions, gaps remain, such as how speaking and listening took place during Author's Chair and how that influenced the writer.

Teacher modeling of feedback plays a key role in the social discourse of Author's Chair. Dix and Bam (2016) recognized the need for students to have an audience for their writing. Bam (the teacher) realized that providing appropriate feedback that provided judgments and critique as opposed to affirmation only was a difficult skill for her students and decided that modeling response and feedback would help students learn those skills. Students were given time to talk with peers prior to writing to consider ideas

about their writing and organize their thoughts, generate key ideas, identify vocabulary, and consider information they could include in their writing. Students also used their own drawings to generate ideas for their writing. Then, they were allowed time to write. Bam then selected two students' writing to use as examples to model giving constructive feedback. The teacher recorded the feedback generated by the class in a modeling book they could all see. She guided them to focus on the ideas and details rather than grammar and punctuation. Then, students were given time to sit "knee to knee" in pairs to share their writing and practice giving feedback. Finally, students were provided time to decide which changes to make and to make them in their writing. Dix and Bam showed the importance of student interaction, feedback, and reflection to student writing which are key components of this study.

Speaking and listening are important skills in the context of Writer's Workshop. Speaking and listening skills are used to generate ideas, attend to teacher lessons, discuss writing with peers, provide feedback, and understand and utilize feedback. Teacher and student feedback can be an important part of a writer's writing process if students are able to provide constructive feedback that helps their peers.

Writing

Through writing and the process of decision making during writing, children develop their critical thinking capacity, communication skills, abilities to collaborate with others, and their creativity (Calkins, 2001; Jacobs, 2004: Ray & Glover, 2008). Bruner (1996), adding to Vygotsky's Socio-Cultural theory, said writing is an important part of the "cultural toolkit" students need in order to become fully functioning and participating

members of society. Several research studies have shown how writing is a social act for children; children use their writing to form and cultivate social relationships and to position themselves within those relationships (Bomer & Lehman, 2004; Cappello, 2006; Rowe, 2003).Writing is a powerful tool that is often left out of the curriculum to make time for more heavily tested subjects such as reading and math (Bean & Harper, 2012; Kissel, 2017; Murray, 1968). When teachers make time for authentic writing in the classroom, students understand the importance of writing and begin to view themselves as writers (Mackenzie, 2011; Wearmouth et al., 2011).

Allowing time to teach writing and time for students to practice writing increases understanding of literacy skills. Reading, writing, oral language, stories, vocabulary, and spelling knowledge acquisition are linked (Bear, Invernizzi, Templeton, & Johnston, 2016). As each one of those elements is strengthened, literacy knowledge as a whole also becomes stronger. The process of writing and learning to write supports students' learning of the conventions of reading and writing, which later supports their reading knowledge (Bloodgood, 1999; Ukrainetz et al., 2000). Writing also encourages a child's understanding of graphemes and phonemes which increases reading skills (Dickinson et al., 2003; Storch & Whitehurst, 2002). Improving writing skills will also increase a child's understanding of phonics, oral language, spelling, vocabulary, and other literacy skills.

Piazza and Tomlinson (1985) conducted a longitudinal study of the writing program in a kindergarten class for one year. As participant observers, researchers sought to discover and describe the influences of students on their writing. Researchers were able to identify seven contexts or conducts that helped students add to their understanding

of the writing process, the relationship between speaking and writing, audience, and purposes for writing. Children were resources for each other; they were permitted to discuss, reflect on, and share their writing during the "table time" portion of their writing. This social interaction added to the students' knowledge and understanding of the writing process. The authors also found that the students enjoyed their social writing time and found it to be pleasurable, but also practical. Students learned to value their audience (usually their classmates) and altered their stories to show an awareness of their audience's interests and contributions. Students in the story helped their classmates make connections between spoken and written language by encouraging them to write down their ideas.

Writing instruction, using a Writer's Workshop model, can increase student self-efficacy in writing by providing proper instructional support and expanded opportunities for writing for all students of various writing abilities. Wearmouth, Berryman, and Whittle (2011) explored the factors that influenced twelve and thirteen-year-old students' self-identity as writers. Factors included teacher's assumptions, models of learning and literacy pedagogy, the nature of messages conveyed to writers about their writing, the types of support given to students, and student experiences of "who they are as writers" (p. 93). The researchers found that the teacher was determined to support all students to become successful writers and provided regular opportunities for student writing. The teacher also used modeling and scaffolding techniques to support writers; teacher aides and peers also mimicked these methods when working with students. The classroom showed evidence of valuing all writing—no matter what level, modelling of effective writing, and provision of writing tools to support student autonomy in writing (p. 93).

Students claimed they were interested in writing and had confidence as developing writers. This study showed that a positive and supportive classroom environment with certain literacy pedagogies in place can encourage positive student self-identities as writers.

Although this study examined student identities as writers through social interactions, it did not mention the interactions that occur during the Author's Chair portion of Writer's Workshop. This study examined written feedback from the teacher, but not the oral feedback from teachers and students during Author's Chair. The teacher was influenced by the needs of her students when making instructional decisions, but that topic could be examined further.

Writing and Writer's Workshop are social acts that involve communication and interactions among students and between students and the teacher (Atwell, 1998; Graves, 1983, 1984; Kissel, 2017). Teachers should provide a positive and supportive learning environment to encourage writing growth in students (Fletcher & Portalupi, 2001; Kissel, 2017; Ray & Cleaveland, 2004). Teachers can also facilitate opportunities for students to share their writing and receive helpful feedback from their peers (Kissel, 2017, McCallister, 2008). Improving writing skills increases student self-efficacy and improves other literacy skills (Bloodgood, 1999; Kissel, 2017; Ukrainetz et al., 2000).

Teacher and Student Agency

Teacher and student agency are important pieces of Writer's Workshop. Kissel (2017) wrote:

> To teach children, you must *know* them. To know them, they must reveal. To reveal, they must feel safe and secure. To feel safe and secure, they need agency.

> To have agency, they must have choices. When they choose their writing topics, children's lives unfold onto their pages. *We* are educated by the young voices and bold choices of our K-5 writers. (p. 6)

Teachers ultimately decide how much agency students have within the workshop, but allowing students to make decisions about topics, what and if they want to share with peers, which pieces to publish, what type of feedback they wish to seek, and how to use the feedback they receive helps them develop into authors who understand and write for real audiences. In this section I will discuss research on student and teacher agency in Writer's Workshop. Finally, I will examine research concerning scripted curriculum in literacy.

Student agency.

The Writer's Workshop format of teaching writing allows students and teachers plenty of agency and control. Students choose between different types of paper or books, they choose their writing device (pencil, marker, crayon), they choose their topic and genre, they pick their audience, they decide what to revise and publish and how, they determine what to share and what feedback they need when they do share it (Kissel, 2017). These choices are an expression of student knowledge and individuality and also have an impact on the social construction in the classroom (Graves, 1983; Kissel & Miller, 2015).

In Kissel and Miller's (2015) study of reclaiming power in Writer's Workshop, the researchers found that in a Writer's Workshop setting, a preschool-aged child was able to find power and agency to tell his personal story about a topic that would normally be censored in a school setting—the death of his dog in a dog fight. Two other preschool

students used writer's workshop to exercise their power as writers to interview and take notes about their peers, pretending to be and mimicking the researcher who is also one of the authors of the article. In this study, students found the opportunity for choice during Writer's Workshop to be an important part of expressing their individuality.

Lensmire (1992) found that student agency in a Writer's Workshop could potentially have negative social implications. In this study, Lensmire, a teacher-researcher, studied third graders participating in Writer's Workshop and their interactions and relationships. The study found that most of the students preferred writing for their peers as audience members and typically wrote for peers of their same gender and social class. However, one student, the "pariah" of the class (pseudonym "Jessie"), was of lower socioeconomic status, overweight, and female who wrote only for herself and occasionally for the teachers. Most students chose not to confer with Jessie during peer editing and review times. Jessie never chose to share her writing with the entire class during Author's Chair. The students "sought and avoided specific peer audiences." Friendship and trust (or lack thereof) were the driving force behind most students' choices for a peer audience. Although students reported an anticipation of a negative response from certain peers, there were almost no reports of actual negative occurrences during peer conferences. An additional finding was that children with lower status in the classroom tended not to write themselves or their friends into their writing, but those with higher status did. Lensmire brings to light the issue with student choice in Writer's Workshop as it relates to peer relationships and social status. Lensmire argues that perhaps giving students total choice can further segregate students from low and high socioeconomic status. He suggests that teachers need to pay more attention to peer

culture and focus less on the individual child by examining their peer relationships. He says that focusing exclusively on the individual may "blind" the teacher to the ways that students are connected. Lensmire also suggests setting clear goals about the type of classroom community that is expected in the classroom. Workshop writing and relationships should be carefully monitored so they are not used to affirm bullying and exclusion.

Lensmire (1992) shed light on how the independence and opportunities for agency in Writer's Workshop can sustain negative relationships and promote social segregation. He offers some solutions to combat this issue, however those solutions need to be examined for their usefulness in deterring negative relationships and social segregation. Teachers can understand that the opportunities for agency in a Writer's Workshop could potentially have negative social consequences and have a heightened awareness that this could occur and work to avoid those situations by creating a positive classroom culture.

Fisher (2010) studied student agency in a cultural setting of six early childhood writing classrooms in England. Students exercised agency in how, when, and who they asked for help, and which strategies they used to move forward with their writing. Students were not simply passive participants receiving writing instruction, they used their agency to make interpretations of the lessons and how they would use them in their own writing. Students were heavily influenced by writing as an instructional practice in school and often did not note writing as a social practice or something that was done outside of school. This study shows that while teachers or administrators may make

instructional decisions about what writing strategies are taught, students use their agency to determine which of those strategies to use and what matters to them as writers.

The structure of Writer's Workshop allows for a great deal of student choice. The agency students use within Writer's Workshop can be both positive and negative in social and learning contexts. Teachers can mediate the circumstances of Writer's Workshop to promote a positive learning environment for students while allowing for agency to promote positive learning.

Teacher agency.

Emirbayer and Mische (1998) name three temporal dimensions of agency: the iterative, the projective, and the practical evaluative. They call this the chordal triad of agency. The iterative involves making choices based on past experiences. The projective involves decision making based on future trajectories, hopes, and fears. The practical evaluative involves making a choice from different factors given the external demands, problems, and unknown factors.

The traditional Writer's Workshop calls for teacher agency; teachers may make choices about what materials students have available to them, which mentor texts will be highlighted, what skills students will learn, the classroom environment, and who will confer and share (Graves, 1983). Fang (1996) found teachers are guided by classroom interactions, personal reflections and beliefs, and observations of their students to inform their instruction. When competent teachers make decisions based on their personal beliefs along with their professional practice, high quality teaching occurs (Van Der Schaaf, Stokking, & Verloop, 2008).

Kissel and Miller (2015) studied how teachers and students use the Writer's Workshop format to exert agency. In this study, a first-year pre-kindergarten teacher was expected to use a district-prescribed direct instruction curriculum; instead, she used the Writer's Workshop format. Her administrator became aware of the teacher's dissent and regularly visited her classroom for observation during writing instruction. The teacher knew the administrators were not familiar with this pedagogy and her job security was at risk but decided to teach using a Writer's Workshop framework based on her instruction from undergraduate literacy courses and her personal beliefs about writing. This teacher used the public bulletin board outside her classroom to display the work of her pre-kindergarten writers. Along with their writing she included sticky notes and quotes about young writers. This bulletin board became the place where this teacher could publicly express her views about pre-kindergarten writing ability. It also became a place to educate her administrators and co-teachers about teaching writing. Eventually, she gained the respect of her colleagues, which shielded her from the judgment of her administrator. This teacher combined her personal beliefs about writing along with teachings from undergraduate literacy courses to express her power and agency as a first-year teacher, which resulted in high quality teaching and gaining the respect of her peers.

Teacher agency varies from teacher to teacher, school to school, and district to district. Teachers can choose to express their agency when teaching writing by preparing the classroom environment, selecting the lessons to teach, implementing the rules and procedures, and choosing whether or not to use (or how much to use) a scripted curriculum. The expression of that agency may have implications on how the teacher is viewed by peers and administrators.

Scripted curriculum.

Since the No Child Left Behind legislation was passed in 2001, there has been an increase in policies aimed at improving teaching and learning. This has led to a concentration on literacy curriculum materials (Valencia, Place, Martin, & Grossman, 2006). In many cases, districts are restricted to an "approved list" of curriculum materials or they risk losing funding (Valencia et al., 2006). Many of the textbooks on the "approved list" contain scripted literacy lessons. Scripted materials focus on explicit, direct, systematic skills instruction with the publishers' claim that the programs help improve standardized test scores and narrow the "achievement gap" between students growing up in poverty and those who are more affluent (Ede, 2006). Debates continue over whether or not textbooks constrain teachers or support them, and if they are an effective means of instruction. In many school districts, if teachers do not feel the program is appropriate for their students, they do not implement the program at all, and this often leads to heavy monitoring of program implementation by administrators and hostility towards the program by teachers (Demko, 2010). Griffith (2008) found the mandate of a scripted literacy program in a school created distress among teachers who "talked of ways to flee the situation either by leaving the school, leaving the district, or leaving the teaching profession altogether" (p. 129). Scripted literacy programs have been found to have negative impacts on both teachers and students.

Many schools across the United States, particularly ones that serve the most vulnerable populations, have adopted scripted curricular programs in exchange for money from the U.S. government (Allington, 2006; Ede, 2006; Griffith, 2008; Milosovic, 2007). However, Ede (2006) argues "the diverse ethnic and cultural makeup of today's

classrooms makes it unlikely that one single curriculum will meet the needs and interests of all students" (p. 31). Teaching is considered "a complex activity that is not amenable to scripted materials, standardized lessons, or any one-size-fits-all plan for the organization of instruction" (Allington, Johnston, & Day, 2002, p. 462). Smagorinsky, Lakly, and Johnson (2002) found that students viewed scripted curriculum materials as "unappealing" because the format of the materials did not match or respond to the idiosyncrasies of students in social contexts (p. 199). Dresser (2012) found teachers were reluctant to use teacher-designed instructional methods in combination with a scripted literacy program even if they felt the interventions were beneficial for their students; teachers felt they did not have time to create new lesson plans and the scripted program did not have enough flexibility to implement them. The rigid structure of scripted curricula does not address the needs of all students, is unappealing to students and teachers, and can be so rigid that teachers cannot apply other intervention methods even if they feel they are beneficial.

In a study of four beginning teachers in schools that promoted scripted literacy programs, Valencia, Place, Martin, and Grossman (2006) found that teachers used their knowledge from college teaching programs and their knowledge of their students to select how and when to use the programs. However, in schools where the scripted program was more rigidly required, teachers relied more on the program and less on their knowledge, learning less about teaching literacy from their experiences. Two teachers in schools that allowed for teacher agency with the scripted program made instructional choices based on the needs of their students and gained more content knowledge from their experiences of teaching literacy. This study showed that explicit and implicit

policies that impact curriculum materials and professional development can be highly influential on the professional growth of beginning teachers (p. 114).

In a 2012 study by Ainsworth, Ortlieb, Cheek, Pate and Fetters, four experienced teachers were examined as they implemented a new, districted mandated, semi-scripted literacy program. They found that teachers felt minimally supported in professional development for using the program, teachers often varied from the curriculum by supplementing it with their own ideas and materials, and teachers found their planning time was reduced due to the semi-scripted nature of the program. In this literacy program, writing instruction was limited to responses to reading, phonics/spelling worksheet practices, completing unfinished sentences, and sentence writing; there was no creative writing or speaking. The experienced teachers in this study felt more comfortable than the new teachers in the previous study when deviating from the script, however all of the teachers felt unsupported in terms of professional development in the implementation of the curriculum and all teachers implemented their own instructional ideas to varying degrees.

In a 2017 phenomenological study, Powell, Chambers, and Correll examined 17 teachers after their first year of implementing a scripted literacy program in a linguistically and culturally diverse, low socioeconomic level elementary school. While the study found that the program supported the teachers' work with the most struggling students, there were several serious negative consequences of the scripted literacy program. The researchers found that forcing teachers to use a scripted program led to negative outcomes for students. The program had a negative impact on the teachers' psychological well-being. Additionally, teachers were negatively impacted by a

hierarchical system that decided who had the power within the institution. Teachers indicated they exerted their agency by diverging from the script or supplementing the program, others resisted by leaving the school entirely (p.112).

Scripted literacy programs are becoming increasingly popular in the United States (Duncan-Owens, 2009; Powell, Cantrell & Correll, 2017; Wyatt, 2014). However, the efficacy of various programs is highly debated because of the way they are used in many schools. Many of the programs focus on literacy skills and fail to address writing. Some programs, like Allyn's *Core Ready* lesson sets (2014) and Calkins' *Units of Study for Primary Writing: A Yearlong Curriculum* (2003) are heavily scripted but follow a Writer's Workshop instructional framework. Teachers vary in their fidelity to scripted literacy programs depending on their classroom experience, professional knowledge, student observations and reflections, and personal beliefs.

History of Writer's Workshop

Writer's Workshop has long been used in elementary, middle, and high school classrooms (Atwell, 1998; Calkins, 1994; Graves, 1983; Jacobson, 2010; Ray, 2001). Donald Murray (1968) introduced student choice, multiple drafts, and student-led conferences in his college classroom. Donald Graves, influenced by Murray, then wrote *Writing: Teachers and Children at Work* (1983) which emphasized student choice, daily writing, and teacher conferences. Graves and Hansen (1983), influenced by the writing instruction of teacher Ellen Blackburn then wrote about Author's Chair (1983). Lucy Calkins, who had worked with Donald Graves, then began work on the mini-lesson component of Writer's Workshop in 1986. Since the mid-80s many practitioner texts have been written regarding Writer's Workshop. They range from promoting student and

teacher choice in Writer's Workshop to a more rigid, scripted format. McCallister (2008) wrote that the implementation of state standards has increased the publication of Writer's Workshop texts and "bundles." The commercial programs, carefully aligned to state standards and costing between $100 and $300 per classroom, have less opportunity for student and teacher choice. McCallister claims that the prescribed programs tend to view writing instruction as "the didactic presentation of writing techniques and conventions followed by independent practice" (p. 460). Other teacher educators, like Kissel (2017), have written in opposition to scripted or prescribed writing programs, emphasizing student agency in Writer's Workshop and promoting teacher choice based on observation and reflection of student needs.

Components of Writer's Workshop

There have been many popular practitioner texts concerning Writer's Workshop (Atwell, 1998; Calkins, 1994, 2011; Fletcher & Portalupi, 2001; Graves, 1983; Kissel, 2017; Ray, 2001; Ray & Cleaveland, 2004; Routman, 1991, 2005). Most would agree that the purpose of Writer's Workshop is to provide an environment for students to become authors, see themselves as writers, learn about the writer's craft, and share their writing with others (Kissel, 2017; Ray, 2004; Spandel, 2007). Many suggest using a process-oriented approach that: promotes student agency, incorporates teacher feedback and scaffolds through student–teacher conferences and student sharing, occurs at predictable time using a predictable format, and encourages students to expand their writing knowledge and skills (Calkins, 2011; Kissel, 2017; Ray & Cleaveland, 2004).

While there are many different practitioner texts concerning the format of Writer's Workshop, most state that teachers need to have a specific time for writing each

day. Writer's Workshop generally follows the same format: (a) a focus or mini-lesson, (b) independent writing time and conferencing and, (c) time to share writing (Calkins, 1994; Kissel, 2008; Jacobson, 2010; Ray, 2001). Differences in this format may include a book to be read aloud during the mini-lesson; this book is often referred to as a "mentor text" or "mentor author" if referring to the author's ideas (Calkins, 1994; Fletcher & Portalupi, 2001; Kissel, 2017). Some Writer's Workshop formats also include teacher modeling of writing skills and additional time for students to share ideas during the focus or mini-lesson (Calkins, 1994). Kissel (2017) advocates adding a fourth step to Writer's Workshop: reflection. Students are given time to reflect on their writing, the writing they listen to, and the feedback they receive in oral or written form.

In his seminal text on writing pedagogy, Graves (1983) writes about process writing—using the writing process to become a real writer and working toward publishing work. Graves notes the importance of teachers learning to be writers and writing with the students. Graves starts with a short teacher lesson or teacher sharing her own writing time. Then, time is allowed for student writing where they are given free choice of topics. The teacher confers with students during this time. Graves suggests a sharing time should be included after each writing session. In addition to the sharing of student work, other questions can be asked and answered such as, "What were some of the topics this morning? and "How did it go?" (p.16). Graves also encourages teachers to surround the children with good literature. This encourages them to write and publish and can help them determine the topics about which they want to write.

Kissel's *When Writers Drive the Workshop* (2017) focuses on making instructional choices for Writers' Workshop based on the needs and desires of the

children in the classroom. Kissel follows the same mini-lesson, independent writing and conferencing, and Author's Chair format that most workshops follow; however, he advocates giving most of the power and decision making to the students. Kissel spends a great deal of time talking about the student conferring and Author's Chair portions of the workshop, and how to use data from these interactions to inform instructional decisions. He provides language for teachers to help empower their students to reflect upon their writing and determine their needs as writers. Kissel also provides note-taking and organizational ideas to help the teacher manage the workload in writer's workshop.

Some practitioner texts follow the Writer's Workshop format and offer specific instructional strategies for teachers to use in the classroom. Certain texts provide ideas and strategies but no specific order or script, allowing the teacher to make those instructional decisions (Fletcher & Portalupi, 2001; Kissel, 2017). Other texts provide a more rigid day-by-day step-by-step lesson with a script for teachers and students to follow (Allyn, 2014). These reduce teacher and student opportunities for choice by providing prompts, reproducible worksheets, and rigid instructions. Calkins (2003) also falls toward the scripted end of the spectrum, providing day-by-day lessons and a script but also offers several options for teachers to use when faced with different experiences. Fletcher and Portalupi's *Craft Lessons: Teaching writing K-8* (2007), falls in the middle of the spectrum, as it has several mini-lessons from which a teacher can pick based on the needs of the students. The lessons have a guide for discussion, but not a specific script. There are practitioner texts that guide the teacher to make instructional decisions for her students based on their needs, which require more work, time, and knowledge of the

teacher and there are other texts that provide all of the materials, ideas, and even the words to use when teaching writing.

There are also differences in the way Author's Chair is used between the various practitioner texts. Calkins (2003) and Routman (2005) suggest identifying students during conferring and independent writing time who have correctly used the strategy taught during the mini-lesson. Those children are asked to read their writing aloud and the teacher then brings the mini-lesson back into focus and extends the lesson. McCallister (2008) suggests creating a schedule so every child has a chance to share every two weeks. Kissel (2017) proposes a "student driven" Author's Chair, in which the students decide whether or not they will share and what they share. They also are encouraged to ask for a specific type of feedback that will help them with their writing. The students are the ones who provide the feedback while the teacher takes notes and observations. While there are many differences in the ways teachers may implement the sharing time or Author's Chair portion of the workshop, it is usually found at the end of writing time and students typically read their work aloud to their peers.

There is a plethora of practitioner texts concerning Writer's Workshop; some are rigid and scripted, while others provide ideas and guidance. Even though these practitioner texts can vary in their structure, most suggest the following format for Writer's Workshop: 1) mini-lesson (with or without a mentor text or read aloud), 2) writing time and conferring, 3) sharing time or Author's Chair.

Author's Chair

The Author's Chair is a place for children to read and share their writing (Graves & Hansen, 1983). They begin to see their peers as an audience for their work and a useful tool for providing feedback about their writing. Children begin to see themselves as authors when they realize that their written marks can be used to communicate with others and their audience can interpret their message (Rowe, 2003). Dyson (1989) wrote that student peers, used as an audience for children's writing, provided friendship, trust, and a "social energy" that encouraged student writing. Graves (1994) wrote:

> Students need to hear the responses of others to do their writing, to discover what they do or do not understand. The need to help students know how to read their own work, and the work of their classmates, provides further teaching and demonstration opportunities. (p. 108)

Author's Chair provides a "social mirror" through which children can view themselves through the perspectives of their classmates (Mead, 1934; Valsiner & van der Veer, 2000 as cited in McCallister, 2008). The "social mirror'" of the Author's Chair shows students that their writing is useful and impactful, and writers begin to see their peers as colleagues in writing.

Graves (1983) used the term "all class conferences" for sharing time. During this time, 3-4 students share their writing. The reading of drafts and the reading of final products are treated differently during sharing time. When reading a draft, the student writer may begin by asking what type of feedback they need from the class. After listening to a finished piece, the class is encouraged to say "what comes through" from the writing by using words the author used. Student listeners are then encouraged to ask

questions about the writing they may help the writer move forward as a writer. The teacher scaffolds this to encourage helpful questions.

Donald Graves and Jane Hansen (1983) studied the relationship between reading and writing as "composing acts" in a case study of three students in first grade who composed and conferenced in reading and writing workshops. The children published approximately one out of four pieces they composed in their daily writing. The published pieces could be found in the classroom library and were used during reading time and were featured during "author of the week" events. Students were encouraged to share their books with their peers by reading them in the Author's Chair. Students often asked the authors to reread their stories during other times of the day; they also asked the authors to teach them to read their story (p. 177).

Graves and Hansen found the students developed their concept of authors in three phases: 1) Replication, 2) Transition, and 3) Sense of Option. In the replication phase, students often imitate other writers they have been introduced to at home and school. They "read" their pictures to the class in the Author's Chair and imitate the teacher's intonation when reading aloud. They imitate writing by using invented spelling and pictures to represent words and stories. In the transition phase, the students actually publish a book for use in the classroom and begin to feel as if they are authors. They begin to make more choices about their writing, including the topic. In this phase, writing is composed with less sounding out of words, and reading is done with more sounding out (and less predicting). In the second phase, students are reading more for fluency and accuracy than for phonics. In the third phase, option awareness, students begin to understand that written stories have an implied message and that authors do not need to

write every word in order to explain their message. They make conscious decisions and assumptions about the reader who will consume their writing. They also make choices about what information to include, fictitious or factual. Students in phase three may choose to publish different versions of the same story. Students in this phase reread and rewrite for various reasons; they may comprehend more, find new meanings, or revisit a favorite character. Choosing to reread or rewrite exercises their sense of agency as a reader and writer.

Graves and Hansen (1983) wrote that children exercise their agency as writers because of their participation in the Author's Chair and the anticipation of their audience's questions. Graves and Hansen (1983) wrote:

> The children do have options. They do make decisions. They decide whether to put information in their pieces or not. They defend their pieces when the class asks questions. They question published authors. They respond to a story by accepting it and asking questions. Their responsibility as a writer is to anticipate questions from readers. Their responsibility as a reader is to ask questions of authors. They become assertive readers who expect authors to defend the choices they made when they wrote. (p. 182)

They experience the effect of their writing on their audience and begin to predict the questions and impact their writing will have and begin to recognize the varying opinions of their peers as an audience (p. 181). Student writers will choose to reorganize their writing, vary their format, complete additional drafts with more information all based of information they glean from experiences at the Author's Chair (p. 182).

McCallister (2008), in *"The Author's Chair" Revisited*, promotes a student-driven Author's Chair. McCallister calls for a teacher-created schedule for sharing, in which every student has the opportunity to share every two weeks. During the Author's Chair, the student chooses what to share and asks for a specific type of feedback. McCallister listed and explained the potential outcomes of a student-directed Author's Chair. McCallister said Author's Chair develops a culture of writing engagement since writing is an outlet to share stories and experiences, which is a natural human desire (p. 463). Author's Chair also provides opportunities for children to develop their confidence, voice, and ability to take risks. It provides a place and expectation that writing will be shared, allowing children who normally would refrain from sharing to participate in reading their writing (p. 463-464).

Author's Chair builds trusts and provides students with opportunities to act with compassion (p. 464). For young writers, Author's Chair can develop the idea of "audience" and help them internalize the perspectives of others (p. 464). It offers a consistent reference point when offering feedback, encouraging students to reflect upon the feedback they receive (p. 464). The opportunity to share writing and listen to questions and feedback provides student writers with the opportunity to examine how writing impacts an audience and if the intended message is perceived; they are able to view their writing through the eyes of their peers (p. 465). Author's Chair reinforces the notion that student writers are members of a writing community and have the obligation to share and provide feedback with one another (p. 465). When students share their writing at Author's Chair they have the opportunity to read and share in a small, sensitive group with agreed upon guidelines (p. 465). A student-directed Author's Chair gives

children the opportunity to negotiate their own writing development by allowing them to determine the type of feedback they seek (p. 465). Author's Chair shows students that their writing is equal to their peers—everyone is valued the same (p. 465). Reflection during Author's Chair allows students to use specialized language to describe and think about their learning (p. 465). Providing time daily for the sharing of writing develops the classroom culture to value writing and language (p. 465). When students listen to the writing of their peers they are provided with examples of possibilities; witnessing what their peers can do may encourage students to try something new (p. 465). Author's Chair increases the volume of writing because children are motivated to share their writing with peers (p. 466). McCallister writes the more important potential outcome of Author's Chair is that allowing time for the sharing of writing honors the meaning children make of the experiences in their lives and helps students and teachers learn about each other more deeply (pp. 463-466).

If teachers provide the time and opportunities for their students to share their writing during Author's Chair, there can be many positive consequences in the classroom. Sharing writing can influence the classroom culture, provide different viewpoints and ideas, help students look at their writing from the views of their audience, increase the amount of writing occurring in the classroom, promote positive feelings about writing and the writing process, influence a teacher's instructional decisions, and impact a student's writing choices.

In this review, I have explained the theoretical and conceptual frameworks that influence Writer's Workshop. I have illustrated the importance of teaching writing and the social nature of writing, sharing writing, and receiving feedback. I have examined the

role of speaking and listening on learning. Next, I presented research on student and teacher agency and the importance of choice to the framework of Writer's Workshop. I gave a brief history of Writer's Workshop and explained and defined the components of Writer's Workshop. Finally, I explained the role of Author's Chair in the Writer's Workshop framework.

While there are many studies about the use of a Writer's Workshop instructional framework to teach writing, there are few about the role of Author's Chair. Research shows that speaking and listening are crucial to learning, particularly to literacy learning. It is clear from the research that agency plays an important role in Writer's Workshop, however scripted writing programs reduce the amount agency for students and teachers. This study analyzes the impact of the social interactions that occur during Author's Chair on the writers and the teacher. The next chapter will outline the proposed methodology I used to guide my research.

CHAPTER 3: METHODOLOGY

Overview

The purpose of this study is to analyze the interactions that occur among students and between students and a teacher during Author's Chair and how those interactions influence student writing and a teacher's instructional decisions. My goal as the researcher is to observe and analyze the interactions that occur during the Author's Chair and determine their influence on student writing and the teacher's instruction. This study focuses on the following questions:

1) What do students and teachers do during the Author's Chair component of Writer's Workshop?

- What types of response do authors seek when they ask for feedback at the Author's Chair?
- In what ways do peers respond to the author?
- What does the teacher do during the Author's Chair?

2) How does Author's Chair influence student writing?

3) How does Author's Chair influence the teacher's instructional decisions for teaching writing?

To answer these questions, I designed a descriptive case study to explore Author's Chair and Writer's Workshop in a first grade classroom. Case studies take place in a "bounded entity or unit," in which the unit is studied within its social and cultural context (Putney, 2012). Because the classroom is a natural setting which allows for inductive description, I determined that a qualitative case study was the most appropriate research

methodology to use (Yin, 2009). The goal of qualitative research is to look deeply into a research setting in order to obtain an in-depth understanding about the way things are, why they are that way, and how the participants perceive events and interactions within the context of a particular setting (Gay, Mills, & Airasian, 2011, p. 12). Inductive qualitative studies are used to provide a greater depth of knowledge about a particular situation rather than to prove or disprove a theory (Merriam, 1997).

This chapter explains the use of case studies as the methodology of the study. It defines and contextualizes constant comparative analysis as a tool of interpretation. This chapter also explores ethical issues such as researcher bias and the limitations of the study.

Case Study Design

Case study research methods involve studying a case or unit of real-life events (Yin, 2009). The case is bounded by time and place (Creswell, 2009) and is a specific, complex, functioning thing (Stake, 1995, p. 2). Barone (2011) called this unit a "bounded system." Case studies tend to use a variety of data sources including interviews, observations, documents and artifacts, and other sources (Gay, Mills, & Airasian, 2011). Case studies provide a "thick description" of the setting, context, dialogue, and interactions within the bounded system (Merriam, 1997). Yin (2009) described case study research as a research strategy that includes design, data collection techniques, and specific approaches to data analysis. Case studies are important to qualitative research because readers can use their own knowledge, experience, and expertise to apply the findings in a similar context (Stake, 2005, p. 454).

Merriam (1998) describes case study research as particularistic, descriptive, and heuristic. Particularistic refers to the particular phenomenon to be studied—in this study, Author's Chair. The descriptive nature of case study provides readers with such detailed information about the case that they could apply the findings in similar contexts. I will provide a thick description of the context and interactions that occur to enable readers to apply this information in other spaces. Heuristic refers to the ability of the research to "illuminate the reader's understanding of the phenomenon under study" (p. 30). I will use constant comparative data techniques to illustrate to the reader the interactions that occur during Author's Chair and their impact on the decisions of the teacher and her students.

Miles and Huberman (1994) wrote that case study is an investigation of a phenomenon that occurs in a specific context. In this case, the interactions that occur during Author's Chair can be studied in a classroom during Writer's Workshop. This descriptive case study focuses on one first grade classroom and teacher as they participate in writing instruction. Collecting and analyzing thick description of the interactions and writing in this classroom allowed me to understand the social interactions that occurred and how they influenced the teacher and students (if at all). The findings are presented descriptively and analyzed through multiple sources including observation, interview, student writing, and teacher lesson plans in Chapter 4.

Research Context

Description of Setting

This study takes place in a charter school, Southeast Academy (all names have been changed), located in a rural suburb near a large city in the Southeast United States. Southeast Academy serves children in grades K-12; however they are divided

into three separate buildings or schools located on the same campus: lower (K-5), middle (6-8), and upper (9-12). There are currently 737 students enrolled in the lower school. 85.89% of the students are White, 5.02% are Hispanic, .95% are Black, and 8.14% are of other races (B. Johnson, personal communication, April 16, 2018). This school strives to have an academically rigorous college preparatory focus. The school also focuses on science, technology, engineering, and math (STEM), arts education, and learning of the Spanish language, incorporating all of these subjects from kindergarten through high school. To enroll at Southeast Academy, parents must enter an online or paper-based lottery from November-January prior to the school year in which their child wishes to attend. Siblings of currently enrolled students and children of faculty and staff members are given priority enrollment status prior to the lottery. Students are randomly selected and typically the waiting list of non-selected students is over 600 students long for kindergarten and almost 300 for first grade. Admitted students are required to wear uniforms (except on special occasions). Students needing assistance to purchase uniforms can ask for help and are provided what they need. Students must bring their own lunches or pay $5 for a hot lunch from a local restaurant; free or reduced lunches are provided by the school to students who require them. Students must provide their own transportation to school or pay for private transportation or school-provided bus services. Students needing free transportation are provided busing from central locations surrounding the school. Southeast Academy has a strong Parent Teacher Organization (PTO) that raises funds for iPads, teacher grants, playground equipment, and other various needs. Southeast Academy is an academically rigorous school that is highly sought after due in part to their focus on STEM, the arts, and Spanish.

I selected this site for this study because their literacy teacher approached me (with the prior approval of the principal) and asked if I would like to conduct literacy research at the school. I had been the co-director of the National Writing Project chapter at my university and had planned and coordinated two writing conferences that Southeast Academy attended, sending several teachers to participate. Many teachers, excited about what they had learned at the conferences, were eager to learn more, including the teacher participating in this study. They mentioned this to the literacy teacher, who received approval from the principal, and contacted me knowing I am both a parent and a graduate student.

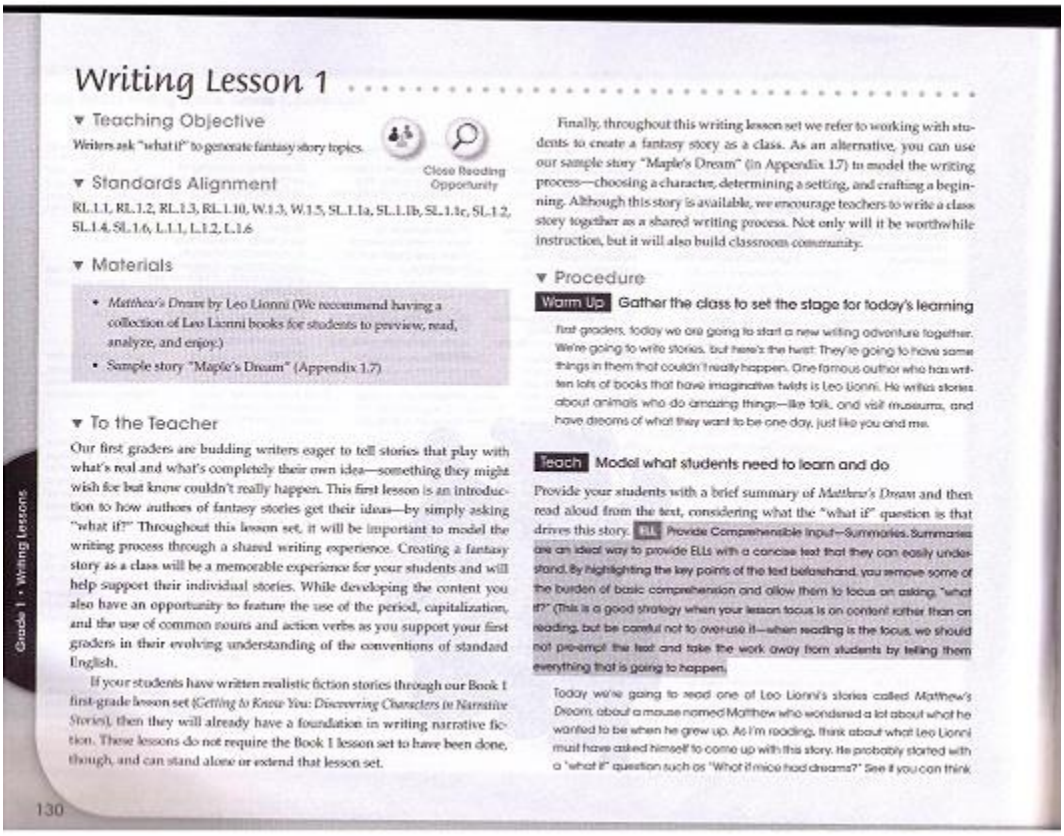
At first, I was unsure of conducting research at Southeast Academy because my children attend this school and three of my children would be enrolled in the Lower School at the time of the research study. I was concerned about my conflicting roles of parent and researcher and the impact of those roles on the teacher and students as participants. I did not want my role as a parent or researcher to influence the principal or teacher in any way. I explained these concerns to the principal who assured me they were excited about this research and hoped to present the findings to other teachers in the building. We agreed that it would be best if I conducted research in a classroom apart from my own children. I also met with the teacher to explain my role as a researcher in her classroom. I also explained this role to the parents and students prior to the study in written form and in person at curriculum night prior to the start of the study.

During our initial meeting, the principal expressed her interest in the Writer's Workshop format of teaching writing, however she emphasized the need to teach the Common Core State Standards (CCSS) in each classroom. She showed me the *Core*

Ready Writing Lesson Sets (Allyn, 2014) Southeast Academy purchased to help the teachers teach writing while addressing the standards. I borrowed a set of the *Core Ready Lesson Sets* to see what the teachers were currently using. The *Core Ready Lesson Sets* loosely follows a Writer's Workshop format (mini-lesson, writing time, and sharing time). *The Core Ready* format has a warm up, teach, try, clarify, practice, and wrap-up. The warm up and teach are similar to a mini-lesson; the try, clarify, and practice mirrors the individual writing and conferring time; and the wrap-up is similar to Author's Chair.

Allyn (2014) states that these lessons are not meant to be taught in one day, so students would not have a lesson, writing time, and sharing time *every day* as they would during a traditional Writer's Workshop. Also, the *Core Ready Lesson Sets* are scripted. For each part of the lesson Allyn gives an overview and description of what is to be taught and then provides the exact language to be used by the teacher. The lessons also tell the teacher what to write on the white board or poster board at various points in the lessons. Allyn indicates in the "Frequently Asked Questions" section at the beginning of each manual that it is up to the teacher whether or not to read the script, but they should use the teaching standards and standards alignment as a guide (p. xxiii). Using these lesson sets, a teacher could teach the entire lesson by reading the script or they could present the lessons and activities using their own language. There are four books or modules in the sets; the four sets can be taught in any order, but each set contains 10 lessons that *must* be taught in the order in which they are provided (p. xxii). The reading and writing lessons are aligned and should be taught on the same day (p. xxii). The choice of topic, paper, questions to answer, and genre are generally provided for the student in this series. The structure and format of these lessons could offer less

opportunity for teacher or student choice within the workshop depending on how closely a teacher follows the script. An example of a first grade writing lesson page is shown below.



Writing Lesson 1

▼ Teaching Objective

Writers ask "what if" to generate fantasy story topics.

Close Reading Opportunity

▼ Standards Alignment

RL.1.1, RL.1.2, RL.1.3, RL.1.10, W.1.3, W.1.5, SL.1.1a, SL.1.1b, SL.1.1c, SL.1.2, SL.1.4, SL.1.6, L.1.1, L.1.2, L.1.6

▼ Materials

- *Matthew's Dream* by Leo Lionni (We recommend having a collection of Leo Lionni books for students to preview, read, analyze, and enjoy.)
- Sample story "Maple's Dream" (Appendix 1.7)

▼ To the Teacher

Our first graders are budding writers eager to tell stories that play with what's real and what's completely their own idea—something they might wish for but know couldn't really happen. This first lesson is an introduction to how authors of fantasy stories get their ideas—by simply asking "what if?" Throughout this lesson set, it will be important to model the writing process through a shared writing experience. Creating a fantasy story as a class will be a memorable experience for your students and will help support their individual stories. While developing the content you also have an opportunity to feature the use of the period, capitalization, and the use of common nouns and action verbs as you support your first graders in their evolving understanding of the conventions of standard English.

If your students have written realistic fiction stories through our Book 1 first-grade lesson set (*Getting to Know You: Discovering Characters in Narrative Stories*), then they will already have a foundation in writing narrative fiction. These lessons do not require the Book 1 lesson set to have been done, though, and can stand alone or extend that lesson set.

Finally, throughout this writing lesson set we refer to working with students to create a fantasy story as a class. As an alternative, you can use our sample story "Maple's Dream" (in Appendix 1.7) to model the writing process—choosing a character, determining a setting, and crafting a beginning. Although this story is available, we encourage teachers to write a class story together as a shared writing process. Not only will it be worthwhile instruction, but it will also build classroom community.

▼ Procedure

Warm Up Gather the class to set the stage for today's learning

first graders, today we are going to start a new writing adventure together. We're going to write stories, but here's the twist: They're going to have some things in them that couldn't really happen. One famous author who has written lots of books that have imaginative twists is Leo Lionni. He writes stories about animals who do amazing things—like talk, and visit museums, and have dreams of what they want to be one day, just like you and me.

Teach Model what students need to learn and do

Provide your students with a brief summary of *Matthew's Dream* and then read aloud from the text, considering what the "what if" question is that drives this story. ELL Provide Comprehensible Input—Summaries. Summaries are an ideal way to provide ELLs with a concise text that they can easily understand. By highlighting the key points of the text beforehand, you remove some of the burden of basic comprehension and allow them to focus on asking "what if?" (This is a good strategy when your lesson focus is on content rather than on reading, but be careful not to over-use it—when reading is the focus, we should not pre-empt the text and take the work away from students by telling them everything that is going to happen.

Today we're going to read one of Leo Lionni's stories called *Matthew's Dream*, about a mouse named Matthew who wondered a lot about what he wanted to be when he grew up. As I'm reading, think about what Leo Lionni must have asked himself to come up with this story. He probably started with a "what if" question such as "What if mice had dreams?" See if you can think

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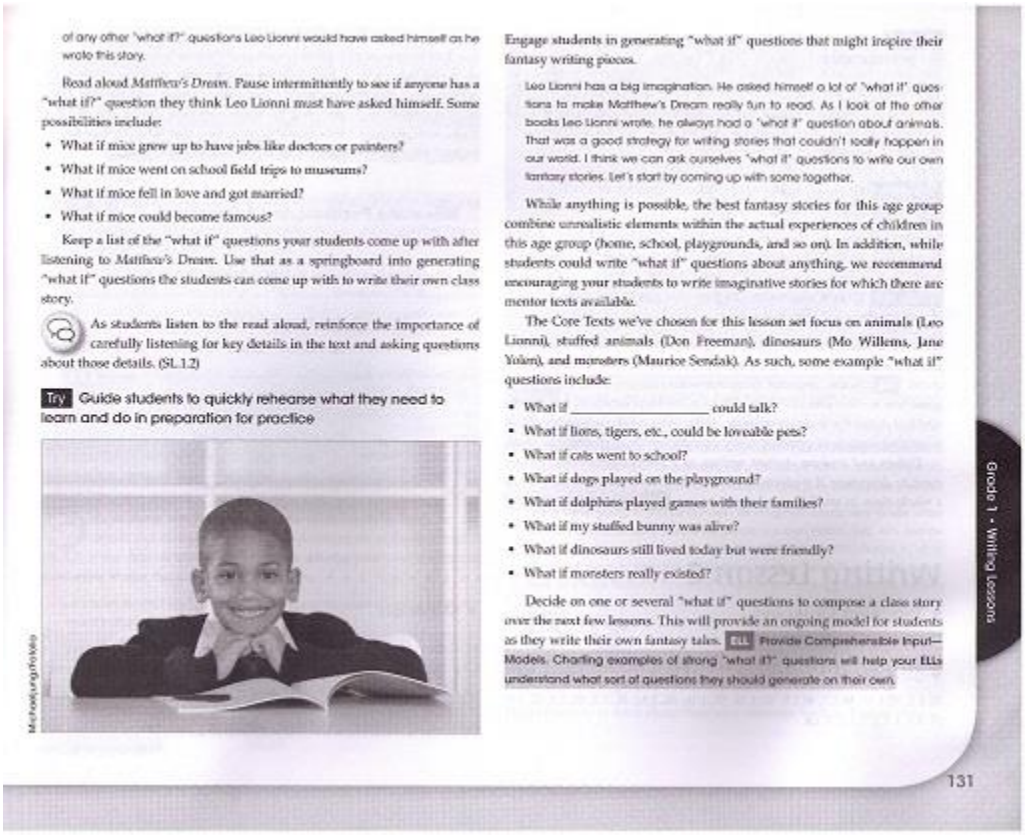
Figure 1. Sample lesson plan from *Core Ready Lesson Sets* (2014) 1st page



of any other "what if?" questions Leo Lionni would have asked himself as he wrote this story.

Read aloud *Matthew's Dream*. Pause intermittently to see if anyone has a "what if?" question they think Leo Lionni must have asked himself. Some possibilities include:

- What if mice grew up to have jobs like doctors or painters?
- What if mice went on school field trips to museums?
- What if mice fell in love and got married?
- What if mice could become famous?

Keep a list of the "what if" questions your students come up with after listening to *Matthew's Dream*. Use that as a springboard into generating "what if" questions the students can come up with to write their own class story.

As students listen to the read aloud, reinforce the importance of carefully listening for key details in the text and asking questions about those details. (SL.1.2)

Try Guide students to quickly rehearse what they need to learn and do in preparation for practice

Engage students in generating "what if" questions that might inspire their fantasy writing pieces.

Leo Lionni has a big imagination. He asked himself a lot of "what if" questions to make Matthew's Dream really fun to read. As I look at the other books Leo Lionni wrote, he always had a "what if" question about animals. That was a good strategy for writing stories that couldn't really happen in our world. I think we can ask ourselves "what if" questions to write our own fantasy stories. Let's start by coming up with some together.

While anything is possible, the best fantasy stories for this age group combine unrealistic elements within the actual experiences of children in this age group (home, school, playgrounds, and so on). In addition, while students could write "what if" questions about anything, we recommend encouraging your students to write imaginative stories for which there are mentor texts available.

The Core Texts we've chosen for this lesson set focus on animals (Leo Lionni), stuffed animals (Don Freeman), dinosaurs (Mo Willems, Jane Yolen), and monsters (Maurice Sendak). As such, some example "what if" questions include:

- What if _____ could talk?
- What if lions, tigers, etc., could be loveable pets?
- What if cats went to school?
- What if dogs played on the playground?
- What if dolphins played games with their families?
- What if my stuffed bunny was alive?
- What if dinosaurs still lived today but were friendly?
- What if monsters really existed?

Decide on one or several "what if" questions to compose a class story over the next few lessons. This will provide an ongoing model for students as they write their own fantasy tales. **ELL** Provide Comprehensible Input—Models. Charting examples of strong "what if" questions will help your ELLs understand what sort of questions they should generate on their own.

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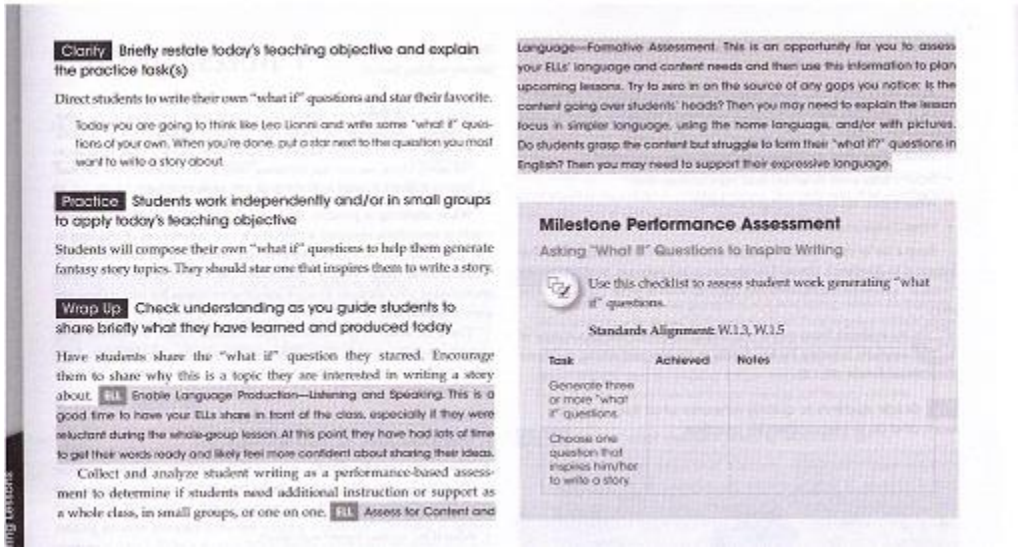
Figure 2. Sample lesson plan from *Core Ready Lesson Sets* (2014) 2nd page



Clarify Briefly restate today's teaching objective and explain the practice task(s)

Direct students to write their own "what if" questions and star their favorite.

Today you are going to think like Leo Lionni and write some "what if" questions of your own. When you're done, put a star next to the question you most want to write a story about.

Practice Students work independently and/or in small groups to apply today's teaching objective

Students will compose their own "what if" questions to help them generate fantasy story topics. They should star one that inspires them to write a story.

Wrap Up Check understanding as you guide students to share briefly what they have learned and produced today

Have students share the "what if" question they starred. Encourage them to share why this is a topic they are interested in writing a story about. **ELL** Enable Language Production—Listening and Speaking. This is a good time to have your ELLs share in front of the class, especially if they were reluctant during the whole-group lesson. At this point, they have had lots of time to get their words ready and likely feel more confident about sharing their ideas.

Collect and analyze student writing as a performance-based assessment to determine if students need additional instruction or support as a whole class, in small groups, or one on one. **ELL** Assess for Content and Language—Formative Assessment. This is an opportunity for you to assess your ELLs' language and content needs and then use this information to plan upcoming lessons. Try to zero in on the source of any gaps you notice: Is the content going over students' heads? Then you may need to explain the lesson focus in simpler language, using the home language, and/or with pictures. Do students grasp the content but struggle to form their "what if?" questions in English? Then you may need to support their expressive language.

Milestone Performance Assessment

Asking "What If" Questions to Inspire Writing

Use this checklist to assess student work generating "what if" questions.

Standards Alignment: W.1.3, W.1.5

Task	Achieved	Notes
Generate three or more "what if" questions.		
Choose one question that inspires him/her to write a story.		

Figure 3. Sample lesson plan from *Core Ready Lesson Sets* (2014) 3rd page

Participants

For this study, I worked with two sets of participants, the teacher and the students. To find a teacher willing to participate, I had a meeting with the principal and explained my proposed study. She agreed they were interested and offered to present my proposal at grade-level meetings the following week. Initially, two teachers volunteered for the study. One of those teachers planned to change to a higher grade level than the proposal indicated. I met with the second teacher, who was interested in the study but concerned with the amount of classroom time needed to implement a Writer's Workshop. The principal then suggested a third teacher, Mrs. White (names have been changed), who was interested and excited about conducting Writer's Workshop, however she was unsure of how to do that or where to start.

I had no prior experience with Mrs. White. I met with Mrs. White and offered to help in her classroom as a volunteer the semester before this study took place. My goal was to help her feel comfortable with the Writer's Workshop format and with having me in the classroom as an observer. My role in this volunteer position was not that of a researcher. I helped Mrs. White plan lessons, answer questions, brainstorm ideas, work with students, and was simply an extra person in the classroom to help with student needs.

Mrs. White initially graduated from a four-year college with a degree in Fashion Merchandising and a minor in Business. She worked in a non-education related career for many years before going back to school for a master's degree in Elementary Education. She started her teaching career at Southeast Academy and has been teaching there for 10 years. She currently teaches first grade. Mrs. White attended two of the local National

Writing Project writing conferences and became familiar with the Writer's Workshop instructional framework of teaching writing. At the conferences, she purchased books written by some of the presenters, and mentioned to the literacy teacher and principal that she was interested in using the Writer's Workshop method in her classroom.

The students in the class are in first grade. There were 21 students in the class consisting of 10 female and 11 male students. The racial demographics of the classroom generally matched that of the entire school, however student demographic data and information regarding free and reduced lunches or uniforms was not accessible for this study.

The summer before this study began the teachers at the school were told they were no longer required to use the *Core Ready Lesson Sets*. They were permitted to teach reading and writing however they saw fit for their students as long as they covered the required standards. All of the kindergarten teachers and the majority of the first grade teachers opted to continue using the *Core Ready Lesson Sets* to teach reading and writing. Mrs. White expressed to the principal her concern over beginning a Writer's Workshop instructional framework without a scripted lesson and asked for permission and funding to purchase a scripted writing program from the website Teachers Pay Teachers. Mrs. White purchased a 180 day set of lesson plans including anchor charts (posters with examples of writing concepts), detailed and scripted lessons, fill-in-the-blank writing worksheets, examples, and lists of exemplar texts to use with her students. This program was also scripted, but less rigorous than the Core Ready Lesson Sets and also followed a Writer's Workshop format; however, both scripted programs gave little room for student ideas and choices. Mrs. White explained to me in our initial interview that she just

needed ideas and did not feel comfortable starting from scratch. She explained that her lessons would come from a mixture of the *Core Ready Lesson Sets*, the Teachers Pay Teachers (TPT) lessons, from internet searches, and ideas of her own.

Study Design

This study took place over 10 weeks during the fall semester. This timeframe allowed the teacher two to three weeks to get to know her new students and help get the students used to her routines and procedures prior to the start of the study. The study concluded prior to winter break, which is a natural break in the school calendar. Mrs. White planned to teach two genre studies during the 10 week study. Mrs. White planned to have the children write memoirs (autobiographies or narratives) and informational (nonfiction) writing for the genre studies. The students participated in a daily Writer's Workshop for 45-60 minutes. During Writer's Workshop they listened and responded to read alouds, evaluated mentor authors, and participated in mini-lessons planned by the teacher. They were also given individual time to write, approximately 20-30 minutes per day. Finally, they engaged in sharing time, or Author's Chair, in which they shared their writing and received feedback from their teacher and peers. I collected student writing samples from student writing journals. I conducted teacher and student interviews throughout the ten weeks. I collected teacher lesson plans and asked the teacher to reflect on those lessons verbally or in written form. I observed in the classroom approximately three times a week to understand the classroom discourse and the application of the lesson plans. At times, I served as a volunteer or assistant to the teacher if a student needed help or if the teacher asked for my help.

This study was designed to answer three questions, each with several sub-questions. To answer the first question, What do students and teachers do during the Author's Chair part of Writer's Workshop? (What types of response do authors seek when they sit at the Author's Chair?; In what ways do peers respond to the author?; What does the teacher do during the Author's Chair?), I used observation techniques to understand the social interactions that occurred during the Author's Chair portion of Writer's Workshop.

To answer the second question, How does Author's Chair influence student writing?, I collected student writing samples and informally interviewed students to determine the influence of the responses on their writing. Finally, students were given time after the Author's Chair for reflection (either verbal or written). These responses were collected by observation or in written form.

The third question, How does Author's Chair influence teacher planning for teaching writing?, was answered by observation of the Author's Chair, collection of teacher lesson plans, collection of teacher reflections (written or verbal), and teacher interviews.

Table 1 illustrates the data collection sources for each question and sub question.

Table 1. Data Collection Methods and Questions

Data Collection Methods and Questions

Question	Data Collection Sources
What do students and teachers do during the Author's Chair part of Writer's Workshop?	Observational Field Notes

What types of response do authors seek when they sit at the Author's Chair?	Observational Field Notes
In what ways do peers respond to the author?	Observational Field Notes
What does the teacher do during the Author's Chair?	Observational Field Notes
In what ways does the response influence/not influence student writing?	Observational Field Notes Student Interviews Student Writing Samples
How does Author's Chair influence student writing?	Student Writing Samples Informal Student Interviews Written Reflections Observation of oral reflections
How does Author's Chair influence teacher planning for teaching writing?	Observational Field Notes Teacher Lesson Plans Written Teacher Reflections Informal Oral Teacher Reflections Teacher Interviews

Phase I: Planning

The Spring semester prior to data collection was spent helping Mrs. White become comfortable with the Writer's Workshop format and with having an additional

adult in her classroom observing and helping. I hoped to establish a working and comfortable rapport with Mrs. White during this time. After the IRB process but prior to the start of the school, I worked with Mrs. White to plan the logistics of the ten week study. It was during this time Mrs. White informed me of the second set of scripted lessons. Lesson plans were collected and included. We established a calendar and timeline, planned observations, and agreed upon a method of communication. I created a letter to send to parents to explain my presence in the classroom and ask permission to study the children.

Phase II: Data Collection

Data collection included the following sources: classroom observations, student and teacher interviews, lesson plans, written and verbal reflections, and student writing samples. Data was collected consistently throughout the ten week study to illustrate the social interactions that occurred and the results of those interactions.

My role during this phase was as participant observer, but in a more passive manner relative to my role in the Spring. I continued to talk to and help students when necessary, however I took a step back in the planning of the lessons and implementation of Writer's Workshop in the classroom. At this point, Mrs. White was somewhat more comfortable with Writer's Workshop and having me in her classroom and continued with "business as usual" when I showed up (Hammersley & Atkinson, 2007, p. 18). This allowed students and teacher to make writing and instructional decisions without my influence. All observations were audiotaped, and I took field notes during the observations. Immediately following the observations, I wrote expanded field notes to include additional thoughts, observations, and questions I had. After each observation I

wrote a Daily Observation Memo summarizing the important points that occurred during the lesson and began to look for patterns in the data.

Teacher and student interviews were completed. A semi-structured teacher interview was conducted at the beginning and end of the study. Interview protocol included a beginning question to build rapport, a "grand tour" question (Spradley, 1979), several questions specific to teaching writing, and an open-ended wrap up question. Example questions are given below:

- What helped you decide to participate in this study?
- Tell me about a typical writing lesson in your classroom.
- Describe the *Core Ready Lesson Sets* and how you use them in your classroom.
- How often do students have the opportunity to share their writing with their peers?
- Tell me more about this sharing time and how it works in your classroom.
    - What do you do during this time?
    - What do students do during this time?
- Do you use other methods or frameworks to teach writing? If so, tell me about that.
- (Follow up question) How do you learn about additional methods of teaching writing?
- What factors influence your instructional choices about writing?
- What else would you like to tell me about how you teach writing in your classroom?

Informal student interviews were conducted in the course of writing conferences during the thrice-weekly classroom visits. Students were selected for interviews based on their needs for writing conferences and as writers. Many students were interviewed the day after they shared at Author's Chair to discuss the feedback and their writing. On occasion, Mrs. White asked me to conference with certain students when she felt it was necessary. Informal teacher interviews occurred and were noted in the observations. All interviews were audiotaped and noted in the field notes. All interviews were recorded and transcribed. I coded and analyzed the transcriptions looking for common themes.

Student writing was collected and photocopied. Students were given a sticky note with written feedback they received during the Author's Chair. They were instructed to place the notes in their writing journals. Writing was analyzed to determine the impact of the feedback on student writing.

Teacher lesson plans were collected. The plans were compared to teacher interviews and classroom observations to analyze what was planned to what occurred. I looked for connections between social interactions that occurred during Author's Chair and the instructional decisions the teacher made. Careful analysis concerning the choice to use (or not use) the *Core Ready Lesson Sets* or TPT lessons was examined. Follow up questions concerning the lesson plans were asked during the final teacher interview, during informal classroom interviews, and email reflection questions.

Data triangulation, the analysis of at least three data sources, increases the trustworthiness of qualitative studies (Gay et al., 2011). By combining interviews, observations, lesson plans, student and teacher reflections, and student work I increased the trustworthiness of the data. Using interviews, observations, lesson plans, and student

work provides a thick description that allows others to compare and apply the findings to similar contexts.

Phase III: Follow-up

The focus of phase three was to ensure that my interpretation of the data represented the views and beliefs of the participants. In the final phase, I met informally with students to read their writing and ask them about their writing. I also provided Mrs. White with the transcripts from observations and interviews to ensure that she agreed with the recordings. Finally, I conducted a semi-structured closing interview with Mrs. White about her experiences with Writer's Workshop and Author's Chair. This natural conversation allowed Mrs. White to speak freely about her experiences in the classroom. The protocol for the closing interview included an opening question to build rapport, a "grand tour" question (Spradley, 1979), questions specific to the teaching of writing, and an open-ended question to close the interview. Example questions are shown below:

- Tell me what you have noticed about writing in your classroom over the past 10 weeks.
- Tell me about Author's Chair in your classroom.
    - What did you notice about the authors?
    - What did you notice about the responses?
    - What did you notice about their writing?
- Did having a set time for Author's Chair influence your instructional decisions, if so, how? If not, why?
- What factors influence your instructional decisions about writing the most and why?

- What else would you like to tell me about teaching writing in your classroom?

Role of the Researcher

I was a first grade teacher for five years. I have personal experience with Writer's Workshop in a first grade classroom. I have an understanding of state, school, and parental expectations of a teacher. I worked for several months prior to this study as a volunteer with Mrs. White to establish a working rapport and positive collaborative relationship. In addition to building this relationship I also offered my experience and expertise as a volunteer, helping Mrs. White establish the Writer's Workshop model in her classroom and become comfortable with it.

When the research began my role changed. I became a passive participant observer. Purcell-Gates (2011) describes the role of the participant observer as a continuum. The researcher may find themselves at different points along the continuum throughout the research. Although I continued to speak to and interact with the students and teacher, I had less involvement in their decision-making processes. My role depended on the needs of Mrs. White and her students, so I did not disrupt the natural flow of the culture they created in their classroom.

Data Collection Methods and Procedures

Qualitative research methods (Lincoln & Guba, 1985) were used to collect the following types of data: student writing, interviews (student and teacher), observations, student and teacher reflections, and teacher lesson plans.

Student writing was collected or photographed as a data source. I took pictures or made copies of student writing, so their writing and journals could remain in the classroom. I also took pictures of the teacher created anchor charts, written feedback, and

written notes provided by the teacher to the students. Any written reflections by students or the teacher were photographed or copied and included.

I conducted an interview with Mrs. White prior to the study and at the end of the study. The long interviews with Mrs. White followed a semi-structured format to ensure I addressed the questions that guided my research (Gay et al., 2011). The semi-structured format allowed me to plan questions while leaving room for follow up discussion (Brinkman & Kvale, 2015). In addition to the longer, semi-structured interviews, the less formal day to day interactions and conversations that we had were noted in my field notes. I conferred with the students during their independent writing time. These conferences were informal interviews and consisted of asking the students to read their writing, asking the students about their writing and their choices in their writing, asking about the intended audience for their writing, questioning how or if they used feedback, or I helped students with their writing. These conferences varied depending on the needs of the students at the time. Interviews allowed me to determine students' and Mrs. White's perspectives and discover the reasons for decisions they made about writing and teaching writing. All interviews and conferences were audio-recorded and transcribed.

I also conducted observations during my classroom visits. Observations took place during each classroom visit, approximately three times a week for 45-60 minutes. Observations allowed me to understand the context and culture of the classroom. I was able to observe the implementation of the planned lessons. The observations focused mainly on the Author's Chair portion of the Writer's Workshop, which was audio recorded. I took field notes about what was said and done during this time to control for bias and ensure validity. I was careful to note the answers to my question concerning

what happened during the Author's Chair, including who spoke, what types of feedback were sought, who responded or gave feedback, and who did not participate. I observed both the students and the teacher during this time.

I collected teacher lesson plans throughout the ten week data collection period. If Mrs. White changed her lesson plans, I asked her to identify the changes and why she felt the need to do so. I referred to my own observations to compare what was planned to events that occurred. I asked Mrs. White to reflect on her lessons to identify parts that went well or did not.

I used interviews (both semi-structured and informal), student writing, observations, and teacher lesson plans to fully describe the answers to my questions. My focus was on the interactions that occurred during Author's Chair and the subsequent events that may have been influenced by the interactions that occurred during Author's Chair. Student writing, lesson plans, interviews, and classroom observations gave me an idea of how feedback given during Author's Chair impacted decisions that teachers and students made about writing and teaching writing.

Data Analysis

Data was reviewed first to create a detailed description of the case. Then the data was coded and examined for patterns. Patterns across different types of data were analyzed. Merriam (2009) stated that data collection and analysis occur at the same time. As I took notes during interviews and observations, I made analytic notes to help me determine themes in the data.

Constant comparative methodology helped me explore these questions through coding and close and continuous examination of the data. This methodological

framework was described by Maykut and Morehouse (1994) who drew on the work of Glaser and Strauss (1967) and Lincoln and Guba (1985). Maykut and Morehouse (1994) wrote:

> Words are the way that most people come to understand their situations; we create our world with words; we explain ourselves with words; we defend and hide ourselves with words … the task of the researcher is to find patterns within those words and to present those patterns for others to inspect while at the same time staying as close to the construction of the world as the participants originally experienced it. (p. 18)

My goal was to present the words of the participants and find patterns and connections to answer my questions without deconstructing the world or context of the participants.

The constant comparative method involves breaking down the data into discrete "incidents" (Glaser & Strauss, 1967) or "units" (Lincoln & Guba, 1985) and coding them into categories. Constant comparative methods of analysis do not begin with hypothesis or pre-defined data categories. The categories come from the data itself. Categories arising from this method generally take two forms: those that are derived from the participants' customs and language, and those that the researcher classifies as significant to the research questions (Lincoln & Guba, 1985). The first category helps provide the "thick description" that is so important to qualitative data, and the second category addresses the questions of the research. Therefore, "The process of constant comparison stimulates thought that leads to both descriptive and explanatory categories" (Lincoln & Guba, 1985, p. 334-341).

I used Nvivo 12 software as a tool to assist with data coding. Nvivo 12 is a tool for qualitative researchers that gives clarity to the coding and analytical process. Nvivo 12 also creates a precise audit trail of the coding process to improve the trustworthiness of the study.

Data analysis began with open coding (Merriam, 2009). I began by coding the data and looking for common themes. Coding is a method of assigning meaning to data by labeling or tagging (Ravitch & Carl, 2016). Salient categories of meaning and relationships between categories were derived from the data through a process of inductive reasoning. The content and definitions of these categories changed over time as I continually compared them to new data or readdressed previous data. I used a constant comparison method (Strauss & Corbin, 1990) to collapse codes into broader themes. Axial coding is when the researcher places codes into categories or clusters (Miles et al., 2014). I used axial coding to place codes into themes and constantly went back to the data to find more codes and themes and compared them in order to find answers to my research questions. Taylor and Bogdan (1994) wrote: "in the constant comparative method the researcher simultaneously codes and analyses data in order to develop concepts; by continually comparing specific incidents in the data, the researcher refines these concepts, identifies their properties, explores their relationships to one another, and integrates them into a coherent explanatory model" (p. 126). The constant comparative method of analysis helped answer these research questions by defining the process in which I coded and analyzed data in order to develop concepts. These concepts were identified, refined, and explored as I compared them to other concepts arising from the data.

Trustworthiness

Trustworthiness refers to the ways that researchers can affirm that their findings are faithful to a participant's experiences and refers to the quality and rigor of a study (Ravitch & Carl, 2016, p. 186). Researchers can increase the trustworthiness of their study by establishing credibility, dependability, transferability, and confirmability.

Credibility was established in this study by using member checks and triangulation of data, which linked the data to reality. Member checks were utilized to ensure trustworthiness; Mrs. White was asked to review the transcripts from observations and interviews to ensure they accurately portrayed events and her position (Cho & Trent, 2006). Because of the young age of the students, they were asked to read their writing to make sure what was written in the field notes matched their intended messages. Peer debriefings (Lincoln & Guba, 1985) were used on occasion to check in with participants to gain a deeper understanding of their thoughts. Member checks allowed the participants to clarify their intentions, correct errors, and provide additional information. Triangulation of data, comparing at least three data sources, increased trustworthiness of the data (Ravitch & Carl, 2016). I checked participant interviews against work samples, observations, and lesson plans to verify the information given. I used member checks, peer debriefings, and triangulation of data to ensure the data represented the participants accurately and painted a deep description of the classroom interactions that were being studied.

Dependability of qualitative data ensures that the findings are consistent and repeatable. To establish dependability of the data analysis I worked closely with my dissertation chair and committee to ensure we drew the same conclusions and themes

from the data. Transferability refers to the generalizability of the research. Lincoln and Guba (1985) stated, “It is, in summary, not the naturalist's task to provide an index of transferability, it is his or her responsibility to provide a database that makes transferability judgements possible on the part of potential appliers” (p. 316). Lincoln and Guba (1985) state that one way to provide this database that makes transferability possible is to include a “thick description” of the case and the data. I provided a robust and detailed account of my experiences during data collection and the social and cultural context therein. Confirmability is the last criterion of trustworthiness. Confirmability is based on the confidence that the study findings are based on the participants’ views rather than researcher biases. To establish confirmability, I used an audit trail technique. I recorded my process of data collection, data analysis, and interpretation of the data. The Nvivo 12 software provided an audit trail of the data analysis process. For the data collection and interpretation audit trail I recorded my experiences with the data. I included my thought processes, questions, topics I found interesting, thoughts and reasonings behind coding and merging of codes, and explanations of themes. I also maintained a reflexive journal in which I examined my own background and position during the study. The audit trail and reflexive journal provided the rationale for the decisions I made and provided insight for readers to understand how the themes emerged from the data.

I implemented several strategies to ensure trustworthiness of the study: credibility, dependability, transferability, and confirmability. I triangulated data sources and used member checks to establish credibility. I worked closely with my dissertation committee to ensure the data analysis is dependable. I provided a thick description of the

data and my process of analysis to establish transferability. Lastly, I created an audit trail and a reflexive journal to establish credibility. Taking these measures allow the readers of this research to draw their own conclusions about the data and how the study may look in different settings.

Ethical Issues

This study followed the guidelines for human research set forth by the Institutional Review Board (IRB). Students signed assent forms and their parents signed consent forms. Mrs. White signed a consent form for her participation in the study. All students, the teacher, administrators, and the school were assigned pseudonyms to protect their anonymity.

Limitations

Limitations refer to anything that may affect the study but are outside of the control of the researcher (Hancock & Algozzine, 2011). This study is limited by the nature of the participants, issues with the generalization of qualitative studies, and researcher bias.

The nature of the school and age of the student participants is a limitation of this study. Because Southeast Academy is a charter school located in a rural suburb, the demographics of the enrolled students do not exactly match the demographics of the area in which the school is found. Students may enroll at Southeast Academy as long as they reside in the state in which the school is located and are selected through the lottery system. This means that many of the students travel from neighboring counties to attend school. The school attempts measures to attract a more diverse student base to combat these issues. Because the school was eager to participate, had been working on

implementing Writer's Workshop in their classrooms, and invited this research to take place, I felt it was an optimal place to conduct this study.

Case study research is not generalizable to general populations. The purpose is to describe the nature of a situation (Hancock and Algozzine, 2011), and to provide a thick description of this particular case, not to build theory or apply the results to a general population but to allow readers to discover what is applicable to their context (Gay et al., 2006).

Researcher bias is a limitation of this study. Because I was a first grade teacher who used Writer's Workshop as a method to teach writing I had predetermined ideas of how the classroom would look and operate. I constantly reminded myself (and Mrs. White when she asked) that the purpose of the study is to examine her instructional choices within the context of the social interactions that occur, not to evaluate her or the students. I worked to collect and analyze the data with objectivity and keep a reflexive journal to keep bias in check.

Delimitations

Delimitations of the study are choices made by the researcher that should be mentioned. Three of my own children attend the school where this study took place. I understood that my role as a researcher and parent may have had an impact on the teacher and potentially placed me in a position of power or authority. The principal and I worked together to select a teacher participant who was both willing and excited to participate in the project and was undeterred by my status as a researcher and a parent. Mrs. White and I have had several conversations about my role as a researcher and parent and we both felt comfortable that my roles had minimal impact on Mrs. White's decisions during the

study. Mrs. White teaches first grade and none of my children were in first grade during the time of this study. In addition, Mrs. White has not taught any of my older children and would be unlikely to teach my younger children as they are in a different course of study within the school. I believe this minimized my role as "parent" to the teacher as I was not a parent of a child she will teach or has taught. We discussed that my role as a volunteer and helper with Writer's Workshop (the previous semester) would be reduced to a passive observer during the time of the study. Mrs. White indicated she was comfortable with the gradual release of assistance in the classroom.

Summary

The purpose of this study is to analyze the interactions that occurred among students and between students and a teacher during Author's Chair and how those interactions influenced student writing and a teacher's instructional decisions. In order to examine and analyze those interactions and decisions, a case study methodology was employed. Observations, interviews, student work, and teacher lesson plans were used to analyze the interactions, work, and decisions of the participants. The study occurred in the natural setting of the classroom (Barone, 2011). The study occurred over a ten week period. The data was analyzed using constant comparative methods while striving to remain objective.

CHAPTER IV: FINDINGS

The purpose of this study was to analyze the interactions that occurred among students and between students and a teacher during Author's Chair and how those interactions influenced student writing and a teacher's instructional decisions. In order to study these interactions I employed qualitative case study research methods and constant comparative analysis methods. I observed Writer's Workshop in a first grade classroom 2-4 times a week for ten weeks. The questions that guided my research were:

1) What do students and teachers do during the Author's Chair portion of Writer's Workshop?

- What types of response do authors seek when they sit at the Author's Chair?
- In what ways do peers respond to the author?
- In what ways does the response influence/not influence student writing?
- What does the teacher do during the Author's Chair?

2) How does Author's Chair influence student writing?

3) How does Author's Chair influence teacher planning for teaching writing?

In this chapter, I discuss the three main findings and the sub-categories within each finding from this study. The main findings in this study were: 1) Students exerted choice and agency during Author's Chair, 2) Feedback, and 3) Influences of Author's Chair. A discussion of these findings concludes this chapter.

Theme 1: Student Choice and Agency During Author's Chair

In this study, the teacher employed a Writer's Workshop instructional framework, which allowed a certain amount of choice and control for the students and the teacher. During Author's Chair students were given the opportunity to choose whether or not they want to share, what piece of their writing they would like to share, what type of feedback they would like to receive, who would give them the feedback, and whether or not to accept that feedback. Through constant comparative data analysis of observations, student interviews, transcriptions, and teacher interviews the following subthemes emerged: 1) Students asserted control by choosing what type of feedback they wished to receive, 2) Students asserted control by choosing who provided feedback, and 3) Students asserted control by rejecting or accepting the feedback of their peers by incorporating it into their writing. The teacher controlled the Author's Chair by selecting which students would share, how much time they took to share, and monitoring the behaviors that surrounded the Author's Chair and experience (Figure 4).

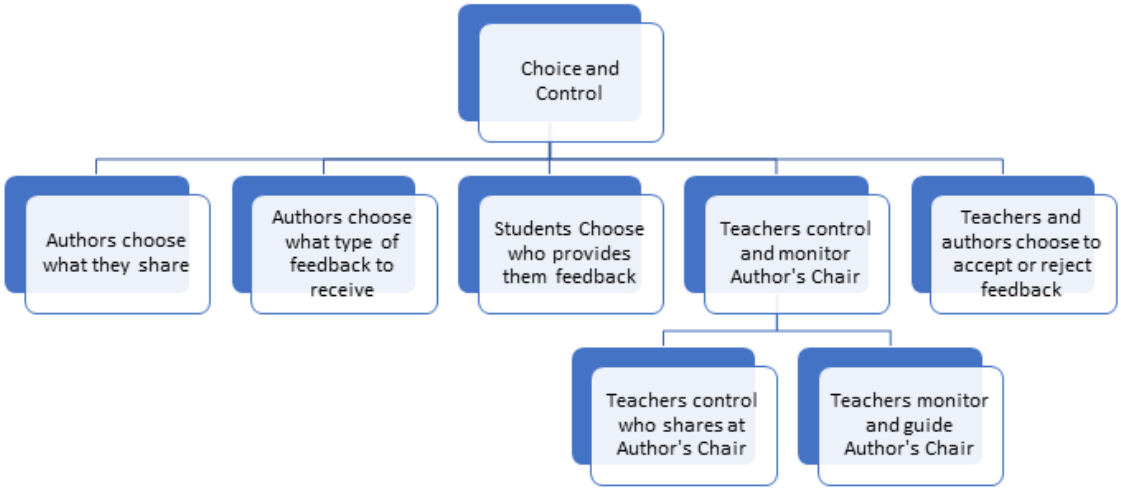


Figure 4. Map of Theme 1: Choice and Agency.

Students Assert Agency by Choosing What They Share at Author's Chair

During this study, Mrs. White completed two five-week genre studies focused on personal narrative and nonfiction. During the nonfiction study, Mrs. White asked the students to write a nonfiction piece of their own choosing, one nonfiction piece about bats, and one final nonfiction piece about pumpkins. Prior to writing about the pumpkins, Mrs. White had taken a day off from nonfiction and encouraged the students to write "spooky stories" using "story starters" (prompts) she had found online. The students had some trouble with the prompts, but quickly got to work writing spooky stories. Students added several more pages to their writing once they selected a topic for their spooky stories. The next day, students were instructed to write nonfiction pieces about pumpkins. However, when it was time to share at an Author's Chair Mrs. White allowed them to choose the piece they could read.

In the following memo, I describe how four students shared their spooky stories rather than their nonfiction pieces. Students asserted control by writing more than they would normally write and selecting an older piece from a different day to read to their classmates.

> Daily Observation Memo:
> Mrs. White wanted them to write nonfiction pieces about pumpkins today since they had spent the day learning about pumpkins and doing activities related to pumpkins. The students seemed to want to work more on their spooky stories and were a bit off topic.
>
> For sharing, all of the students (Grant, Sophia, Mary, and Mavis) opted to read their scary stories instead of their nonfiction pumpkin pieces. Most of the children wrote several pages more than they normally do when it came to the spooky stories so this must have been a highly motivating topic.
>
> *Observation 10/30/18*

Students were reluctant to switch back to nonfiction after their day of writing spooky stories. Mrs. White took some of the student agency away by selecting a topic and genre that every child was expected to write about. During writing time, I noted they were "a bit off topic" and wanted to continue to work on their spooky stories. During Author's Chair, none of the four selected students chose to read nonfiction stories about pumpkins, which was the teacher-selected topic of the day. All of the children chose to express their agency by reading their spooky stories from the previous day.

During another classroom event Dan, a student from Mrs. White's class, demonstrated control when he selected a specific piece of writing to share at the Author's Chair. On this day, Mrs. White instructed the students to only write nonfiction. She worked with Dan during student conferences on a nonfiction piece about soccer and expected him to share it at Author's Chair. Dan asserted his agency and surprised her by choosing to read his narrative piece about a hot air balloon ride. After he read the piece,

Mrs. White told him she thought he would be reading the nonfiction one. I suggested that his feedback could be suggestions about how to turn this personal narrative into a nonfiction piece. Mrs. White allowed Dan further control by asking if that was okay, and he agreed.

> Dan wrote a nonfiction piece about soccer. Mrs. White conferenced with him about the nonfiction piece and expected he would share it, but he chose not to read it. He wanted to read about his hot air balloon ride. The students were supposed to be reading their nonfiction pieces and Dan was asked about this by Mrs. White. I suggested that the feedback could be suggestions about how to make a new piece about the hot air balloon ride that was nonfiction. The suggestions were pretty good and I think it moved the class toward a better understanding of the difference between narrative and nonfiction. Mrs. White noted that it was a good teaching moment.
>
> *Observation 10/22/18*

Dan:	40:58	My hot air balloon ride was awesome.
Mrs. White:	41:15	I thought you were doing the... I thought. You were doing a nonfiction. I thought you were doing the one about soccer because we're doing nonfiction right now.
Brie:	41:26	Maybe he can ask for suggestions of how to make it nonfiction.
Mrs. White:	41:30	Okay, sounds like a good idea. Would you want? Is that okay, Dan? Suggestions on how to help it be nonfiction? Okay. Raise your hand if you could give him a suggestion on how to make that into a nonfiction piece.
Mrs. White:	41:45	Nice. Nice picture. Yeah, I like that.
Brie:	41:45	And do you have a caption on your picture? Looks like I see words. Does it say there?
Dan:	41:45	Not what I'm drawing about.
Mrs. White:	41:45	No, but I'm trying to. Right. Who can help him? How could we make that a nonfiction piece?
Mavis:	41:47	Maybe you could write about where you were.
Phillip:	41:47	Maybe you could write about who you went with.
Matthew:	41:47	Maybe you could cut it.
Mrs. White:	41:47	We're asking for suggestions about his writing.
Susi:	41:47	You could add how you get on it.
Mrs. White:	43:11	That's neat. Yeah. How does it work? How does the hot air, how does that work?
Dan:	43:19	When it gets hot you go up, when it's cold you go down.
Mrs. White:	43:19	That's something you could add to your story.
Brie:	43:20	So you know that fact, right? You could write that down.
Mrs. White:	43:22	You could add that buddy, you can add that to your story or

> your piece. Yeah. Good job. Alright. Alright. Silent cheer for Dan. That was good. That's a good teaching moment.
>
> *Transcript 10/22/18*

In the example above Dan was given the choice to share and what piece he shared. In my final interview with Dan he indicated that he did not have a lot of control or choice at Author's Chair and he did not like getting picked. When I questioned his reasons for this he said that he would rather sit and listen to his peers' stories about their trips and their dogs. After further questioning he mentioned that he does not like to share at Author's Chair when his story is not his "best story when (he's) finished." Dan only wanted to share finished pieces at Author's Chair and was apparently encouraged by Mrs. White to share his drafts or unfinished pieces. The following snippet is an excerpt from the final interview with Dan discussing his lack of choices at Author's Chair.

Dan: 13:05 You know what? I really don't. I don't really like getting picked for Author's Chair. You don't, but I don't. I don't have a choice.
Brie: 13:22 You don't have a choice about what? Reading your story?
Dan: 13:29 No, she was one who chooses who shares at Author's Chair. I don't have a choice.
Brie: 13:37 Really?
Dan: 13:37 Yeah, she has a list.
Brie: 13:40 Do you raise your hand and ask to share?
Dan: 13:41 Sometimes.
Brie: 13:41 So sometimes you do have a choice?
Dan: 13:41 (Inaudible) and usually I enjoyed being on the rug and listening to different trips and stuff. Other people have dogs.
Brie: 14:05 Does that mean you don't like reading at Author's Chair or is it just sometimes you don't?
Dan: 14:11 I usually just try to share my best stories when I'm finished. Sometimes I don't have a choice when.
Brie: 14:34 So if it were up to you.... You wouldn't share any story until you're all the way done?
Dan: 14:42 I would if I don't have the choice. But she called on me.

Interview 11/14/18 Dan

Although I do not have any mentions in my observations of any times when students were told they had to share when they didn't want to, Dan indicates this was the case for him. Dan was clearly distressed when he perceived agency was taken away from him and prefers to share only his best work with his peers. While Dan has an important point that he does not like for his choices to be taken from him, reading rough drafts and receiving feedback about those from peers can be an important part of learning during Author's Chair.

In every instance in which Author's Chair was implemented in the classroom, the author chose whether or not they wanted to share, what piece to share, what type of feedback they wished to receive, and who would give them feedback. The data also indicate that when students lose control or choices to which they believed they were entitled, they feel upset or aggrieved in some way.

Authors Assert Agency by Choosing What Type of Feedback They Wish to Receive

Students in Mrs. White's class were permitted to choose from a list of three (and eventually four) types of feedback when they shared at Author's Chair. They could choose to ask for Questions, Suggestions, Compliments, or Connections. Connections were added as an option two weeks into the project. Table 1 illustrates the number of times each student requested each type of feedback. Students shared their writing at Author's Chair 100 total times during my observations. Over half (53%) of the times they shared, students requested Questions as the type of feedback they wished to receive. Suggestions were requested 20% of the time, Connections 14% of the time, and Compliments 13% of the time.

Most students asked for at least two different types of feedback at different times, however Sarah only requested compliments the four times she shared and Phillip only wanted questions the five times he shared. Dennis only shared twice, but asked for questions both times. Matthew shared four times and asked for a different type of feedback each time, making him the only student who asked for all four types of feedback. Below Table 2 illustrates the types of feedback each student requested and how often they requested feedback.

Table 2. Requested Feedback Frequency Count

Table 2

Requested Feedback Frequency Count

Student	Connections	Questions	Suggestions	Compliments	Total
Cate	3	2		2	7
Dan		1	1	1	3
Grant	2	2		1	5
Dennis		2			2
Mike		4		1	5
Porter	1	4			5
Mary		3	4	1	8
Emma	1	2			3
Susi		3	2		5
Jenny		4	2		6
Graham		3	1		4
Jordan	1	3			4
Sophia	1	3	3		7

Matthew	1	1	1	1	4
Mavis	1	2	3		6
Sarah				4	4
Ava	1	1			2
Carl		3		1	4
Phillip		5			5
Frank	2	3		1	6
Patty		2	3		5
Total (Percentage)	14 %	53%	20%	13%	

During my student conferences and interviews I looked for an insight into their choices of feedback. In some instances, students were confused about the meanings of the different types of feedback. Also, some students' interview answers were different from what happened at Author's Chair. For example, according to observations and Table 2, Phillip chose to receive questions every time he shared at Author's Chair, but during his interview he indicated that he asked for "compliments and suggestions" and added "and sometimes questions." He liked compliments because "it makes us feel good" and because they "may say thank you or something." He was unsure what "suggestions" meant but when I gave him the meaning he noted that "They help you get smarter and add some stuff you don't know what to do." He also indicated that questions "sometimes it helps your writing get better."

Brie: 24:13 So you told me what kind of feedback you like to give, but what kind of feedback do you like to ask for ?
Phillip: 24:31 Compliments and suggestions.
Brie: 24:34 You want compliments and suggestions?
Phillip: 24:36 And sometimes questions.
Brie: 24:43 Sometimes questions. So what do you like so much about

		compliments?
Phillip:	24:50	You get to give them like something for ...you can give them like a, like a thing to give them and it makes us feel good ....and they talk back to you and they may say thank you or something.
Brie:	25:05	They say thank you. And then why do you like suggestions?
Phillip:	25:11	But what it is, again?
Brie:	25:12	That's when somebody tells you something you might want to change or add or do to your story... that's different.
Phillip:	25:18	They get to help you get smarter and add some stuff you don't know what to do.
Brie:	25:29	Um, and what about questions?
Phillip:	25:38	They just get, if you asked them questions and sometimes it helps your writing get better.
Brie:	25:50	But sometimes it may not help your writing and get better? Is that what you're saying? What makes it be helpful versus not helpful?
Phillip:	25:58	Because they'll ask you.
Phillip:	26:44	Because sometimes they'll just ask you questions that you kind of don't know about your writing.
Brie:	26:51	And then what makes it helpful?
Phillip:	26:54	That they give... you could have ideas.
Brie:	27:05	So you didn't say anything about connections, you're not... Is that like one that you're not as... you don't like as much?
Phillip:	27:15	Yeah, because I really don't connect with feedback.
Brie:	27:41	You don't connect with feedback?

Interview 11/6/18 Phillip

While Phillip may not have accurately remembered what type of feedback he had requested during Author's Chair, he did describe some of the important reasons a student may request specific types of feedback. He noted the reasons for seeking compliments are "to make us feel good" or to receive a reply, like "thank you." He noted that suggestions make you smarter and help the student add things they did not know to add. He noted that "sometimes" questions help your writing get better, but sometimes they don't when they ask you "questions you don't know about your writing." Phillip added that he just does connect with connections as a type of feedback.

Mavis chose questions, suggestions, and connections during her six times sharing at the Author's Chair, and never chose compliments. Mavis indicated she controlled the various types of feedback she requested because she did not "want to get sick of them." Her choice was based on her interest in the types of feedback rather than the relationship of the feedback to the writing she shared. The following snippet is from the final interview with Mavis.

Brie:	27:00	Okay. Um, what do you do at Author's Chair?
Mavis:	27:18	Well, well I sit in a chair and read this and I ask for my feedback and I always try to ask for different ones.
Brie:	27:18	You always try to ask for different what? Different types of feedback?
Mavis:	27:32	Yeah, different types of feedback.
Brie:	27:33	You try to ask for different types of feedback?
Mavis:	27:37	Because like if I always asked for one, I could get sick of that. I don't want to get sick of them.
Brie:	27:45	Yeah. You don't want to get sick of it.
Mavis:	27:47	Yeah. So I just don't want to pick the same.

Interview 11/7/18 Mavis

On November 6, 2018, Mavis showed how important the role of choice and control in Author's Chair was to her sense of agency. During one session, Mavis refused to sit down after her turn at Author's Chair because she had been given questions instead of the suggestions she had requested for two out of the three pieces of feedback she was given. Mavis asserted control by refusing to relinquish her turn until she had received the appropriate feedback.

Mrs. White:	50:58	Mavis, That was fabulous. Silent Cheer for Mavis.
Mavis:	51:03	I asked for suggestions.
Mrs. White:	51:03	I thought you asked for questions.
Brie:	51:05	She did say suggestions,
Mrs. White:	51:06	Oh, I'm so sorry. And I gave her a question.
Brie:	51:10	You and Susi gave her a question and ...and ….how about

> we change those questions into suggestions by saying maybe you could add how many people will be there and add if your cousins will be there?
>
> *Transcript 11/6/18*

> Mavis asked for suggestions but somehow, the students switched to questions and she didn't get all of her suggestions. She stopped at the end and wouldn't sit down because that isn't what she had asked for. Mavis asserted her voice and choice to demand the type of feedback that she really wanted.
>
> *Observation 11/6/18*

Mavis continued to be "upset" about the mistake the following day. In her interview, Mavis also expressed concern for when her classmates gave the incorrect type of feedback. Mavis called the incident "upsetting" and predicted "no one likes that I bet." She even correctly remembered the number of people who had given the incorrect type of feedback and continued to display residual anger.

Brie:	24:52	Okay. Tell me about Author's Chair.
Mavis:	25:05	Well, I guess really like to eat the biscuits because they're so yummy that I can't help it that I don't want to try anything else.
Brie:	25:39	The biscuits of Thanksgiving? Okay. But tell me about Author's Chair.
Mavis:	25:53	And Author's Chair was fun.
Brie:	25:55	Is it still fun?
Mavis:	26:00	Yeah, except, I don't like it when people ask the wrong feedback. No one likes that I bet.
Brie:	26:08	So, um, give me an example of that.
Mavis:	26:15	Like yesterday when I shared, um, Mrs. White thought that I had questions and not suggestions.
Brie:	26:23	I see. And that was the little... How'd that feel?
Mavis:	26:32	A little upsetting
Brie:	26:34	A little upsetting because you wanted suggestions and some people were giving you questions?
Mavis:	26:42	Two people were actually.
Brie:	26:43	I remember that too.
Mrs. White:	26:45	(interrupts to quiet the students)
Brie:	26:45	And what we did is we changed into suggestions, right? We made it work for you?
Mavis:	26:56	Yeah
Brie:	26:56	But I'm sorry that was upsetting for you. Do you want to ask for something?

Mavis: 26:57 Well, I still need my new piece of paper.

Interview 11/7/18 Mavis

Mavis told me she was "upset" that her teacher and classmates had given her the wrong kind of feedback. She predicted that "no one would like that." She asserted her agency first, by refusing to sit back down at Author's Chair until she was given the suggestions she requested. She further asserted her agency by reporting the incident to me and explaining her feelings. Students assert control by asking for particular types of questions and rejecting other questions. Dennis asserted control by specifying that he not only wanted questions, he wanted questions about his writing (as opposed to the picture). During one visit, students were continually giving more feedback about the picture instead of the writing (e.g. "*Are you going to add a sun?" "What's that brown thing?"*). Mrs. White had modeled and given a few lessons on feedback, indicating that the feedback needed to be about the writing and not the picture because sometimes all of the feedback was *only* about the picture. For Dennis's last question, he was asked about a mistake in his picture. He answered and rejected the question and wanted a new one. To him, a question about the picture did not count as feedback and he wanted another question. Mrs. White asserted her control by ending Author's Chair and not allowing additional feedback. The following transcription is from that interaction.

Susi: 40:30 What are those red dots?
Mrs. White: 40:30 The red dots. What are the red dots?
Mrs. White: 40:34 On the other page ... on that? Dennis where your finger is. What are the red dots? No, on the other page. Dennis. That one. What are the red dots?
Dennis: 40:47 That was when I messed up. And I want another question. Anybody else got anything?

Mrs. White: 41:06 Okay. That was it. That was our third question. Good job. Let's give Dennis a silent cheer. Okay. Everybody get back to your seat quietly and put your journal away.

Transcription 9/18/18

In his final interview, Dan correctly noted that questions are the "popular" type of feedback, but they are not "popular" to him. He indicated that a lot of people ask for questions, but he likes to ask for suggestions to "help his writing." Dan added that he likes compliments because they make him happy and "feel joyful inside." Dan asserts his control by selecting feedback different from his peers, feedback that he feels will help his writing and help him feel good as a writer. The following is an excerpt from Dan's final interview.

Brie: 11:27 What kind of feedback do you really like to ask for?
Dan: 11:45 Questions are popular, but not to me.
Brie: 11:53 Oh Yeah? Tell me more about that.
Dan: 11:58 A lot of people ask for questions.
Brie: 12:05 What do you ask for?
Dan: 12:17 Usually suggestions to help my writing. Because questions and suggestions can make your writing better because questions like, "What does that. ..What does that mean?" And you could tell us in the story what that means.
Brie: 12:36 Yeah, you're right about that. What about compliments and connections? How do you feel about those?
Dan: 12:41 Compliments like, "I love your writing." I feel happy when I hear them, and joyful inside.

Interview 11/14/18 Dan

Students expressed agency by selecting what type of feedback to request from their audience. Students gave various reasons for selecting types of feedback (e.g. To help their writing, To make them feel joyful, So they don't get bored of the feedback). Mavis ensured her choices were met by demanding her peers provide her with the right type of feedback during Author's Chair. Dennis expressed agency by rejecting questions he felt would not improve his writing. Dan correctly realized that asking for questions

was a “popular choice” but used his agency to choose other less “popular” types of feedback. Students were capable of selecting types of feedback to improve their writing and their feelings about writing.

Authors Assert Control by Choosing Who Will Give Them Feedback

Students were responsible for choosing who would give them feedback after they had shared their writing. On almost every occasion, the author would select the student who would provide them with feedback. On rare occasions, Mrs. White would attempt to encourage the author to select a certain student for various reasons. This gave students control over who would give them feedback and what type of feedback they would receive. Table 3 indicates how many times each student was selected by their peers to provide feedback during Author’s Chair.

Table 3. Frequency Count of Total Times Selected to Give Feedback

Table 3

Frequency Count of Total Times Selected to Give Feedback

Student	Total Times
Cate	19
Dan	3
Grant	3
Dennis	21
Mike	12
Porter	2
Mary	18
Emma	12

Susi	18
Jenny	1
Graham	3
Jordan	11
Sophia	13
Matthew	11
Mavis	17
Sarah	8
Ava	0
Carl	3
Phillip	33
Frank	16
Patty	20
Mrs. W	14
Brie	3

Jenny was only selected one time and Ava was not selected to provide feedback to their peers, but this is not necessarily because no one wanted to choose them. Jenny and Ava rarely raised their hands to offer feedback. Both girls were reluctant to speak during Writer's Workshop. Before the study began I wondered if students may only select peers from their friend groups or select responders from their same gender groups to provide feedback during Author's Chair, but this was not the case. Students sharing at Author's Chair selected a variety of students from inside and outside their friendship circle and gender. A sample of student-selected peers is illustrated in Table 4. Mrs. White reported her observed typical "friend group" for the sample.

Table 4. Sample Peer Choices at Author's Chair

Table 4

Sample Peer Choices at Author's Chair

Student	Teacher Reported Friend Group	1st Sharing	2nd Sharing	3rd Sharing	4th Sharing	5th Sharing
Grant	Mike, Carl	Mary, Mike, Mrs. White	Sarah, Frank	Mrs. White, Frank, Graham, Mike	Dennis, Cate, Matthew	Matthew, Jordan, Frank, Phillip, Sophia
Mary	Cate	Mavis, Cate	Susi, Phillip, Cate	Mike, Frank, Jordan	Susi, Frank, Phillip	Phillip, Matthew, Susi
Sarah	Mike, Jenny	Mavis, Frank, Mary	Frank, Cate	Susi, Cate, Frank	Mary	
Carl	Graham, Grant	Mrs. White, Phillip, Patty, Mike	Brie, Mary, Mike, Sophia	Phillip, Dennis, Porter	Porter	

No student who shared multiple times selected the same peers to provide feedback every time. No students selected only students from their own gender or peer group. Students mainly selected their peers based on their peers' willingness or ability to give feedback (whether or not they raised their hands).

Occasionally, Mrs. White would assert control and encourage the author to select a particular student who had been raising his hand for a long time or seemed really eager to provide feedback, but for the most part, students would control their choice of peers

who provided feedback. I counted 15 out of 384 times feedback was given that Mrs. White guided the author to select a particular student. That means that 96% of the time, students were in control over who would give them feedback when they shared.

On one occasion, Matthew selected Phillip to provide a compliment. The next day, Phillip shared at Author's Chair and Matthew reciprocated the compliment when Phillip chose Matthew to give feedback. Matthew asked if he could give a compliment instead of a question because he wanted to reflect the compliment that he had been given the previous day. The following transcript is a sample of that interaction.

Matthew:	35:57	I am thankful for my mom because she plans to go to Disney World. I am also thankful for my toys cause I feel happy. I (am) thankful for Phillip because he is my friend. He is my friend. I am nice to him.
Mrs. White:	42:16	So would you like questions, suggestions, compliments, or connections?
Matthew:	42:21	Compliments.
Phillip:	42:21	Thank you for putting me on there.

Transcript 11/13/18

Phillip:	26:33	I am thankful for sports they get you stronger. I am thankful for my friends so I have something to do. I play with Matthew. I am kind to Matthew.
Mrs. White:	29:05	Okay. Phillip, would you like? We're not. We got. We got to move quick. Phillip, would you like questions, suggestions, compliments or connections?
Phillip:	29:23	Questions.
Mrs. White:	29:24	One question, you get to choose quick or I'll choose for you.
Matthew:	29:37	Can I give a compliment?
Mrs. White:	29:37	Can he give you a compliment? All right, one question quick.
Matthew:	29:48	Thank you for adding me in there.

Transcript 11/14/18

Phillip and Matthew both asserted agency by selecting each other to provide feedback and by volunteering to give feedback. Matthew further asserted agency by

requesting to be allowed to give a compliment instead of a question and was granted permission by Phillip. They were both very pleased with the result and were beaming with smiles after the exchange.

A Teacher Asserts Control During Author's Chair Through Monitoring

The data indicate the teacher does a great deal of monitoring during Author's Chair. She asserts her control by selecting which students are allowed to share, modeling appropriate feedback, and managing the time, format, and behavior of Author's Chair.

Mrs. White asserted control by selecting who would share at Author's Chair. She kept a class list and wrote the date each child shared next to their name. Many children raised their hands or made "praying hands" to beg to be chosen for Author's Chair each day. Mrs. White usually tried to select students who had not shared recently, however Table 5 shows that a few students shared much more than the others and two students rarely shared. It should be noted that Dan had several absences on days when I observed. Also, over the last two days every child present shared their Thanksgiving stories. This means that Dennis and Ava only shared one time aside from the time that everyone shared. Students may have also shared on days I did not observe.

Table 5. Number of Times Sharing at Author's Chair

Table 5

Number of Times Sharing at Author's Chair

Student	Total
Cate	7
Dan	3
Grant	5

Dennis	2
Mike	5
Porter	5
Mary	8
Emma	3
Susi	5
Jenny	6
Graham	4
Jordan	4
Sophia	7
Matthew	4
Mavis	6
Sarah	4
Ava	2
Carl	4
Phillip	5
Frank	6
Patty	5
Total	100

Although many times I heard Mrs. White say she was going to choose someone who had not shared in a while, Table 4 indicates that Cate, Mary, Jenny, Mavis, and Frank were allowed more opportunities at Author's Chair than much of the class. In Mrs. White's follow up interview she indicated why Jenny may have gotten more turns.

Brie: 03:58 Um, um, so did you notice anything specifically about the authors who shared at Author's chair? You told me a lot about the responses.

Mrs. White:	04:07	I just I think it builds their confidence as writers. And you saw my little Jenny that would barely whisper. She spoke loud enough yesterday, I almost cried, I like went up and gave her a big high five because we could all hear her.
Brie:	04:20	That makes me so happy. That brings tears to my eyes
Mrs. White:	04:23	Because she's quiet. You know how quiet she is. She was, she's really like, and that just shows me that she's confident about what she's doing and she's not afraid
Brie:	04:32	And she wants to do it?
Mrs. White:	04:32	She asked me if she could share yesterday because sometimes I'm hesitant to call on her because of her, you know, she's so shy, but she asked me. And I'm like, "Okay, absolutely you can share!"

Interview 12/13/18 Mrs. White

Mrs. White noticed growth and emotional development in Jenny during Author's Chair and she wanted to foster that growth by allowing her to practice reading in front of her peers. I also noticed the same growth. At the beginning of the study I could not hear Jenny in person or the audio recording with a microphone. I had to use her writing to decipher much of what she said. By the end of the ten weeks, although still very quiet, Jenny's voice could be heard during Author's Chair and on the microphone.

I do not know Mrs. White's reasons for giving Cate, Mary, Mavis, and Frank more opportunities to share at Author's Chair or if it was intentional; however, it is clear that Mrs. White thoughtfully reflected about the interactions that were occurring during Author's Chair and made choices based on those observations. I cannot be certain why Ava and Dennis had so few opportunities to share at Author's Chair, however Dennis noticed his lack of opportunities. The following is an excerpt from Dennis's final conference and interview.

Brie:	35:39	And you'll add more tomorrow? Can I ask you some questions about Author's Chair? (Mrs. White calls everyone to stop to go to Author's Chair) Oops, we'll have to do it tomorrow. Really quickly, can you tell me about Author's Chair?

Dennis:	36:02	Author's Chair is someone speaks in the rocking chair but we call it Author's Chair at writing time.
Brie:	36:12	What do you and your classmates do at Author's Chair?
Dennis:	36:37	I listened. I listened to almost every day because I NEVER get to share.

Interview 11/6/18 Dennis

At the time of this interview, Dennis had only been able to share one time at Author's Chair and it had been two months since the last time he had shared. While I cannot be sure of Mrs. White's reasons for the lack of sharing opportunities for Dennis, it is important to know that in this scenario Mrs. White was the only person in control of who was allowed those opportunities. This particular system affords a great deal of choice and control to the teacher over who has the opportunity to share at Author's Chair. While Dennis was not in control of whether or not he was allowed to read at Author's Chair, he was in control of how often he raised his hand to give feedback. According to Table 3, Dennis was selected to give feedback to his peers 21 times. He was the second most called on student to give feedback in the class.

Mrs. White exercised control by monitoring the time, reminding students of their choices, and managing Author's Chair through discipline. The transcript below illustrates a time when Author's Chair was a bit hurried. Due to the lack of time, Mrs. White pushed the students to hurry through the reading and the feedback; this transcript shows an example of time monitoring, reminding students of their choices, and disciplining students. In this case, Mrs. White exercised additional control when she chose students for feedback rather than letting the author do so—as was the typical procedure. In the following transcript, Matthew had just shared a story about riding a roller coaster. Some students were not following directions, were pulling hair, or having side-conversations.

Carl stood up for an unknown reason. Mrs. White realized Author's Chair was running over time and made some changes to speed up the procedures.

Mrs. White:	52:06	[Matthew finishes reading his writing. Students are moving, talking, and laughing]. Good job, buddy. Love your picture. We're not laughing. We're not pulling your hair. Carl, sit down. Would you like questions? Suggestions, compliments or connections? Hurry quick, Matthew because we have to move on.
Matthew:	52:34	Connections.
Mrs. White:	52:34	Okay, great. (annoyed voice) Anybody else on that roller coaster? (long pause) I Think Emma had her hand up first. Emma, would you like to make a connection?
Emma:	53:01	I rode a roller coaster with a lot of them.
Mrs. White:	53:01	What Emma? Lots of them? It could be. It doesn't have to be that one. Okay. Who else wants to make a connection? Cate.
Cate:	53:24	I forgot.
Mrs. White:	53:24	Frank.
Frank:	53:24	I rode on it too.
Mrs. White:	53:25	All right. Let's give them [all students who shared] a silent cheer. okay, Quietly back to your seats.

Transcript 9/25/18

In the scenario above, Mrs. White took control of the time allowed for sharing and responding, the students who provided feedback, and the number of responses the student authors received. Typically, if a student forgot their feedback, the author was permitted to call on an additional peer for feedback, but in this case Mrs. White moved on and selected another student. Mrs. White also controlled how the entire group responded to the author. Typically, the student authors were each given a "silent cheer" [classmates waving their hands and smiling quietly] by the class after they received feedback. In this scenario, Mrs. White asked the class to give one silent cheer at the end for all three students who shared. Teacher control was an important part of time management of Author's Chair.

The following example illustrates how Mrs. White influenced the decision of the author by asking Mary to call on Dennis because he had been very patient. Dennis suggested, “You could add feelings.” However, this response did not make sense because Mary wrote a nonfiction piece about bats. Mrs. White reminded him that, “We just want facts and Dennis comes up with a perfectly good suggestion that makes sense for the nonfiction piece about bats, “Maybe you could add what kind of bat you’re talking about.”

Mrs. White:	41:25	Mary, let's call on Dennis because he's waiting very patiently.
Dennis:	41:46	You could add feelings.
Mrs. White:	41:47	Well, it's nonfiction so we really don't want to put our feelings. We just want facts. Right?
Dennis:	41:55	Well I have another one.
Mrs. White:	41:56	Okay.
Dennis:	42:03	Maybe you could add what kind of bat you're talking about.
Mrs. White:	42:04	Are you talking about specific bat or bats in general?
Mary:	42:07	Bats in general
Mrs. White:	42:07	Bats in general. Okay. Okay. Sounds good.

Transcript 10/24/18

Mrs. White used her control to monitor Author’s Chair to give Dennis a chance to give feedback. Dennis raised his hand quite often and really enjoyed giving feedback, however it was often off topic or related to the picture rather than the writing. Mrs. White gently used her control to correct Dennis’s feedback and Dennis was able to come up with feedback that did make sense for Mary’s writing. Teacher monitoring and control can be an important tool during Author’s Chair to encourage understanding.

Even though the students knew their feedback choices because they were located on an anchor chart near the classroom meeting area, they still needed reminders every time by Mrs. White to choose questions, suggestions, compliments, or connections. In the following transcript, Mrs. White showed control by encouraging students to quickly

choose their type of feedback and again, she moved the author forward by selecting the person to give feedback.

Frank:	39:27	There was a boy and the boy loved candy and the boy loved to watch TV (and the boy saw a werewolf.)
Mrs. White:	39:27	What do you like? Questions, suggestions or compliments ?
Frank:	39:38	Questions.
Cate:	39:38	Where was the werewolf?
Frank:	39:38	Outside.
Susi:	39:38	Why did the boy like candy so much?
Frank:	39:38	Because there was sugar in it.
Mrs. White:	40:16	Because it was sugary! Let's pick somebody that hasn't asked to. I think Patty will be a good person to pick right now. Patty??
Patty:	40:24	Was it daytime or nighttime?
Frank:	40:24	Night.
Mrs. White:	40:48	Alright guys. Let's give Frank a silent cheer.

Transcript 10/29/18

The teacher also used her control to point out good writing and used students as examples for the rest of the class. In the following transcript Mrs. White pointed out that Phillip had all of the elements of the story that she expected (characters, setting, people, details, and feelings). Mrs. White provided additional encouragement by asking the students to conduct a silent cheer after each author shared and received feedback.

Phillip:	52:27	I go to[local indoor water park]. I go with my cousins. It is in the winter. I have been my whole entire life. It is a hotel. There is a water park. I like to see my cousins at night. You can see a surprise and get in your pajamas in the hall at the last day. We get to pick some candy and a cup. I am sad when we go home.
Mrs. White:	53:08	Did he have characters? Setting? people? Details? And did he tell how he felt? Good job. Questions, suggestions, compliments or connections? What would you like Phillip?
Phillip:	53:24	Questions.
Mrs. White:	53:24	Questions. Okay.
Mary:	53:24	How long do you stay?
Phillip:	53:24	2-3 nights.
Mrs. White:	53:35	Shh. Okay.
Sophia:	53:41	How many hours?
Mrs. White:	53:41	He said 2 or 3 days.

Patty:	53:45	How long does it take to get there?
Phillip:	53:45	30 minutes.... if you've ever been to Chuck E Cheese....
all:	53:45	[tons of chatter about Chuck E Cheese and laughter from the adults]
Mrs. White:	53:45	One more because Mavis really wanted to ask a question.
Mavis:	53:45	What floor were you on?
Phillip:	53:45	Well my mom did not want us high because she thought we would fall down on the railing and it really hurts. We could only go on the bottom floor [more giggles from the adults].
Mrs. White:	54:38	Thank you Phillip. Silent cheer, awesome.

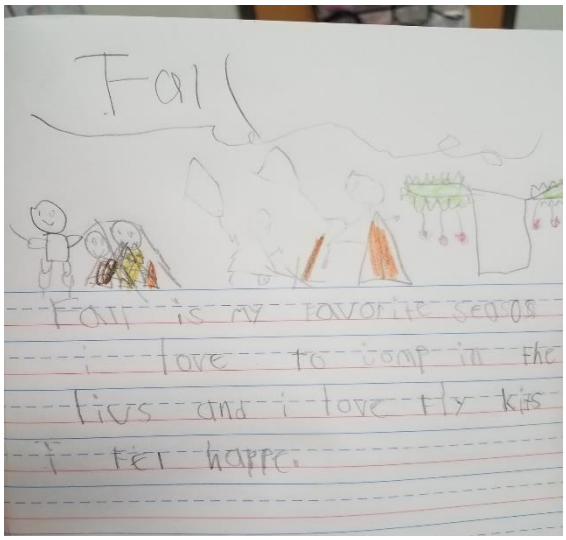
Transcript 11/15/18

Mrs. White asserted control by selecting who shared at Author's Chair. She occasionally also guided and controlled student authors to select certain peers for feedback. She controlled the amount of time allowed for Author's Chair and sometimes had to hurry the students to finish in time for the next activity. Mrs. White also controlled how the whole class celebrated the author—with a silent cheer. Teacher control over how Author's Chair is run can strip students of their agency. Factors such as discipline issues, time, learning objectives, and opportunities for teaching impacted Mrs. White's decision to take control of certain elements of Author's Chair.

Teachers and Authors Assert Control by Accepting or Rejecting Feedback

Sometimes during Author's Chair the teacher and the students would accept or reject feedback immediately when it was given. This transcript is from the third day of the project so Mrs. White and I were still doing some heavy thinking aloud to guide Author's Chair. We both did some thinking aloud to help Mavis think about revision and how she might add to her writing. Mavis rejected our ideas immediately. However, when Emma and Sarah gave feedback about Mavis's picture she accepted their feedback with, "I think I should" and "I guess you are kind of right." When Susi encouraged her to add a tree, Mavis rejected this feedback with, "I did add a tree!"

Mavis:	13:49	Fall is my favorite season. I love to jump into leaves and I also love to fly kites. I feel happy.
Brie:	13:58	Can you show your picture to everyone? So what kind of feedback is going to help your writing the best today? Do you think you want people to tell you something about it? Do you want them to ask you a question or give you a compliment?
Mavis:	14:20	Tell people about it.
Brie:	14:20	Okay, so you're looking for a comment, something, a comment about your writing that's going to make it be better? Do you have somebody to call on?
Emma:	14:37	I think you could add a bit more color.
Mavis:	14:37	I think I should.
Sarah:	14:37	I think you should add a sun.
Mavis:	14:37	I guess you are kind of right.
Mrs. White:	14:37	Let's try to think about something about her writing, and not necessarily the picture. What could she do to make her writing better?
Susi:	15:47	You could add a tree.
Mavis:	15:47	I did add a tree!
Mrs. White:	15:54	Is it my turn, can I comment? What if you made it longer? I like your writing, but you could also talk about the things you like to do in Fall, if you wanted to make your story longer.
Mavis:	15:55	Well, I'm not sure. Because those are the only two I can decide.
Brie:	15:55	You're not sure? Those are the only two you can decide? Sometimes I like to go home and think about my writing and even talk about it with my family, like at dinner time and I say I would say like, oh I was writing about fall today and I could think of two things I'd like to do in the fall. And then my son would be like, “Well you forgot football. Football's fun in the fall.” And then my daughter would be like, “Don't forget about pumpkin carving in the fall.” So sometimes talking to other people and this is, this is really good for Author's Chair because we can get ideas from each other about things and then you can say, “Yes, I like that idea. I want to add it to my writing.” or, “Nope, that's not my idea. That's somebody else's idea.” So it's up to you. That's up to you. You get to decide.
Mrs. White:	16:42	I like to make s'mores over the campfire in the fall.
Brie:	16:43	Oh, I would put that on mine for sure.
Mavis:	16:52	Oh, I've never been camping before, actually.
Brie:	16:52	So that would be your choice not to put that one.



Fall

Fall is my favorite season. I love to jump in the leaves and I love to fly kites. I feel happy.

Mavis

9/13/18

Figure 5: Mavis's Fall Writing

In the scenario above, Mavis asserted control over her feedback by rejecting or accepting ideas and pointing directly to her writing to prove her point. Emma and Sarah suggested adding to her picture, Mavis glanced at her picture and agreed with them. When Susi suggested she add a tree, Mavis pointed at her tree and said, "I did add a tree!" When Mrs. White and I made suggestions about things she could add to the writing, she rejected those suggestions and did not add anything to the writing portion of her piece.

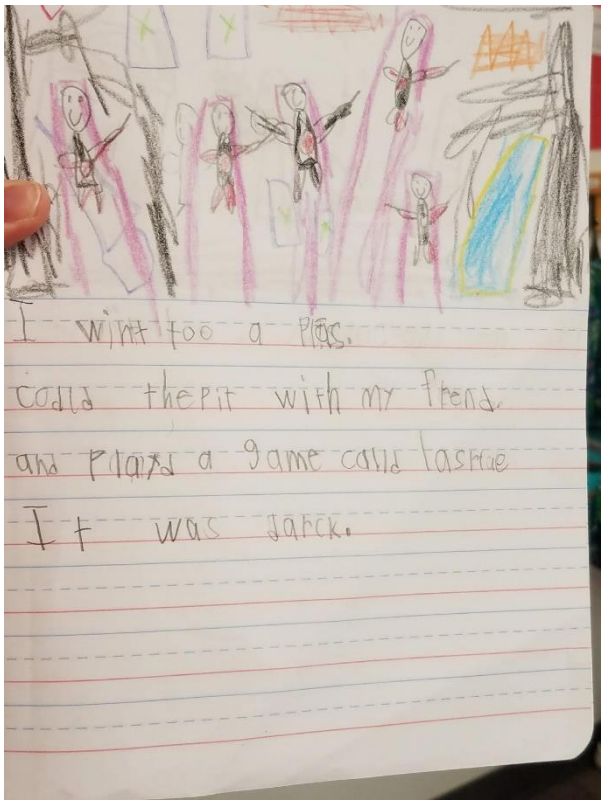
In another instance, the teacher asserted control by encouraging a student to accept her peers' feedback. In the following transcript, Mavis rejected her feedback and Mrs. White encouraged her to reconsider. Phillip suggested Mavis write who won the game of laser tag and Mavis remained in the Author's Chair when it was time to sit

down. She did not want to move because Mrs. White had encouraged her to write who won per Phillip's suggestion, but Mavis didn't know who won.

Mavis:	40:37	I went to a place called the pit with my friend and played a game called laser tag. It was fun [actual word was "dark"].
Mrs. White:	40:37	Do you have a picture? Can we see?
Students:	41:06	Woah!
Mrs. White:	41:06	Dennis, Can we leave the shoes alone so we're not making lots noise? So what about you? Mavis. Excuse me. Would you like suggestions, compliments or questions?
Mavis:	41:24	Suggestions.
Mrs. White:	41:25	Suggestions. If you have a suggestion about a way she could make her story better raise your hand.
Mavis:	41:27	Emma.
Emma:	41:27	You could add how you're feeling.
Mrs. White:	41:39	She said it was fun, but maybe you could add how you were feeling. Were you happy? Were you sad? Are you excited?
Mavis:	41:48	I was happy.
Mrs. White:	41:48	Maybe you could add that to your story. Yeah, that was good Emma, let's take two more.
Phillip:	41:59	I forgot.
Matthew:	41:59	I like your story.
Mrs. White:	41:59	But we're asking for suggestions and we're talking about her story. Okay. We're talking about her story Dennis, not her picture. So if you don't have a suggestion for the story, we don't need to raise our hand.
Phillip:	42:27	Maybe you could say who won.
Mrs. White:	42:27	ooo... or Maybe you could say who you were there with. Okay, that's it. Phillip. Great ideas. That's it. Good job, Phillip. Good job. I like that. I hadn't even thought about that. Alright, Mrs. Johnson's going to give you your feedback on the sticky note. Can you sit down and it's your turn, Mr. Frank.
Mrs. White:	42:55	Good job Mavis. Let's give Mavis a silent cheer. Patty, we're doing silent cheers. Carl, get your hands off the rocking chair and Porter come back and sit with me. Matthew, have a seat please on the rug. Good job Mavis. Mary do you need to go back to your seat or can you sit there and face your person who's talking right there? Mavis, right there, good job. Have a seat. Ava, she wants to have a seat. [Mavis remains at the Author's Chair].
Mavis:	43:38	I didn't really know who won.

Mrs. White: 43:39 That's okay. You can tell who you were with. There's tons of room up there. Alright, let's soon as Mavis sits. Frank you may begin.

Transcript 10/2/18



I went to a place called The Pit with my friends and played a game called laser tag. It was dark.

Mavis 10/2/18

Figure 6: Mavis's Laser Tag Writing

Mavis was unaware of who had won her game of laser tag and felt conflicted about how she would add it. She asserted her control by not leaving Author's Chair until she let everyone know that she would not be adding that information because she didn't know it.

The teacher also rejected feedback right away when it either did not make sense or was not the type of feedback the author requested. In the following example both of those instances took place. Mike wrote a nonfiction piece about a football player. Mavis asked, "Where were you?," and Mrs. White reminded Mavis the story was not about

Mike, it was about the football player. Mavis pushed for an answer. Someone made a suggestion (which was the wrong type of feedback) and Mrs. White rejected it before Mike could answer. Mrs. White praised and accepted Emma's question allowing Mike to answer it. Finally, a student shouted out a connection which was not the correct type of feedback requested and Mrs. White corrected that student. Mrs. White asserted a great deal of control to keep the students on topic and on the correct type of feedback, and offering feedback that makes sense by praising or rejecting the various feedback students were given.

Mrs. White:	39:07	That was good. Okay. Another question.
Mavis:	39:19	Where were you?
Mrs. White:	39:20	Sweetie. It's not a story about him. It's a, it's a story about football.
Mavis:	39:28	Oh, okay. But how did you know?
Brie:	39:29	That's a good question to answer though. How did you find out about all this?
Mike:	39:37	I watched it in a video.
Student:	39:37	[Someone makes a suggestion that the audio didn't catch].
Mrs. White:	39:37	He already said that and he's asked for questions. He's looking for questions, not suggestions, and he said that in his story. Emma, do you want to ask a question?
Emma:	40:26	What happened when he got hurt?
Mike:	40:26	He tried catching the ball and someone tackled him, but his foot was under him.
Mrs. White:	40:26	That was a really good question, Emma. [Someone shouts out a connection]. They were not. We were doing questions, not connections, not connections. You have to know. You have to stick to the topic. Jordan, come sit beside me please. Okay, Porter Here's your journal sweetheart. Okay. You good job, silent cheer for Mike

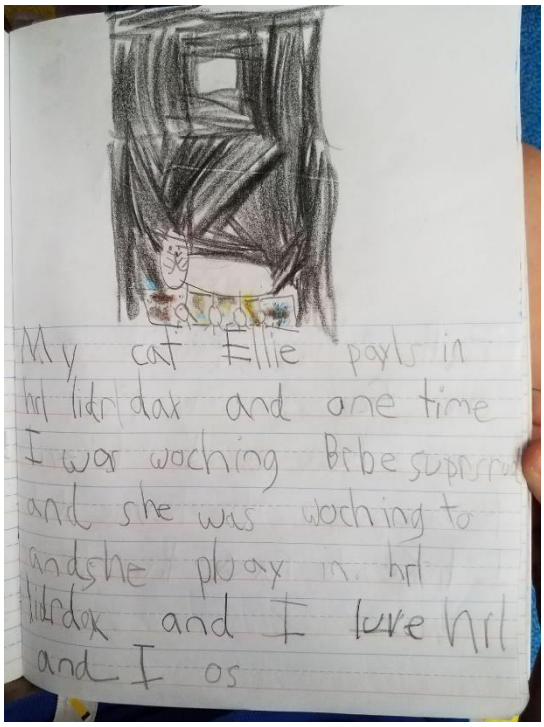
Transcript 10/5/18

Sometimes students rejected feedback and pointed to where the question or suggestion was already covered in the piece. This was the case with Mary, who had written about her cat that shared a name with a girl in the class. Phillip suggested adding

"The cat is Ellie," so we "don't get confused." Mary quickly pointed to her writing (Figure 7) and said, "I actually said my cat Ellie!"

Mrs. White:	37:52	And she was asking for suggestions. She's asking for suggestions in her writing. I like the picture very much. Let's take one more suggestion.
Mary:	38:11	Phillip.
Phillip:	38:18	You could add the cat is Ellie (name of girl in the class) so we don't get confused.
Mary:	38:36	I actually said my cat Ellie!

Transcript 10/17/18



My cat Ellie plays in the litter box and one time I was watching Barbie Surprise and she was watching too and she played in her litter box and I love her and I also [I didn't get to finish].

10/17/18 Mary

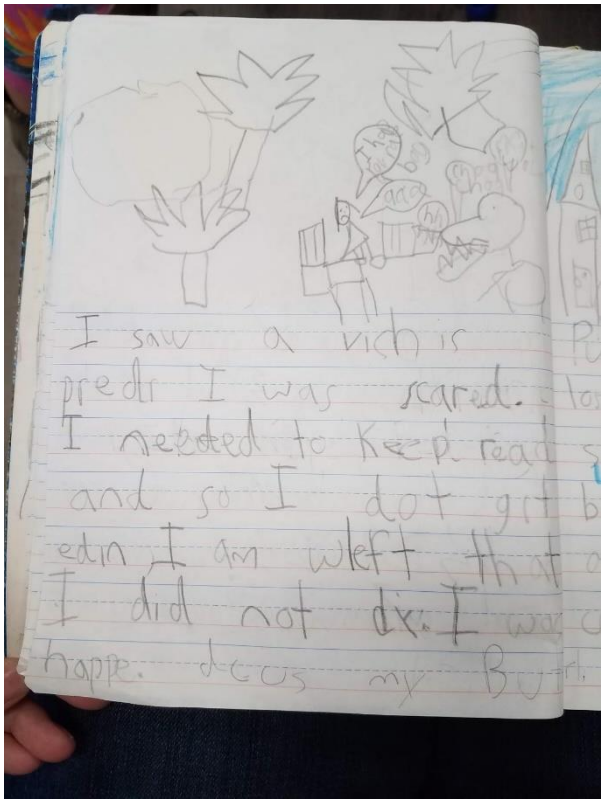
Figure 7. Mary's Cat Writing

Later, at another Author's Chair, Mary rejected her suggestions again and pointed directly to her story where she had already covered the suggestions. The following is a transcript for that interaction.

Mary:	37:49	I saw a vicious predator. I was scared. I needed to keep reading so I did not get eaten. I did not die. I was happy because my brother scared me. [reads speech bubbles, "Ahhhhh, I hope you are a nice dog" "chomp chomp" "I want to eat it"].
Brie:	38:35	Questions, suggestions, or compliments?
Mary:	38:36	Suggestions
Phillip:	38:38	Well, my neighbor's dog, black one my neighbor's dog.... went up to my door.
Mrs. White:	38:45	That's a connection, sweetie. She asked for a suggestion. That's all right, Phillip. That was a good connection.
Matthew:	39:08	You can add if you were scared.
Mary:	39:08	I said, "I was scared." [points to the writing].
Mrs. White:	39:09	That's Okay. That was good to add feelings. Alright, one more pretty quick ... because we still have another person that has to share.
Susi:	39:23	You could add if the dog was good or not.

Mary: 39:23 I said it was a vicious predator.
Mrs. White: 39:38 Okay. Silent Cheer for Mary.

Transcript 10/30/18



I saw a vicious predator. I was scared. I needed to keep reading so I did not get eaten. I did not die. I was happy because my brother scared me. (reads speech bubbles, "Ahhhhh, I hope you are a nice dog" "chomp chomp" "I want to eat it")

10/30/18 Mary (second page photo missing)

Figure 8. Mary's spooky story

This excerpt from my Daily Observation Memo indicates Mary rejected the feedback and pointed to "proof" in her writing to provide reasoning to her peers.

> Mary could point right to her writing to give an example of where she already did what they were suggesting. I wish we had a Bluetooth microphone or something to make it easier for the children to hear. Maybe they would be able to give feedback that wasn't already given in the writing if they could hear better.
>
> *Observation Memo 10/30/18*

Mary read her story to the class and was offered several suggestions that were already present in her writing. She rejected the feedback and pointed exactly to the place

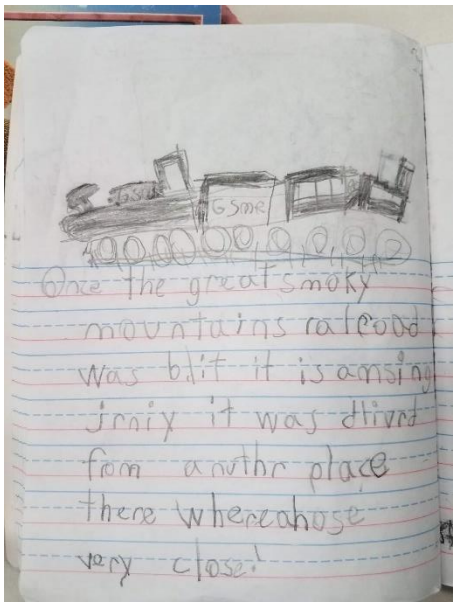
in her writing that proved her point. I noted in my observation memo that perhaps children were having a hard time hearing her and that might be why they made suggestions that were already covered in the writing.

Matthew asserted his control to outright reject his classmate's feedback and the attempts of the teacher and researcher to help him understand that this feedback could really help his writing. Four times he rejected our attempts to help him understand that adding more information to his nonfiction piece could really help his story.

Matthew:	46:55	This is nonfiction, really.
Mrs. White:	46:55	Nonfiction. Okay. Okay. That's fine. Go ahead.
Matthew:	46:55	Once the Great Smoky Mountains railroad was built. It was an amazing journey. It was delivered from another place. There was a house very close.
Mrs. White:	47:20	So would you like questions, suggestions, compliments or connections?
Matthew:	47:38	Suggestions.
Mrs. White:	47:39	Suggestions can somebody suggest how he might make his story better even though it was really good? Really good. It's good. Can you call on someone please? I'll help you. Frank. [forgot] Okay, Phillip.
Phillip:	48:06	Maybe if you know who built the railroad you could add say.
Matthew:	48:06	I don't know.
Mrs. White:	48:06	Maybe that's something you could find out and add to it. Maybe your mom could help you at home. That's a good suggestion, sweetie.
Matthew:	48:13	My mom does not know.
Mrs. White:	48:14	That might be something you could look up.
Brie:	48:15	Do you know what writers do Matthew? They do something called research where if they don't know something, they have to look it up on a computer or in a book or something like that, and then they use that information in their writing in their writing to make their writing better. You could probably be a researcher too.
Mrs. White:	48:39	Anybody else want to give Matthew another suggestion?
Brie:	48:45	If you know any more information about it and I kind of feel like you might, could you, could you add that to your story so we can learn even more ?
Mrs. White:	49:03	So could you later add that to your story?
Matthew:	49:19	[inaudible reason why he can't add more]

Brie:	49:19	You made me really interested in this story, in this topic. I didn't even know that I was interested in how the Great Smoky Mountain Railroad was built and now I have like all these questions in my head and I feel like you're probably an expert on this and you could tell me more.
Matthew:	49:37	[another inaudible reason why he can't add to the story].
Brie:	49:42	Well, maybe we should talk tomorrow or Monday because you get to see me for conferences on Monday. We can think of some questions. There's sometimes…. you're right, it's hard just to think of what you know, but if somebody asks you a question, you might know it. So maybe you could even at another Author's Chair ask for questions if it helps you with your writing.
Mrs. White:		That's great. Matthew. Okay. Let's give Matthew a big silent cheer. And Mavis, you're up... Matthew that was awesome.

Transcription 10/25/18



Once the Great Smoky Mountains Railroad was built. It is amazing journey. It was delivered from another place. There were houses very close!

Matthew 10/25/18

Figure 9. Matthew's Great Smoky Mountain Railroad writing

My observation memo from the same day read:

> Matthew wrote one of his best stories yet and shared it. He was reluctant to accept feedback (suggestions) and each time a suggestion was given he could think of a reason not to accept it. I think he could use a little help learning how the feedback can help him (rather than taking it as an insult or like something is wrong).
>
> *Observation Memo 10/25/18*

I took Mavis's and Matthew's rejections of feedback as if they had been insulted by receiving feedback. Perhaps they were insulted. Maybe they really did not know the answers to the questions that were asked of them (and did not care to find out). Either way, they asserted their choice to either reject or accept the feedback given to them by their peers and teacher.

In the next case, Mrs. White rejected feedback, but Dan chose to accept it. Dan had written a nonfiction piece about bats. When he was asked by Grant, "Where is the setting?" Mrs. White rejected the question because she felt nonfiction pieces should not have settings. Dan, however, answered the question. Then Susi asked, "Why is there a sun?" I noted in my Daily Observation Memo that usually, at this point, questions about the picture were rejected by Mrs. White, but she let this one go. In answer to Susi's question, Dan was able to show how his picture displayed different scenes, both day and night, which was a text feature they had noticed in a nonfiction mentor text.

Dan:	41:57	Bats use echolocation. Bats are mammals. Fruit bats eat pollen. Meat eating bats eat the entire animal including the bones. Vampire bats live off animal blood.
Mrs. White:	41:57	So he is sharing his bat story. Can you read that one more time? I read it just a little bit louder if you don't mind. It was really good. Thank you. Okay guys, listen.
Mrs. White:	42:21	Good job. Alright buddy. Would you like questions, suggestions or compliments?
Dan:	42:40	Questions
Grant:	42:40	Where is the setting?
Dan:	42:40	Outside.
Mrs. White:	42:40	Sweetie? It's a nonfiction story... that's about bat. So it

doesn't have a setting. Grant... it's nonfiction.

Dan: 42:46 The setting is outside

Mrs. White: 42:50 Yep. The setting might be outside, I guess if you were writing about bats because bats live outside. Right?

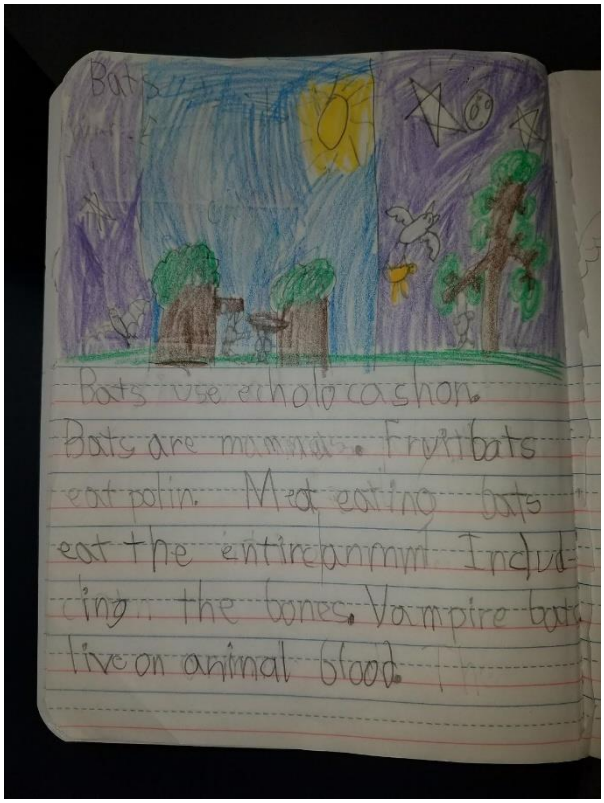
Dan: 42:54 Susi

Susi: 42:55 Why is there a sun?

Dan: 42:55 [Shows the different sections of his picture showing different parts of the day].

Mrs. White: 42:55 Good answer. I like that. That's cool. One more.

Transcription 10/29/18



Bats use echolocation. Bats are mammals. Fruit bats eat pollen. Meat eating bats eat the entire animal including the bones. Vampire bats live off animal blood.

10/29/18 Dan

Figure 10. Dan's nonfiction bat writing

Daily Observation Memo:
Dan chose to read his nonfiction piece. He was asked if it had a setting by Grant and Mrs. White said there is no setting because it's nonfiction, but Dan corrected her and said that the setting is outside. Dan had a neat picture with several sections. We wouldn't have known that if Susi hadn't asked "Why is there a

> sun?" Usually, they aren't supposed to ask about the pictures because they get so off track, but in this case, I'm glad she did.
>
> *Observation 10/29/18*

Students and the teacher have the choice whether to accept or reject the feedback given to the author. The teacher may reject the feedback because it is does not pertain to the writing or is the incorrect type of feedback. Students may reject the feedback by citing examples from their writing where they feel they have already addressed the issue. They may also reject the feedback for the same reason as the teacher, when it does not make sense, or is not the type of feedback they requested.

Students and teachers had many choices to make as well as control over those choices during Author's Chair. The teacher had control over which students shared. The students chose the piece of writing they wanted to share, what type of feedback to request, and which peers to choose for feedback. The teacher monitored Author's Chair by guiding the students, modeling feedback, and making sure the rules of Author's Chair were followed. Students and teachers had the choice to reject or accept feedback when it was given to the writer.

The next section describes the different types of feedback students requested. I also discuss how helpful or insightful the feedback was to the student authors.

Theme 2: Feedback Can Be Categorized By Type and By Helpfulness To the Student Author

The theme of feedback categorization arose from the data into two subthemes: types of feedback and helpfulness of the feedback. The types of feedback that students were permitted to seek during this study were compliments, connections, suggestions,

and questions. The feedback could also be broken into a subtheme of helpfulness. Feedback was either appropriate and insightful or confusing and not helpful. These subthemes will be discussed in the following section. A map of theme 2 is shown below.

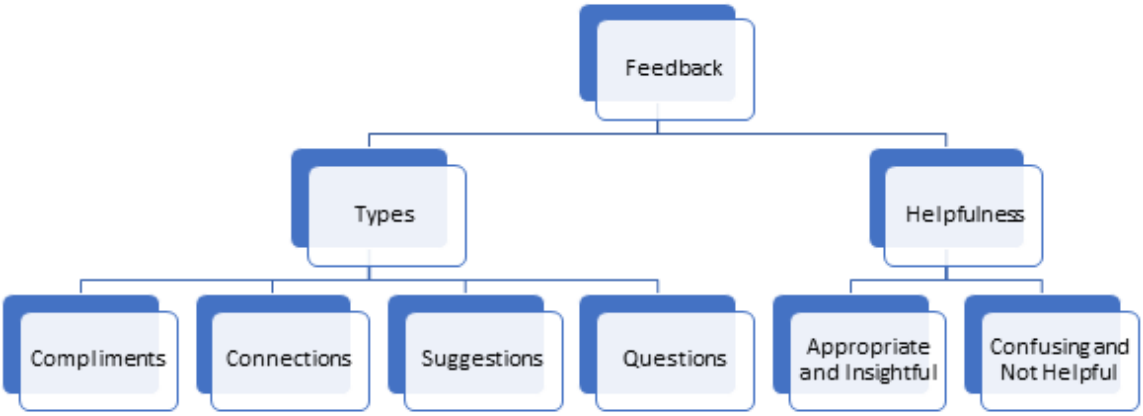


Figure 11. Map of Theme 2: Feedback can be categorized by type and helpfulness

Types of Feedback

The students in Mrs. White's classroom were allowed to choose between four types of feedback: Compliments, Connections, Suggestions, and Questions (Kissel, 2017). Initially, students were allowed to pick from Compliments, Suggestions, and Questions. Later, Mrs. White added Connections to the list of choices. At the beginning of the project Mrs. White called Suggestions "Comments" but eventually switched to the word "Suggestions." Students chose the type of feedback they wanted to receive and provided interesting reasons for selecting various feedback. I observed that some types of feedback, including suggestions and questions, created opportunities for more conversation and interaction during Author's Chair, while compliments and connections

tended to stop the conversations and interactions. Table 6 shows the average number of interactions that occurred among students, the teacher, and the author after each type of feedback was given. In this section, I reveal the feedback choices students used when they asked for feedback from the Author's Choice, explain why students chose or did not choose that feedback, and describe the interactions that occurred as a result of the chosen feedback.

Table 6. Average Number of Interactions After Each Type of Feedback

Table 6

Average Number of Interactions After Each Type of Feedback

Type of Feedback	Average Number of Interactions
Questions	5.7
Suggestions	4.9
Connections	1.9
Compliments	1.4

Compliments.

Students sought compliments 13% of the time they shared at Author's Chair. Typically, during my observations, when the author chose compliments for the feedback, conversation ceased. On average, after a compliment was given, there were 1.4 interactions among students, the author, and the teacher (Table 6). The author may have said, "Thank you" to receive the compliment, but most often, the interactions ended there. Occasionally, Mrs. White attempted to encourage deeper thinking about the

compliment, asking the student, “Why?” or “What did you like about it?” as in the examples below.

Sarah:	40:00	I went horse riding. We wanted to trot. If you do not know what trot is, is it is running for a horse. Trotting is my favorite to do. I rode something Jack. I went with my mommy and dad and my sister.
Mrs. White:	40:00	You can show your picture. That's a lot of good writing. Wow. Sarah: suggestions, connections, questions, compliments?
Sarah:	40:36	Compliments.
Susi:	40:36	I like your story.
Mrs. White:	40:36	Why? Okay. If you're going to tell her you like her story, tell her why you like her story. Why did you like her story?
Susi:	40:36	Because I like horses too.
Sophia:	40:36	Cate.
Cate:	40:36	I like your writing. I like your writing because I rode a horse.
Frank:	40:36	I like horses too.
Mrs. White:	40:36	That's awesome. That is great. Good job. Good job.

Transcript 10/18/18

Carl :	36:05	I am thankful for my family because my mom surprised me by going to the beach and we walked my dog too.
Mrs. White:	36:05	Good job, Carl Would you like question suggestions, compliments or connections?
Carl:	36:16	Compliments!
Mrs. White:	36:20	Compliments.
Porter:	36:21	I liked your story.
Mrs. White:	36:32	Well, what did you like about his story?
Porter:	36:35	The dog because I have a dog too.

Transcript 11/14/18

In both examples, the interactions ended after peers provided the compliment. Mrs. White attempted to have Porter and Cate explain why they liked the writing and both students noted that they connected to the topic, turning the feedback style into a connection rather than a compliment.

On other occasions, Mrs. White did not attempt to further the conversation by asking “Why?” to students who gave compliments. In this case, the conversation ended

abruptly, moving on to the next student to give a compliment and there was no further interaction between the author or any of the students providing feedback. The following excerpts are from my Daily Observation Memos and classroom transcripts. The following memo and transcription are examples of times when interactions stopped after a compliment was given.

> Author's Chair conversation stops short when they give compliments. It almost doesn't seem like the conversational flow that Author's Chair usually takes. When Mrs. White encouraged them to say why they gave a compliment that helped for at least one student.
>
> *Daily Observation Memo 10/18/18*

Jenny:	35:06	(Long pause and reads barely audible) Bats can sleep in caves, buildings, and trees. Bats fly together. Vampire bats live on animal blood. Bats are the only mammal that can fly.
Mrs. White:	35:06	Good job. All right. Jenny: suggestions or compliments? Compliment.
Jenny:	35:14	Compliments.
Phillip:	35:21	I like your picture.
Patty:	35:22	Your writing is really good.
Sophia:	35:22	I like your writing and your picture.
Mrs. White:	35:39	Good job. Let's give us out a cheer for Jenny.

Transcript 10/24/28

As noted in my Daily Observation Memos, conversations ended when peers gave authors compliments. They moved on to the next person and did not seem to reflect upon the feedback or the interaction. When Jenny read her writing to the class, she received three quick compliments and her turn was over with no in-depth response from her peers.

Even though interactions typically ended after peers provided compliments, I noted several instances in which compliments made a positive influence on a writer.

> In Author's Chair, Jenny rarely shares, but she has great writing. She asked for compliments and I think she needs the encouragement so those compliments were good for her as a writer.

Daily Observation Memo 10/24/18

> Ava was so difficult to work with. It's hard to tell if she's not listening, likes to be coddled, or if she just doesn't understand. She doesn't share much in class and I think she would benefit from some compliments.
>
> *Daily Observation Memo 10/25/18*

I observed that compliments could have a positive impact on a student writer as it could help them view themselves as writers or successful writers. As a researcher, I wondered if compliments would boost their self-esteem as writers.

Several students noted in their final interviews that compliments made them feel good about their writing.

Brie:	24:13	So you told me what kind of feedback you like to give, but what kind of feedback do you like to ask for?
Phillip:	24:31	Compliments and suggestions.
Brie:	24:34	You want compliments and suggestions?
Phillip:	24:36	And sometimes questions.
Brie:	24:43	Sometimes questions. So what do you like so much about complements?
Phillip:	24:50	You get to give them like something for ...you can to give them like a, like a thing to give them and it makes us feel good ....and they talk back to you and they may say thank you or something.

Interview 11/16/18 Phillip

Brie:	29:42	What type of feedback do you like to ask for?
Mavis:	30:06	I would say, like compliments. because that means giving me good stuff.
Brie:	30:22	Does that help you as a writer?
Mavis:	30:27	Yeah.
Brie:	30:28	How does it make you feel?
Mavis:	30:30	Happy! It can help. Like say like someone says they like my writing. That would be nice.
Brie:	30:40	That would be nice.
Mavis:	30:41	And could add that someone has said it before but maybe maybe compliments don't help me. But questions and suggestions can. Connections help me. Like someone went to [local amusement park] in my class too.

Interview 11/8/18 Mavis

Brie:	15:01	What kind of feedback do you like to ask for the most?
Mary:	15:13	The most is, I usually asked for suggestions but I like to have compliments sometimes in between my suggestions.
Brie:	15:27	And why do you think you like to have suggestions in there?
Mary:	15:31	Because then I can add to my story and I like writing in my journal.
Brie:	15:39	And then what kind of feedback do you like to give others?
Mary:	15:53	Compliments.
Brie:	15:53	Why do you like to give compliments to others?
Mary:	15:56	Because it feels nice sometimes I like to just do it to make them happy and they make me happy.

Interview 11/13/18 Mary

Brie:	12:36	Yeah, you're right about that. What about compliments and connections? How do you feel about those?
Dan:	12:41	Compliments like I love your writing. I feel happy when I hear them. And joyful inside.

Interview 11/24/18 Dan

Brie:	22:14	Can you tell me about author's chair?
Sarah:	23:12	I always... I always get compliments.
Brie:	23:18	Do you always ask for compliments? Why do you do that?
Sarah:	23:22	Well, because I like when people say nice things about by writing. and I'm also always nervous.
Brie:	23:52	Why are you always nervous?
Sarah:	23:52	Because everyone is looking at me.
Brie:	23:52	Is there anything that happens that makes you... makes you feel less nervous or more nervous?
Sarah:	23:58	When I share my writing when I'm reading it, it kind of makes me nervous. When I show the picture it doesn't.

Interview 11/14/18 Sarah

In these interviews, many students acknowledged the positive feelings they felt when they gave and received compliments. Dan, Sarah and Mavis said they asked for compliments because it made them feel good. Dan added that compliments made him feel "joyful inside." Sarah asked for compliments because she was nervous about sharing, she asked for compliments every time she shared at Author's Chair. Although Phillip and Mary indicated they preferred other types of feedback for themselves, they enjoyed

giving compliments to others to make them feel good. Mavis astutely noted that compliments make her "feel nice" but they do not help her writing the way that suggestions and questions do.

When students asked for or gave compliments at Author's Chair, the conversation usually stopped. Occasionally, Mrs. White probed students to add more to their feedback to encourage further interaction, but compliments required less interaction among students. Many students talked about compliments making them feel happy and good. Positive feelings about writing and Writer's Workshop are an important piece of helping children learn to write and write more. While compliments may have had little impact on student writing and student interactions, they positively impacted students' feelings about writing.

Connections.

When students gave or received connections, conversation also seemed to slow or even stop, but not as much as with compliments. When connections were given, the average number of additional interactions was 1.9 (Table 6). Sometimes, Mrs. White tried to continue the interactions by probing the students with additional questions or prompts, but often the interactions were quick and ended abruptly with no response from the author.

The following transcriptions and memos are examples of when connections were given and the conversation stopped.

Mavis:	39:30	Soccer is my favorite sport. It is easy to play. First step you can't use your hands. Step 2 you can only use your feet.
Dennis:	39:48	(tries to interrupt to tell about goalies using their hands)
Mrs. White:	39:48	Okay. It's her story and you can't... She didn't ask you for any... She hasn't told us what she wants for her feedback

		yet. Okay. So would you like questions, suggestions, compliments or connections?
Mavis:	40:00	Connections.
Mrs. White:	40:01	Connections. Okay.
Patty:	40:17	I play soccer.
Susi:	40:17	I used to play soccer.
Sophia:	40:21	I like soccer.
Mrs. White:	40:22	That's it. Okay. She gets to choose. Who's next?

Transcription 10/22/18

> At Author's Chair, the students read their nonfiction pieces from the previous week. The conversation comes to a halt when they ask for connections. Many students like to provide connections, but there isn't much to say beyond the actual connection. I wonder if we could add an "and" statement after they connect… to help move the writing forward.
>
> *Daily Observation Memo 10/22/18*

> Mrs. White seemed to be losing patience as the WW went on during AC. Eventually she took over and started making the choices for the students and even giving ideas to them. Her tone of voice sounded annoyed and she did a lot of disciplining. When students chose connections they did not seem to be getting any useful feedback. Maybe we could add a sentence to it… I did that too, and this is how it was similar or different … in order to help the writing.
>
> *Daily Observation Memo 10/10/18*

> Grant asked for connections. I've noticed that the conversation falls short after other students find connections. The students are excited to share their connections, but there is nothing else to say or add to the writing when they do.
>
> *Daily Observation Memo 10/15/18*

Sometimes, Mrs. White encouraged the student giving feedback to add to their statement in some way. She gave them a prompt or question to get more information out of them. In most of those cases, the interactions were still minimal. The following transcriptions and memos are examples of when Mrs. White attempted to guide the connections to encourage more information.

Mrs. White:		So, she wants a connection.
Cate:	41:59	When I lost a tooth my sister was really sad because she's only four..
Mrs. White:	41:59	Okay, great, you connected on both levels... the lost tooth and the sister.
Mary:	41:59	When I lost my first tooth I was scared the tooth fairy

wouldn't come and she got me a whoopee cushion.

Mike:	41:59	When I pulled my third tooth out my mom was sad because she wanted to pull it.

Transcript 10/9/18

Sophia wrote about losing a tooth and asked for connections (which first graders were more than happy to give). I'm curious how much connections will help as feedback for writing… we'll see tomorrow!

Daily Observation Memo 10/9/18

Grant:	33:53	I found a big shell but it was a crab and it pinched me on the pinky.
Mrs. White:	34:06	That was great. So you found a big shell and it was a crab... I remember you telling me this story... And it pinched you on the pinky. Can I ask you a question or can I give you some feedback? Grant, Grant? Where were you?
Grant:	34:33	Hilton Head.
Mrs. White:	34:36	Alright. So, but now I just was curious because that would be something very important to add to his writing. Correct? That would help us understand better what he was doing. So Grant, would you like, Grant? I'm talking to you. Would you like… Would you like questions, suggestions, connections or compliments?
Grant:	35:07	Connections.
all:	35:07	(Ooo oooo ooo! Excited squeals from the audience)
Grant:	35:09	Fran.
Frank:	35:09	My pinky is also hurting.
Graham:	35:09	I went to Hilton Head before.
Mrs. White:	35:24	Graham, you went for Fall break, right? Graham, were you there for Fall break? Is that when that happened?
Graham:	35:30	Yeah.
Brie:	35:30	Did you write about it? Graham? I think he wrote about it even.
Mrs. White:	35:33	(Lots of chatter about Hilton Head and connections... Mrs. White quiets the rest of the students). Graham, did you write about going to Hilton head?
Graham:	35:44	Yeah.
Mrs. White:	35:44	One more.
Mike:	35:52	I picked up a crab and it pinched me on the pinky too.

Transcription 10/15/18

Cate:	34:48	Dance is my favorite sport. In dance you always have to bring your dance shoes. You have to go on your tippie tippie toes.

Mrs. White:	34:48	Would you like questions, suggestions, compliments or connections? You get to choose.
Cate:	35:06	Connections. Sarah.
Sarah:	35:06	My sister goes to ballet too.
Cate:	35:06	Mavis.
Mavis:	35:06	I go to dance too.
Mrs. White:	35:07	What kind of dance, Mavis? Ballet or tap or what kind of dance?
Mavis:	35:21	[Inaudible], tap, and ballet
Mrs. White:	35:21	That's really cool. Another connection.
Mrs. White:	35:39	Susi
Susi:	35:39	I used to go to dance.

Transcription 10/18/18

Typically, connections were fairly quick and simple, with little conversation occurring after the feedback was given. On one occasion, however, Grant shared a retelling of a horror movie he had seen with his parents. Dennis, a peer, connected the story to a scary haunted house ride at a nearby theme park. Then other students were quickly able to connect to the story and add their own feedback connections.

Grant:	31:21	I was watching a movie and it was too scary it was fiction and it was about Gremlins. I ran away and I came back a couple times. If you feed them at midnight and if they knock your door they will kill you. Whatever you make to eat they will eat them.
Mrs. White:	32:10	Wow.
Brie:	32:10	That was a scary story.
Mrs. White:	32:10	That is a scary story. Okay. Do you want questions, suggestions, compliments or connections?
Grant:	32:22	Connections.
Mrs. White:	32:22	Connections. Has anybody ever had an encounter with a gremlin?
Brie:	32:25	I have a four year old....that's pretty close.
Mrs. White:	32:34	You have to raise your hand if you're going to ask. He asked for connections. So does anybody have a connection?
Student:	32:39	[inaudible question about connections to the story]
Mrs. White:	32:42	Yeah, like you have a similar experience.
Dennis:	32:45	At [theme park] I went to this haunted room... And I didn't want to go in. (paraphrase)
Mrs. White:	32:54	Okay, thank you for sharing, Dennis.

Brie:	33:27	That's a connection.
Mrs. White:	33:27	It is, and that's what he wanted.
Cate:	33:34	I watched the same movie and I got scared too.
Matthew:	33:39	I had a really bad nightmare like that.
Mrs. White:	33:40	It was it, right? That was three. We're good. Thank you, Grant.

Transcript 10/30/18

By asking for connections as feedback, Grant realized, as the author, that he had an audience that could connect to his writing.

Students may not always be able to connect to the author and her writing. In the next example, Jenny wrote and shared about her parents' jobs in the modeling industry. She asked for connections when she was finished reading but none of her classmates could connect to the subject. Mrs. White encouraged her to ask for alternative forms of feedback because her classmates were stumped when it came to connecting to modeling.

Jenny:	55:15	[Inaudible] My mom and dad work for an event. It is called BETA [pseudonym]. BETA is an important job. BETA is where you model but they only use big kids to model. And when we come home we watch a movie.
Mrs. White:	55:15	Jenny, Jenny, I just want to clarify. You were writing about where your mom and dad work and you were telling about what that is. Right? So would you like questions, suggestions, compliments or connections?
Jenny:	56:11	Connections.
Mrs. White:	56:11	Connections. Does anybody have a connection?
Student:	56:13	I don't know what the story is about.
Mrs. White:	56:14	It was it about modeling about kids modeling? Modeling, where you like, wear clothes for different companies and show the clothes and things like that. Why don't we do questions Jenny? Because I think people have a lot of questions. Can we do questions? Okay. Questions? Cool.
Mary:	56:43	Do you go there or do you just stay home?
Jenny:	56:43	I go there.
Mavis:	56:43	How long do you stay?
Jenny:	56:43	I can't remember.
Phillip:	56:43	Where do they work?
Jenny:	56:43	BETA.
Mrs. White:	56:44	Do you know what those letters stand for? No. Okay guys,

this was awesome. So we're going to go back to our seats.

Transcription 11/8/18

Jenny did not receive the feedback she had requested because none of her classmates could connect to modeling. One student asked Mrs. White to clarify what the story was about but they still could not connect. Mrs. White encouraged her to switch to questions for feedback and there were many questions from her classmates, sparking a great deal of conversation.

In the next examples, both students wrote about attending weddings. Both Frank and Cate asked for connections for feedback after they shared.

Frank:	43:40	I went to California. And I needed to [be] there because I was at a wedding. And I holded up the dress it was cool.
Mrs. White:	43:40	You held up the dress and what? It was cool? So you went to California to a wedding, right? And your job was to hold up the dress? He just got back from a trip (inaudible) Alright, good job. I like your picture. Can you tell us about your picture? Okay. One more time where I can hear you.
Frank:	44:26	(inaudible)
Mrs. White:	44:26	Good. Good job. All right. Questions, suggestions, compliments or connections?
Frank:	44:30	Connections
Mrs. White:	44:32	Connections. Okay.
Phillip:	44:33	I've been to a wedding too.
Mrs. White:	44:36	You've been to a wedding? Did you get to hold up the dress?
Phillip:	45:00	No, I just got to watch.
Cate:	45:00	I went to a wedding too and [inaudible].
Mrs. White:	45:00	Was it outside?
Phillip:	45:01	Yes.
Mrs. White:	45:01	That's cool.
Mrs. White:	45:04	Yeah. Okay. Okay. One more buddy.
Patty:	45:29	I went to a wedding too.

Transcription 10/25/18

Cate:	39:25	I went to a wedding. I was in the wedding. But I was not the bride. It was outside I was nervous. My sister was really really nervous. She was shy too. She was holding a basket full of flowers. I was a flower girl. I was supposed to be a

		bridesmaid but I was... would have to hold hands with a cute boy. Then I got really nervous. I was so so so excited that I didn't have to hold hands with that.....
Mrs. White:	39:25	Go ahead.
Cate:	39:25	Cute boy. [Said as fast as she could]
All:	39:25	[Laughter!!!!]
Mrs. White:	41:36	Cate, That was a great story. Great Story. Just like, listen guys, she had her character, she had her setting. She said the wedding was outside and when it was, the wedding could have been the setting and she had her details and she told how she felt.
All:		[clapping]
Mrs. White:	41:54	All right. Cate guys, guys, guys, Cate. Do you want questions, suggestions, compliments or connections?
Cate:	42:06	Connections.
Mrs. White:	42:07	Connections. Okay. Wow,
Cate:	42:12	Frank
Frank:	42:12	I've been to a wedding too.
Mrs. White:	42:12	That's right. Jack went to a wedding this past week.
Mary:	42:16	I went to a wedding and I was the flower girl too.
Ava:	42:16	I went to a wedding too.

Transcription 11/8/18

In both of these examples, the students wrote about weddings they attended and asked for connections. Their classmates were eager to connect to their stories. After students provided connections the conversation quickly ended. Cate told a funny story that made everyone laugh. When she asked for connections the laughter ended and the connections stopped.

The student interviews gave great insight into the reasons students enjoyed responding to the author when they requested connections for feedback. Many students noted that connections were their favorite type of feedback to give during Author's Chair because they liked doing the same things or talking about the same things as the author.

Brie:	07:02	When you're in the audience, and you're not reading your story, but you're listening to a story. What kind of feedback do you like to give your friends or your classmates?
Sophia:	07:40	Connections.
Brie:	07:44	Why do you like to give connections?

Sophia: 07:46 Because I might do the same thing.

Interview 11/14/18 Sophia

Brie: And what about connections?
Dan: 04:51 Because I like to share stories like somebody wrote about, they gone to Disney. I've gone to Disney. I can share that if they asked for connections.
Brie: 05:58 So you kinda like to give those connections, Dan?

Interview 11/14/18 Dan

First graders enjoyed responding to and connecting with their peers' writing when they had experienced similar situations. However, when students had little to no knowledge of the topic, they had a difficult time connecting and had to be redirected by the teacher.

In his final interview Mike noted his internal struggle about asking for connections. He told me that he wanted to ask for questions, but in his head he stopped, because he did not believe anyone could connect to his topic (which was almost always football).

Brie: 04:02 When you have a turn at the Author's Chair and you're the author, what kind of feedback do you like to ask for?
Mike: 04:12 Questions.
Brie: 04:12 Why do you like to ask for questions?
Mike: 04:21 I don't know, cause everybody has good questions.
Brie: 04:21 I think you're right.
Mike: 04:33 Sometimes I think about asking for connections but I just ... in my head.... I stop.
Brie: 04:33 And what makes you stop from asking for those connections?
Mike: 04:40 Don't really like connections. because I don't know who else likes football.
Brie: 05:10 Oh, because you don't know who else could connect to football?

Interview 11/14/18 Mike

Mike thought about asking for connections, but realized that his audience might not be capable of providing that feedback for his topic. Mike was very insightful. He recognized his audience and knew that they might offer him better feedback if he asked

for questions about his writing rather than connections. Allowing time for Author's Chair and feedback encouraged Mike to really think about his audience; what he could offer them and what they could do for him as a writer.

Suggestions.

Suggestions were the second most requested type of feedback of the four options given to the students. At the beginning of the study, students had a difficult time understanding the difference between suggestions and questions. Mrs. White modeled how to turn a question into a suggestion many times. When suggestions were given, there were more conversations and interactions between the author and the peer giving the feedback than when connections or compliments were given. On average, there were 4.9 additional interactions after suggestions were given for feedback (Table 6), more than twice the average number of interactions that occurred after compliments or connections were given.

One of the most popular suggestions during the personal narrative study was, "You could add how you felt" or "You could add feelings." When the genre study switched from personal narrative to nonfiction, students had difficulties at first providing suggestions. Sometimes they suggested adding feelings when it didn't make sense or they switched to an unrequested type of feedback, unable to think of a suggestion for a nonfiction piece. The following transcriptions are examples of student misunderstanding about suggestions in nonfiction writing.

Graham:	42:54	Bats live in caves and bats are the only mammal that can fly and bats are nocturnal . Bats live in caves. Bats are the only mammal that can fly. Bats are nocturnal. The bats can see in the dark. [Graham reads it the first time with an "and" in between every sentence].
Mrs. White:	43:29	Graham, I want you to read it the way you wrote it because

		you didn't put all those ands in there. When you wrote it. Can you restart again? We took out all the ands. Okay. Nope. Nope. We didn't say you can start the next sentence. [Graham reads the story again without the extra "ands"]. Good job. A lot of facts. That's really good. Yep. It's okay. What did we say? Suggestions. Questions or compliments? Okay. Yeah.
Mrs. White:	44:30	Okay. Suggestions.... means how can he make his story better?
Frank:	44:56	I like your story.
Emma:	44:56	You could write about how the bats eat their food.
Frank:	44:56	You could add a moon.
Mrs. White:	45:13	We're talking about writing.... not the picture. Frank.
Dennis:	45:23	You could add what kind of bats you're talking about.
Mrs. White:	45:27	All that's a good suggestion. Was there a specific kind of bat that you were talking about or just in general? Okay. That's okay. That was a good suggestion though.
Brie:	45:35	Emma's was also about nonfiction too.
Mrs. White:	45:38	Yeah. Good job, Emma.
Mrs. White:	45:40	One more. It's okay. Susi, did you have one?
Susi:	46:00	You could add that bats hang upside down.

Transcript 10/23/18

Mary:	39:32	Bats can see in the dark. A brown bat can eat 1,000 insects in an hour. A meat eating bat has sharp teeth. Baby bats are called pups. [Points out something wrong with her writing that I don't catch on the audio].
Mrs. White:	39:49	That's okay. Because that's just your rough draft. Anyway. Would you like questions, suggestions or compliments?
Mary:	39:58	Suggestions.
Mrs. White:	39:59	Okay, good job Mary, she wants to know how to make her story better.
Susi:	40:37	You could add to your story about bats sleep in the morning and are awake at night.
Mrs. White:	40:52	Oh, go ahead. You can call your next person.
Matthew:	41:25	You can add that they hunt their food at night.
Mrs. White:	41:25	Mary, let's call on Dennis because he's waiting very patiently.
Dennis:	41:46	You could add feelings.
Mrs. White:	41:47	Well, it's nonfiction so we really don't want to put our feelings. We just want facts. Right?
Dennis:	41:55	Well I have another one.
Mrs. White:	41:56	Okay.
Dennis:	42:03	Maybe you could add what kind of bat you're talking about.
Mrs. White:	42:04	Are you talking about specific bat or bats in general?
Mary:	42:07	Bats in general.

Mrs. White: 42:07 Bats in general. Okay. Okay. Sounds good.

Transcript 10/24/18

In these samples, it is clear that some students struggled with suggestions for nonfiction pieces, but they are learning. In Graham's example, Frank attempted twice to give feedback that was not appropriate for the piece, but eventually other students were able to come up with suggestions for his story. In Mary's example Dennis originally suggested that she "add feelings" to her nonfiction piece, which did not make sense because of the topic. Mrs. White corrected him and he was able to try again and offered a suggestion that would help the piece, "Maybe you could add what kind of bat you're talking about." Adding what type of bat Mary had written about would have made her writing more specific and perhaps she could have included more details about a specific type of bat. These examples showed how the students grew in their understanding of nonfiction writing and how feedback is different for nonfiction writing compared to personal narrative feedback.

According to student interviews, suggestions helped authors with their writing. They noted how peer suggestions made them change or add something to their writing. Students also noted how suggestions "made their writing better."

Brie: 25:05 They say thank you. And then why do you like suggestions?
Phillip: 25:11 But what it is, again?
Brie: 25:12 That's when somebody tells you something you might want to change or add or do to your story... that's different.
Phillip: 25:18 They get to help you get smarter and add some stuff you don't know what to do.

Interview 11/16/18 Phillip

Brie: 20:25 And what kind of feedback do you like to ask for when you're the author?
Carl: 20:52 Things that will make it better.

Brie:	20:56	Is that suggestions then?
Carl:	21:02	Yeah.
Brie:	21:03	What kind of feedback do you like to give when somebody else reads at the Author's Chair?
Carl:	21:07	Suggestions.
Brie:	21:08	You like to give suggestions. Why do you like to give suggestions?
Carl:	21:17	Because it makes their writing better.

Interview 11/14/18 Carl

Initially, students had difficulty understanding how to give helpful suggestions for the author, but through teacher modeling and instruction, many students learned how to give helpful and insightful suggestions to their peers. When authors sought peer suggestions, the conversation and interactions continued and did not stop as much as they did when compliments and connections were given as feedback. Students noted in their interviews that suggestions from their peers made their writing better and helped them decide what to change or add to their story. Students noted that peer suggestions were a helpful part of Author's Chair.

Questions.

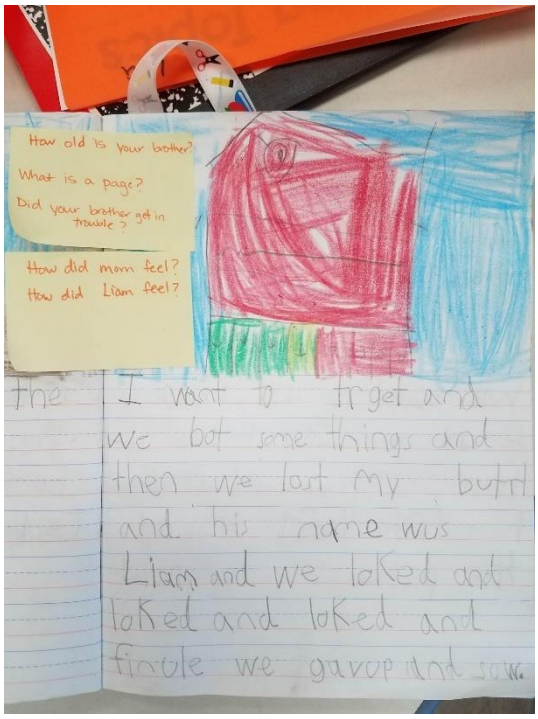
Questions were the most highly requested type of feedback at Author's Chair. Authors sought their peers' questions about their writing more than 50% of the time when they shared at Author's Chair. When questions were asked of the author, there was almost always a response, extending the conversation and allowing more interactions to occur among students. After a question was asked of the author, the average number of student, teacher, and author interactions was 5.7 (Table 6).

In the following scenario Mary chose to read a personal narrative to the class. Mike was confused about the meaning of the word "page" in her story and Mary was able to define the term. Students also asked important questions about the age of one of the

characters and how the characters in the story felt. Mary answered each of these questions and later used this feedback to revise her story (Figure 12).

Mary:	46:48	I went to Target and we bought something and then we lost my brother and his name was Liam and we looked and looked and finally we gave up and so we [adds ending about going to the front of the store to ask for a page].
Mrs. White:	46:48	That is a good... Is that a true story? That's a really good story. Wow. So that's something that really happened to her and she shared that. I liked that very much. And you had a lot of good details.
Mrs. White:	47:35	Mary. Alright, so Mary, do you want. Let's not do... Everybody's done compliments. Can you do questions or suggestions?
Mary:	47:35	Questions.
Mrs. White:	47:41	Okay, that was a good story, Mary.
Frank:	47:43	Do you know how old is your brother?
Mrs. White:	47:44	She knows how old he is. So, how old is her brother? Okay. Okay.
Mary:	47:54	8.
Mrs. White:	47:54	All right, good question..... Emma, sit down please.
Mike:	47:56	What is the page part?
Mary:	48:06	It's when you go out on the speaker and the whole store can hear you.
Mrs. White:	48:07	That was a really good question, Mike. Good question, Mike. And good answer, Mary. Good, good answer, Mary. Okay. Hurry. Quick, Sweet pea.
Mrs. White:	48:22	Yeah. She's not going to pick you if you're flopping around.
Jordan:	48:22	Did your brother get in trouble?
Mary:	48:23	Yes, very very trouble.
Mrs. White:	48:47	That is a really good question too. Mary, could you add that to yours? Maybe add that to your story later? If you want to add some to your story, could you tell what happened?
Mary:	49:04	Yeah, [verbally adds more about the story but the mic doesn't pick it up].
Mrs. White:	49:15	So can… you could make… maybe you can tell … Maybe you... just with those stories about maybe Mary, maybe you can tell, add to that story, how your mom was feeling.
Mary:	49:31	She was frustrated!
Mrs. White:	49:31	That's really good. Do you think you might want to do that? And then maybe you could also tell how Liam was feeling. Do you think Liam was maybe scared?
Mary:	49:41	No. He was not scared.
Mrs. White:	49:45	Okay. Good job Mary, silent cheer.

Transcript 10/3/18



I went to Target and we bought some things and then we lost my brother and his name was Liam and we looked and looked and looked and finally we gave up and (verbally adds an ending where they go to the front of the story and ask for a page)

Feedback:
How old is your brother?
What is a page?
Did your brother get in trouble?
How did your mom feel?
How did Liam feel?

10/3/18

Mary

Figure 12. Mary's writing about Target

When questions were selected for the type of feedback, the audience's understanding of the story often changed. In the next example Jordan read a story that Mrs. White and I both had assumed was nonfiction. Phillip asked, "Is this real?" and the answer was no. I would not have thought to ask if it was real or made up because he quickly added more details when the other questions were asked, which made it seem real to me. Phillip's question changed the way I thought about the piece.

Jordan:	36:20	I found a snake in my attic. He got hurt on a mousetrap.
Mrs. White:	36:24	Okay. That's a good start to a story. So would you like questions, suggestions or compliments?
Jordan:	36:49	Questions. Dennis.
Dennis:	37:21	What was going to trap the mouse? Was it a cage?
Jordan:	37:21	It was the kind like when you touch it…
Mrs. White:	37:21	Snaps …
Jordan:	37:23	Regular.
Mrs. White:	37:23	Like a regular mouse trap. The snap. The snap kind. Yep.

		That's good. That's good. We're good. We're good. Good question. Stop talking. Sophia, you're next. Go ahead and ask a question.
Sophia:	37:41	How big was the snake?
Jordan:	37:41	It was 10 feet.
Mrs. White:	37:41	Ooh. Wow. Could you have added that to your worry? Could you add that to your story? One more.
Susi:	38:09	Do you know who setted the trap?
Jordan:	38:09	My dad set it a very long time ago.
Mrs. White:	38:09	Could you add that to your story?
Jordan:	38:09	Phillip
Phillip:	38:09	Is this real?
Jordan:	38:09	No.
Mrs. White:	38:13	So, it is a fiction story. Something you made up? That's a good question, Phillip. Good job. Silent cheer for Jordan. Good story. Good way to start your story, Jordan.

Transcript 10/29/18

Phillip's question, "Is it real?," gave Mrs. White an opportunity to reinforce the fiction versus nonfiction lessons she had been teaching in reading and writing. She was also surprised by the answer and was glad Phillip asked. Mrs. White praised Phillip for his insightful question.

The same day that Jordan shared the story about a snake, Susi shared a story about a werewolf with a surprise ending. She asked for questions for feedback and answered each question verbally. The answers to the questions added many important details to the story.

Susi:	33:30	The cat was scared because he and she saw a scary shadow. It was big and scary. It was a werewolf. So I took the two cats to my house as fast as I could run. And then I looked at all of the doors and then I heard a knock knock on the door so the cats and I runned upstairs, but then the werewolf howled and then he said, "I'm just trying to make some friends [so I won't be lonely.]"
Brie:	33:31	Oh my goodness!
Mrs. White:	33:31	I love your story!
Mrs. White:	33:31	That's such a nice ending. Wow. Good Job. Susi, would you like questions, suggestions, compliments or

		connections? What do you think missy? Maybe not connections. Questions, suggestions or compliments, since they're made up stories. Maybe not connections. What do you think Susi? Pick one quick.
Susi:	33:59	Questions.
Mrs. White:	33:59	Who has a question to ask a question about Susi's story. Nope. She said questions. Raise your hand if you have a question about Susi's story.
Susi:	34:25	Emma.
Emma:	34:25	I forgot.
Mrs. White:	34:25	Who else? Come on? Guys ask her a question about her story.
Susi:	34:28	Dennis.
Dennis:	34:28	Why did you run from the werewolf?
Susi:	34:28	Because the cats and me didn't know... we thought the werewolf was trying to eat the cats.
Mrs. White:	34:49	Good answer to. Okay. Criss cross applesauce please.
Susi:	35:26	Mavis.
Mavis:	35:26	How many cats were there?
Susi:	35:26	Two.
Susi:	35:26	Cate.
Cate:	35:26	Was it daytime or night time
Susi:	35:26	The sun was setting and the full moon was coming out
Mrs. White:	35:27	OH! Could you add that to your story? That would be so cool.
Susi:	35:36	Phillip.
Phillip:	35:36	Were both of the cats boys or were they boys and girls?
Susi:	35:38	Boys and girls.... because I said HE and SHE.
Susi:	35:44	Boys and girls, because I said he and she.
Mrs. White:	35:48	Alright, Silent Cheer for Ms. Susi and her super spooky story.

Transcript 10/29/18

Because Susi was asked, “Why did you run from the werewolf?” she was able to explain her humorous and surprising ending to her story. When she was asked, “Was it daytime or nighttime?” she added very specific details, answering, “The sun was setting and the full moon was coming out.” When the audience asked questions and the author answered them, they engaged in conversations that encouraged the author to add more details to their stories or information texts.

A further example of questions eliminating misunderstandings in a story happened when Porter read his spooky story. When Porter read, Mrs. White and I both thought he had gone to a "gun shop" and had killed a "big scary dog." Dennis asked the exact same question to each author at Author's Chair who had previously read that day, but when he asked Porter his question, "What did you throw to the dog?" Porter was able to clarify that it was "gum" not the "gun" Mrs. White and I had thought we heard. The following Daily Observation Memo describes that interaction.

> Dennis repeatedly asked, "What is the brown thing?" of each author… no matter what type of feedback they were seeking, but then with the final author, Porter, he asked a question that was the correct type of feedback and was a great clarifying question, "What did you throw to the dog?". Neither of the two adults had understood that the character had gone to the gum shop instead of the gun shop and we thought the dog had been shot dead in the story and came back to life… but with Dennis's question, Porter clarified that he had made a play on words and the story actually had a silly ending. Dennis is learning to give good and appropriate feedback when he listens to the story!
>
> *Daily Observation Memo 11/5/18*

Dennis's question showed that he can give the correct type of requested feedback and can ask clarifying questions that correlated with the story. This question clarified the humor contained within the story.

When authors selected questions as the chosen feedback I observed many more interactions amongst students. The author often felt the desire to answer the questions verbally and sometimes the responses led to additional questions. Many times, Mrs. White asked a question even if that was not the requested type of feedback. Mrs. White often praised good questions or modeled good questions so her students understood what constituted a "good question." The following Daily Observation Memos note the interactions that occurred after questions were asked:

> Porter and Mike both asked for questions which sparks the conversation and sometimes gets us off topic, but I think this type of feedback is helping students to do their best writing. Mrs. White interjected her own questions (even if this wasn't the type of feedback they asked for). I think this is okay and there were some great teachable moments because of her questions. Also, Mrs. White and I are often saying "That's a good question" when great questions are asked. At the end of the audio I could hear two girls talking about the great questions that were asked as they returned to their seats. It makes me excited to think that the students are thinking about what makes good feedback and what doesn't even in their own conversations.
>
> *Daily Observation Memo 10/15/18*

> Questions almost always elicit a response from the author because they try to answer the question they were asked.
>
> *Daily Observation Memo 10/29/18*

Questions were requested by authors more than 50% of the time at Author's Chair. Mrs. White often praised "good" or insightful questions that required the author to think more about her writing. Many students noted in their interviews that questions for feedback helped them improve their writing.

Feedback Summary.

The four types of feedback used in this study were compliments, connections, suggestions, and questions. Each type of feedback typically added to the audience's and author's understanding of the piece. Certain types of feedback, like questions and suggestions, created more opportunities for student interaction and conversation, while other types of feedback, like connections and compliments, usually halted student interactions and opportunities for response.

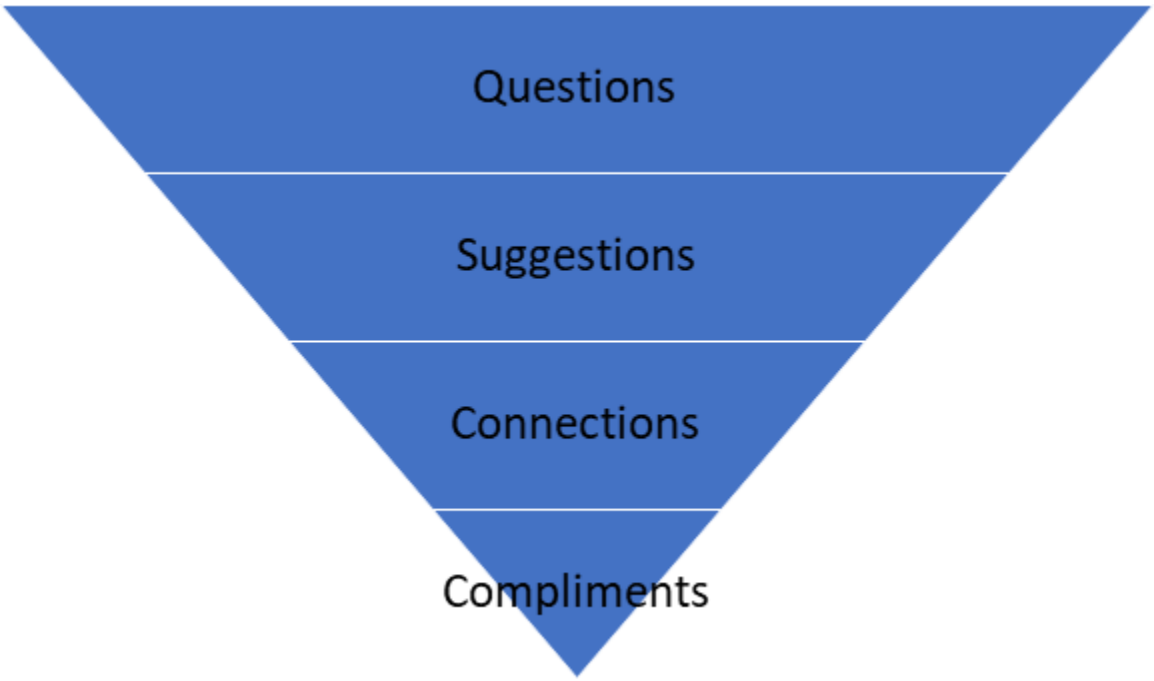


Figure 13. Role of Type of Feedback in Number of Student Interactions

The type of feedback given impacted the subsequent interactions. When the audience asked questions the author responded to the question 100% of the time, either with an answer or that he or she did not know. Sometimes this made Mrs. White or other students consider follow up questions to ask. On average, there were 5.7 interactions after questions were asked. Suggestions also elicited responses most of the time, there was only one time during this study when suggestions were offered and the author did not respond. The author often either accepted or rejected the suggestions offered by peers, resulting in an average of 4.9 interactions after suggestions were given. Occasionally, the author responded to a connection when it was given, but most often, if anyone responded to a connection, it was Mrs. White asking for clarification. Many times, there was no response after a connection was given, resulting in an average of 1.9 interactions after a

connection was made. Compliments provided by the audience elicited the fewest responses or interactions afterwards. Sometimes the author would thank the giver of the compliment, but most often the author quickly moved to the next person to give feedback or share, resulting in an average of 1.4 interactions after a compliment was given. When authors participated in further interactions or conversations about their writing, the feedback was more helpful to them as writers, which will be discussed in the next section.

Helpfulness of Feedback

The feedback given to authors by their peers grew exceedingly insightful and helpful as the ten week study progressed. In the beginning, peers focused their feedback primarily on the author's drawing. "Are you going to add a sun?" was the most popular question to ask for two weeks into the study. A common follow-up question included: "What is the (color) thing?" Often, these questions about the drawings did nothing to help the authors grow as writers or improve their writing in any way. Later, students began offering more insightful feedback. The following table compares feedback given during the first half of the study to feedback given during the second half of the study. I sorted the feedback into five categories: feedback about the author's drawing, wrong type of feedback, nonsensical feedback (given the genre or topic), feedback that was already addressed in the writing, and feedback that matched the type requested (but none of the other categories).

Table 7. Comparison of feedback from first half of the study to the second half of the study

Table 7

Comparison of feedback from first half of the study to the second half of the study

Dates of feedback	Drawing	Wrong Type	Nonsensical	Already Addressed in the Writing	Correct Type and On Topic	Total
9/12/18-10/15/18	19 (14.61%)	18 (13.85%)	3 (2.30%)	1 (.77%)	89 (68.46%)	130
10/17/18-11/14/18	11 (6.51%)	24 (14.20%)	6 (3.55%)	2 (1.18%)	126 (74.56%)	169

Table 7 indicates students gave more feedback about the writing as compared to feedback about the picture during the second half of the study. During the first 14 observations, students remarked about the author's drawing 14.61% of the time, and during the second 14 observations, students offered feedback about the author's drawing 6.51% of the time. There was an increase in the incorrect type of feedback and feedback that didn't make sense during the second half of the study. This was mainly due to the switch to nonfiction writing for the second half of the study. At the beginning of the nonfiction genre study, students had trouble understanding how to give feedback about nonfiction writing. Even with the nonfiction misunderstandings, students increased the percentage of on topic, correct type of feedback from the first half of the study to the second. During the first half of the study students gave on topic and correct type of feedback 68.46% of the time. During the second half of the study, students gave on topic

and correct type of feedback 74.56% of the time. This increase shows that students gained an understanding of the different types of feedback and how they related to the author's writing over the course of the study.

Mrs. White's confidence in the feedback students gave grew over time. The following is an email reflection from Mrs. White after the first day of the study:

> Brie: Please email me a few sentences to let me know how you felt the first Author's Chair went.
> Mrs. White replied: Author's chair went well although there were a couple of off the wall comments. I'm sure we can teach them how to stay on topic.
>
> *Email correspondence 9/11/18 Mrs. White*

After just two weeks Mrs. White noticed a difference in the quality of the feedback students gave and received:

> Mrs. White's comments after Author's Chair was uplifting. She said every day is better and better and better. She said the kids were growing so much. She said it was amazing and she was so excited!
>
> *Daily Observation Memo 9/25/18*

Mrs. White took a lot of time to model good feedback, encourage students to give the kind of feedback the author requested, and make sure the feedback was more about the writing than the drawing. By the end of the ten week study, Mrs. White noted the feedback was much more insightful and appropriate when compared to feedback at the beginning of the study. Mrs. White had to do less monitoring of the feedback and we heard fewer suggestions about adding a sun to the picture.

Mrs. White:	00:07	I've enjoyed it so much. I've learned so much. It's been just as awesome for me as it has for you.
Brie:	00:13	Well, do you want to tell me what you learned? I didn't have that question, but…
Mrs. White:	00:21	I have learned how important author's chair is and how awesome these kids can give feedback to each other. It just blows my mind that they are six and seven years old and they can give good feedback like,
Brie:	00:32	Insightful

Mrs. White:	00:33	well, yeah. Yeah, that's just, that's been the best part.

Interview 12/13/18 Mrs. White

Brie:	05:13	I agree with that. Um, and you talked a lot about the responses you said that they were improving in sticking really to....
Mrs. White:	05:22	It's getting better and better
Brie:	05:23	Getting better about sticking to the requested type?
Mrs. White:	05:26	Exactly.
Brie:	05:26	Is there anything else you noticed about the responses that you wanted me to make a note of?
Mrs. White:		I just think they're better quality. I think they're understanding more that um, you know, that they're doing this to help the person that's an Author's Chair. And I think they're thinking about it more and not just, you know, ... at the beginning.... Well you could add a sunshine in your picture. You know, remember we got a lot of that (laughter)? We're not, I'm not getting near as many questions about the picture. It's more about the writing and because I, you know, I always try to, I don't want to squelch their, you know, their independence and what they're wanting to say or their voice, but I want them to know that we're talking about the writing. That's the meat, you know, that's the important part.
Brie:	06:12	And that's been a lesson ....
Mrs. White:	06:13	And if you have a question about the picture... that's fine, but don't make suggestions about the picture. We want suggestions about the writing.
Brie:	06:21	Yeah.
Mrs. White:	06:21	You know?

Interview 12/13/18 Mrs. White

Mrs. White noted the difference in the quality of feedback the students gave and received and noted the positive change occurring in the classroom over the past ten weeks. She also noted the delicate balance between guiding Author's Chair and "squelching their independence." She realized she had an important role as the teacher and monitor of Author's Chair; she realized she had a great deal of power that she could either keep for herself or give to her students. Mrs. White noted that the improvement in the quality of student feedback has been the "best part" of participating in the study.

In the following scenario Susi had written about finding a golden egg with a five dollar bill inside. She asked for questions. Mike asked a question that encouraged Susi to examine her own thoughts and predictions prior to opening the egg.

Mike:	48:58	What did you think was in the golden egg before you opened it?
Susi:	49:00	It had $5.
Mrs. White:	49:09	But he said, what did you think was in it before you opened it? Did you know what was in it? What did you think might be in it?
Brie:	49:18	That's a great question!
Susi:	49:36	I didn't really guess, but I thought it was something like a toy or slime.

Transcript 10/9/18

Mike's question was insightful because it encouraged Susi to think about her previous prediction, consider if it had been right or wrong, and then to examine her feelings about the incorrect prediction. Was she disappointed there wasn't slime in the egg or was she thrilled to find $5? Encouraging another student to practice metacognition, or thinking about their thinking, is a deep and insightful thought process.

Students also began to notice when appropriate and insightful questions were asked. In this example Porter had read his story about finding an alligator on the side of the road. Porter was asked, "Did you name it?," "Were you with anyone when it happened?," and "How much feet was the alligator?" Mrs. White praised the questions and afterward, I could hear the audio picked up two female students discussing the feedback and noticing that the class had been giving "such good questions!"

Dan:	42:34	Did you name it?
Porter:	42:34	No, it was humongous!
Patty:	42:34	Were you with anyone when it happened?
Porter:	42:34	We were in the car going to pictures.... my dad and my brother and my mom
Mrs. White:	42:34	That was a very good question!
Dennis:	42:34	How much feet was the alligator?

Porter: 42:34 I don't know... we took a picture.
Mrs. White: 43:52 Porter, that's a good question. Could you estimate?
Brie: 44:07 Your parents might be able to estimate.
Mrs. White: 44:10 Alright, good job. Let's give Porter a silent cheer.
female student: 44:15 What was a good question!
Mrs. White: 44:17 That was really good. And could you guys go quietly back to your seat?
female student: 44:37 Wow, we have such good questions!

Student feedback grew increasingly insightful and helpful in conjunction with Mrs. White's monitoring of Author's Chair and modeling of appropriate feedback. Eventually, most students were able to give the type of feedback the author requested and made sure the feedback helped the author in some way. By the end of the study, students determined which questions were more helpful than others.

Confusing and Not Helpful

Sometimes the feedback students gave to each other was either confusing or not helpful. This happened when students asked questions or gave suggestions that could have been found in the story, gave feedback about the drawing, gave feedback that was nonsensical, or gave the incorrect kind of feedback (a different type of feedback than what was requested).

Many times students provided questions or suggestions that were already mentioned in the shared story. In this scenario, Graham read his story about fall and Emma immediately asked, "What is your story about?" This answer was clearly in the writing so the question did not help his story. Cate also gave the wrong kind of feedback (a compliment), which required Graham to select an additional student for feedback. Finally, Frank and Mavis asked questions that were more insightful and showed they had been listening to the story. Their questions could have been useful to Graham if he continued to work on this piece.

Graham: Fall is coming up. I'm excited. It's warm and painting pumpkins and dressing up for Halloween and trying on costumes.
Graham: (asks for questions)
Emma: What is the story about?
Graham: Fall.
Frank: What are you going to dress up as?
Graham: Spiderman.
Cate: I like your story.
Mavis: Is fall your favorite season?

Observation notes 10/10/18

Many times, especially at the beginning of the study, students provided confusing or unhelpful feedback. This happened when students gave the wrong kind of feedback or focused their feedback only on the drawing. In this scenario Sophia had written a nonfiction piece about bats. She asked for questions but got a compliment, questions about the drawing, suggestions about the drawing, suggestions about the writing, and finally one question from Emma that met her feedback request.

Sophia: 32:05 A brown bat can eat 1,000 mosquitoes in an hour.
Mrs. White: 40:17 So that's the start to your bat piece. Right? And you're going to add to that right? Sophia? And you're planning on adding. That's a great start though because I think I'm just going to give some feedback without asking. That really captures my attention. It makes me want to learn more about that because I think that's a really interesting fact. So she said, "A brown bat can eat more than a thousand mosquitoes in an hour." So would you like questions, suggestions, compliments or connections? Probably not connections, so questions, suggestions or compliments?
Sophia: 40:57 Questions.
Matthew: 40:57 I like your story.
Mrs. White: 41:06 That was a compliment and she asked for a question.
Dennis: 41:07 What's that little circle thing below the bat?
Sophia: 41:07 Those are mosquitoes.
Phillip: 41:20 Maybe you could color...
Mrs. White: 41:41 Okay. We're not. She asked for questions, not suggestions, not compliments, she wants questions.
Matthew: 41:56 Maybe you can add how they can…
Mrs. White: 41:56 Matthew, she asked for questions. She asked for questions about her writing, not suggestions. [Someone asks something about the drawing]. Questions, guys, let's stick

		to the writing. Not The picture. That was a great start to your story. Did you have something Emma?
Emma:	42:20	Where is it happening?
Mrs. White:	42:42	Okay, good job Sophia. Silent cheer for Sophia. Good start to your bat nonfiction piece. That definitely caught my attention. Good job. Great. Let's have Graham.

Transcription 10/24/18

When students offered feedback that was confusing or not helpful Mrs. White had to take time to monitor and correct the situation. She modeled the correct kind of feedback, reminded them to talk about the writing, or explained the type of feedback the student had requested. All of that monitoring and guiding takes time, however, the students were still learning about the value of feedback and how to interpret feedback to be useful to them as writers.

Influences of Author's Chair

The interactions that occurred during Author's Chair influenced the students and the teachers in several ways. Students began to decide and sort their feedback into categories of helpfulness. Students began to think of ways to organize their feedback and their writing decisions. Students were able to use the feedback they were given to make changes or add to their writing. Author's Chair also influenced the teacher's writing instruction in terms of what she taught and how she felt about teaching writing. Figure 14 describes the influences of Author's Chair. The influences of Author's Chair on the students and the teacher will be discussed below.

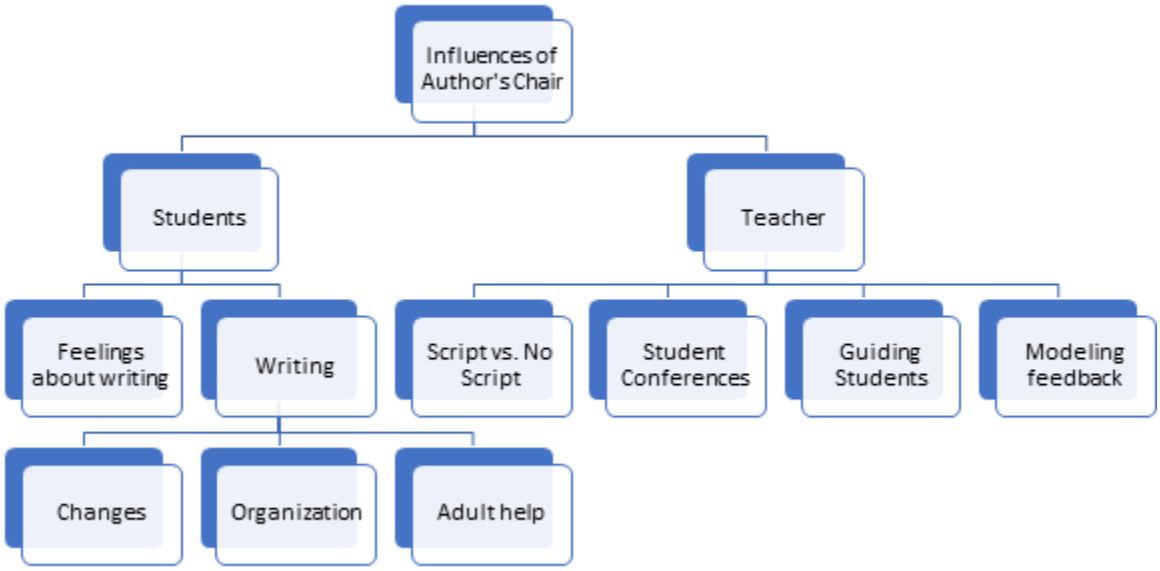


Figure 14. Map of Theme 3: Influences of Author's Chair.

Author's Chair Influences Students

While engaged in the Author's Chair, student authors learned that some feedback was helpful, while other feedback was not. Students were able to use the feedback they were given to improve their writing. In the next section, I examine the ways the Author's Chair influenced the authors.

Students categorized their feedback.

Students knew peer feedback helped improve their writing. When asked what type of feedback she would like, Susi responded, " I want to know how I can make my story better."

Mrs. White: 42:44 Do you want questions, comments, or compliments?
Susi: 43:15 I want to know how I can make my story better.
Transcript 9/19/18

Susi demonstrated early in the study she was aware feedback could have a positive impact on her writing and requested feedback that would help improve the quality of her story. Mavis also noted that feedback helped her improve as a writer in her final interview:

Brie:	27:59	What does that feedback do for you as a writer?
Mavis:	28:03	It helps. It helps me so I can learn how to be a better writer.
Brie:	28:17	Are there sometimes where it doesn't help you or does it always help you be a better writer?
Mavis:	28:26	Well, it's been. It's been doing that, well... It's been making me a better for so far.
Brie:	28:36	Yeah. It really has been making you a better writer for so far.

Interview 11/7/18 Mavis

Brie:		Can you tell me about something? What do you, what kind of feedback do you like to ask for in Author's Chair?
Carl:	35:24	Questions and suggestions. I want to know how I can make it better.
Brie:	35:35	I think both of those would be good for making it better. You gave me two answers.
Carl:	35:42	But what one up there is better? [Points to the feedback chart].
Brie:	35:43	I think they could all make it better at different times, but I think you're right, that questions and suggestions really help.

Interview 11/8/18 Carl

Each of these students realized that feedback helped improve their writing and Carl even determined that questions and suggestions helped his writing more than other types of feedback. When referring to the anchor chart noting all types of feedback, Carl asked me, “Which one is better?” Carl realized that there may be a hierarchy of the different types of feedback and some might be “better” than others. I assured him that questions and suggestions do help him, like he said, but all types of feedback could help at different times.

Mary also began to realize that some feedback was helpful, while other feedback was not. In her final interview she was able to point to two different scenarios: one provided good feedback that helped her change her writing and one that deviated from her writing and did not help her as a writer. For both scenarios, Mary sought feedback about her writing. In her piece about Thanksgiving, she briefly mentioned "Grandma Bread" as a small part of her story, but all three of her questions were about the bread instead of the story. When she wrote about her brother getting lost at Target, peers offered varied suggestions that proved more helpful. Mary discusses these scenarios in her final interview.

Brie: 16:07 What do you do with the feedback that you get from your friends?
Mary: 16:12 Sometimes I don't like... Sometimes I just put, sometimes I just don't like... This time, this time. That's why I will. Um, I just don't like using it because it's all about the Grandma Bread and not about someone else.
Brie: 16:47 It was all about the Grandma Bread... and then that didn't really help you?
Mary: 16:50 No.
Brie: 16:50 So I guess .... What kind is helpful?
Mary: 17:03 Yes, there was one. There was one time [when it was helpful]. That time was when I lost my brother in Target.
Brie: 17:26 Oh. And what did they, when you lost your brother in Target, what helped you? What helped you?
Mary: 17:32 By adding my how I felt how my brother felt and how my mom felt.
Brie: 17:38 And were those suggestions? Or did they have questions?
Mary: 17:38 They were... ummmmm. Suggestions.
Brie: 17:50 They, gave you suggestions that helped you with your writing?
Mary: 17:54 Yeah.

Interview 11/13/18 Mary

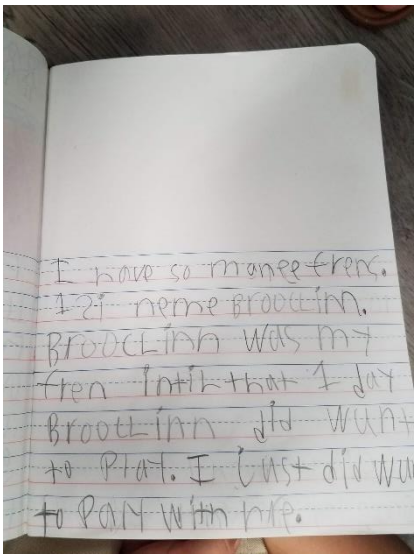
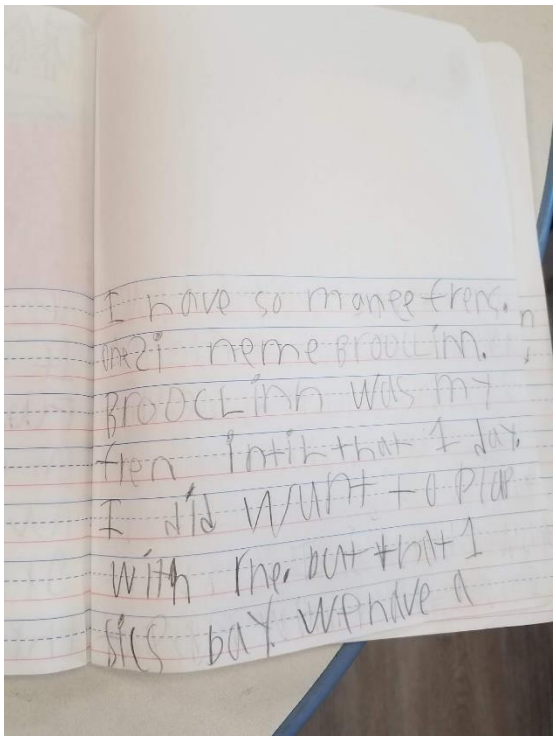
Student writing changes because of feedback.

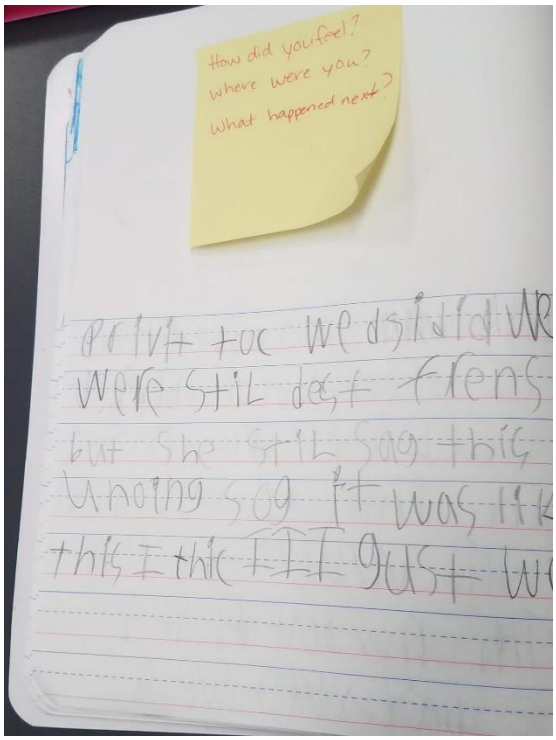
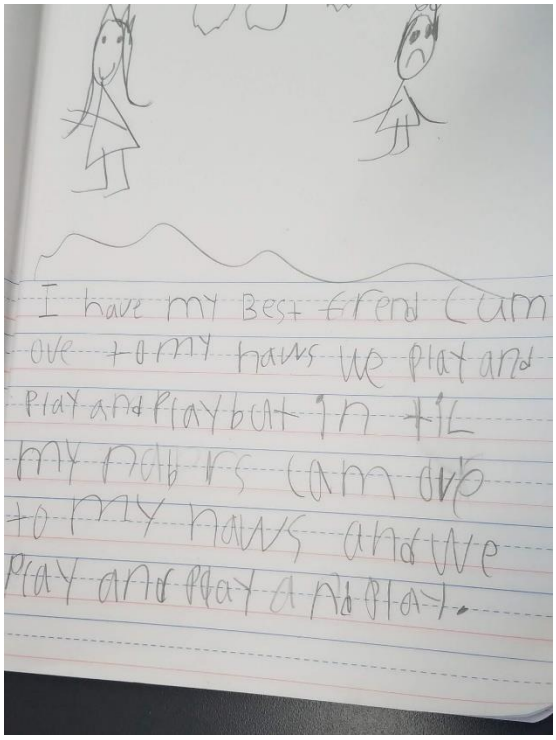
There were several cases in which student writing changed directly due to the feedback given by peers at the Author's Chair. The following examples featuring Cate,

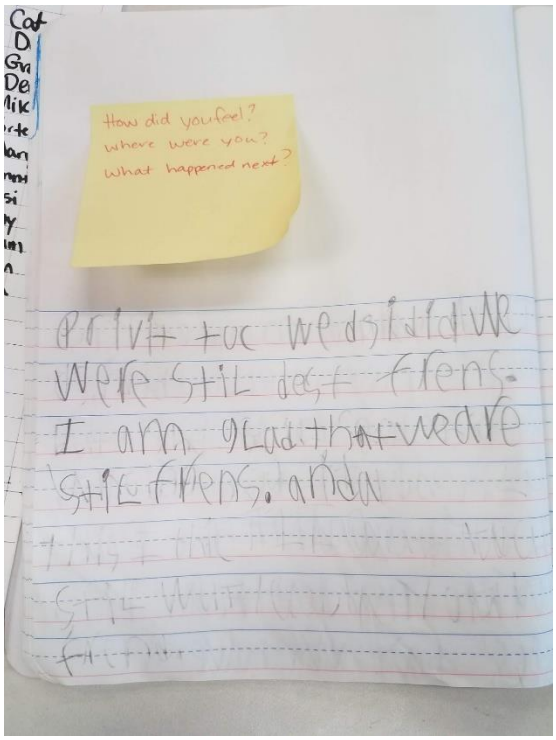
Mary, and Jenny illustrate how student writing changed over time to incorporate peer feedback.

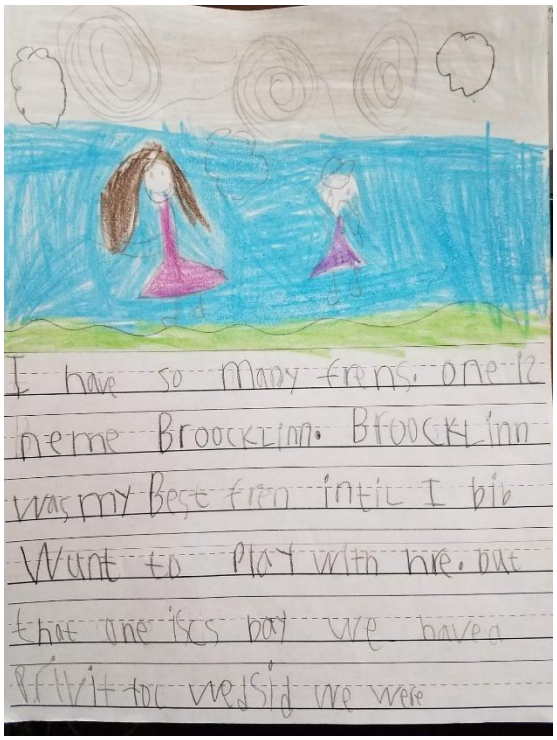
Cate:	36:58	I have so many friends. One is named Brooklyn was my friend until that one day I didn't want to play with her but that one exciting day we had a private talk. We decided we were still best friends. I am glad that we are still best friends. I have I have my best friend come over to my house. I played and played and played. But until my neighbors came over to my house and we played and played and played and played.
Student:	36:58	That's a long sentence.
Student:	36:58	That's a lot of "plays."
Mrs. White:	38:26	Do you think we need all of those plays in there? No, but we can work on that next time. Okay. I want to say one thing, Cate added to her story today after the part about she and Brooklyn having a private talk she had. Cate revised her story today. She took part out That really didn't add much to the story that she added something from your feedback from last time. That says, how do you feel? So after the part about her and Brooklyn having their private talk. Can you read them What you added? What we added today. Remember the "I am" [disciplines Anna]. Did you remember the part that you wrote today that sentence?
Cate:	39:27	I added.... where?
Mrs. White:	39:27	No. You added about the part about how you felt. So can you find that sentence and share?
Cate:	39:32	I couldn't finish it.
Mrs. White:	39:36	Okay. But can you read it when you read the story? So can you read it again?
Cate:	39:44	And I felt .... and I felt.... felt...
Mrs. White:	39:49	No, you said I am glad that ...
Cate:	39:54	I am glad that we are still friends.
Mrs. White:	39:56	So she put her feelings in there. I just want to... I just wanted to point that out because she did take away a part that really didn't add anything to the story and we added, we used the feedback from you guys for her to add a feeling and she said, ... told how she felt,

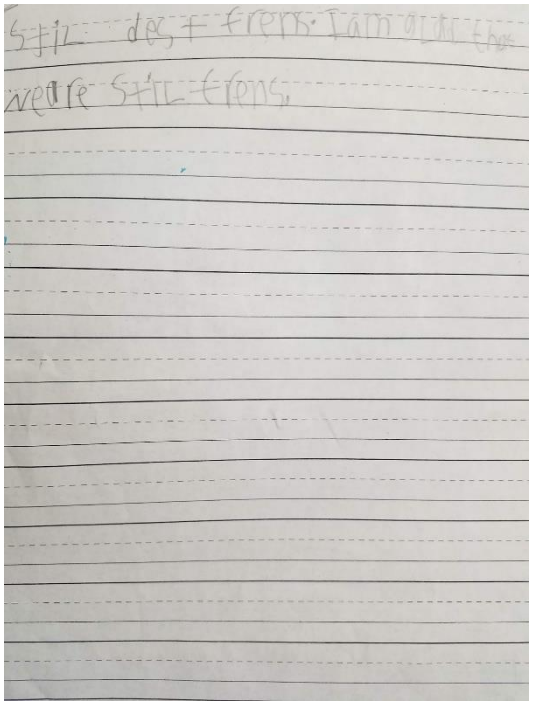
Transcription 10/3/18

	I have so many friends. One is named Brooklyn. Brooklyn was my friend until that one day Brooklyn did not want to play. I just didn't want to play with her *Shared at Author's Chair on 9/25 Cate* Questions: How did you feel? Where were you? What happened next?
	Cate: I have so much friends. I have so many friends. One is named Brooklyn was my friend until that one day I didn't want to play with her but that one exciting day we had a *10/3/18 Cate*

	private talk. We decided we were still best friends but she still sang this annoying song it was like this "I think I just… *Adds a new ending on 10/3/18 Cate*
	… I have my best friend come over to my house. We play and play and play but until my neighbors came over to my house and we play and play and play. *New ending page 2 10/3/18 Cate* Feedback: That's a lot of plays! I like your sentences, they are long. I like your picture that you added someone crying. I like your picture.

	… private talk. We decided we were still best friends. I am glad that we are still friends. *Revised ending 10/9/18 after feedback and teacher conference* *Cate*





I have so many friends. One is named Brooklyn. Brooklyn was my best friend until I didn't want to play with her. But that one exciting day we had a private talk and we decided we were still best friends. I am glad we are still friends.

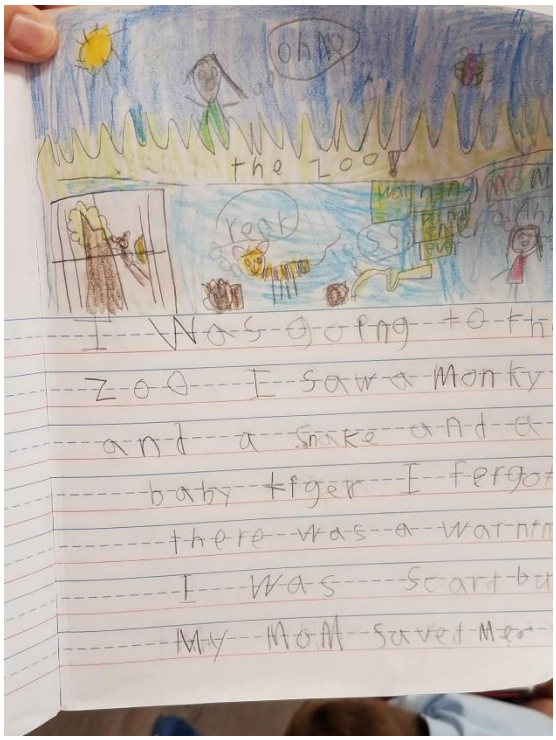
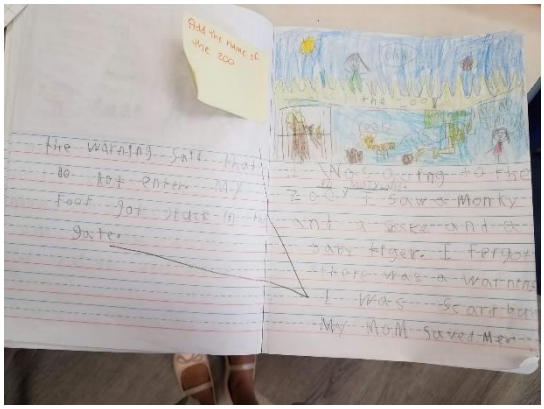
Published piece 10/15/18 Cate

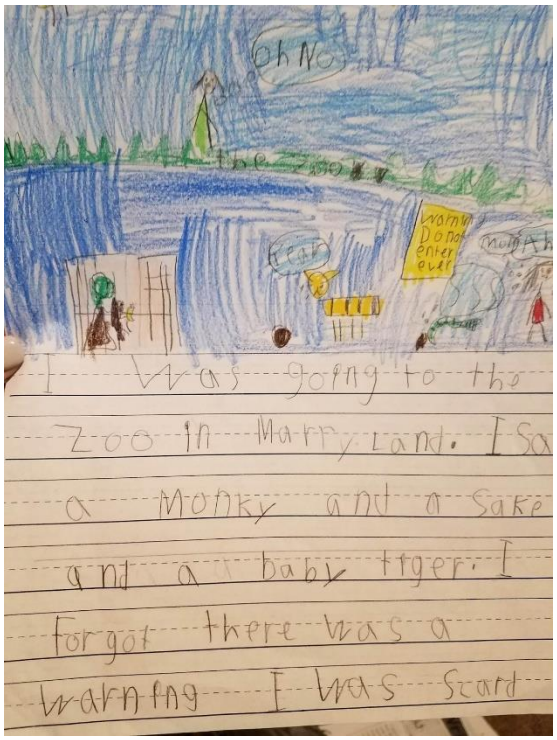
Figure 15. Cate's writing changes over time

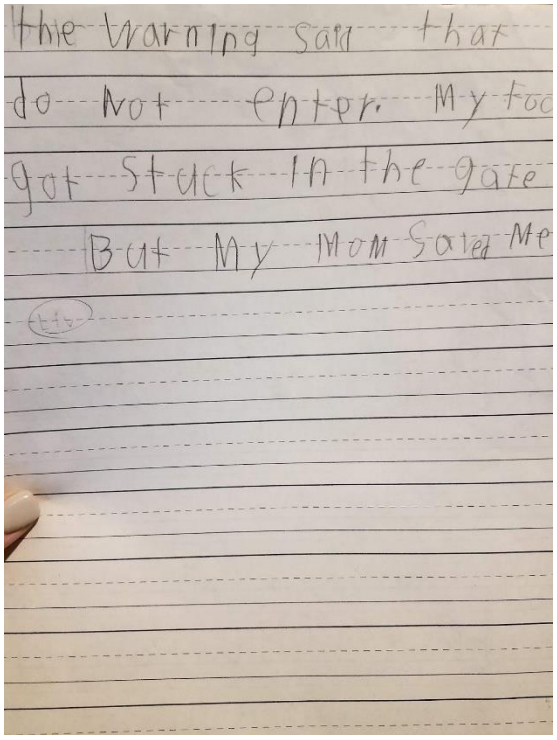
> Mrs. White conferred with Cate and they used the feedback to revise her story, which she then read at Author's Chair. As a result of their conversation, Cate's revisions led to a more organized piece with a more clear beginning, middle, and end.
>
> *Daily Observation Memo 10/3/18*

Peers asked Cate many questions about her story. One student commented about the number of "plays" in the story. Cate used her feedback and conferred with Mrs. White and me to determine ways to answer her peers' questions and delete extraneous parts of the story that did not make sense. Figure 15 shows the changes in Cate's writing over time along with the feedback given by her peers. She wrote a final, published piece that told her story and included details asked during Author's Chair.

Jenny shared a story about going to the zoo with her mother and getting stuck in the gate. When she shared her story at Author's Chair she asked for suggestions. Her classmates wanted her to add the name of the zoo and tell how she was feeling. Jenny conferred with me and revised. In her second drawing, Jenny shows where she decided to add the name of the zoo, included more information about the gate, and explained how she got stuck. She already wrote that she was scared, but it was unclear what happened with the warning sign. She opted to add more information about the warning sign (Figure 16).

	I was going to the zoo I saw a monkey and a snake and a baby tiger I forgot there was a warning I was scared but my mom saved me Feedback: Add the name of the zoo. Add how you are feeling *Original writing shared on 10/2/18 Jenny*
	Feedback: Add the name of the zoo. Add how you are feeling Jenny adds “Maryland Zoo” and information about the warning sign to her story based on her feedback. I was going to the Maryland Zoo. I saw a monkey and a snake and a baby tiger. I forgot there was a warning. The warning said that do not enter. My foot got stuck in the gate. My mom saved me. *Revisions 10/3/18 Jenny*





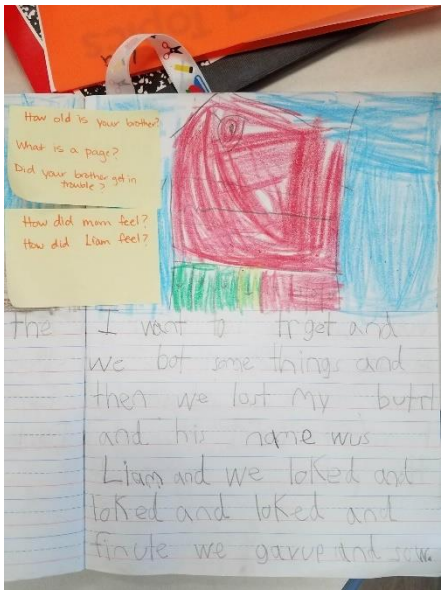
I was going to the zoo in Maryland. I saw a monkey and a snake and a baby tiger. I forgot there was a warning. I was scared. The warning said that do not enter. My foot got stuck in the gate but my mom saved me.

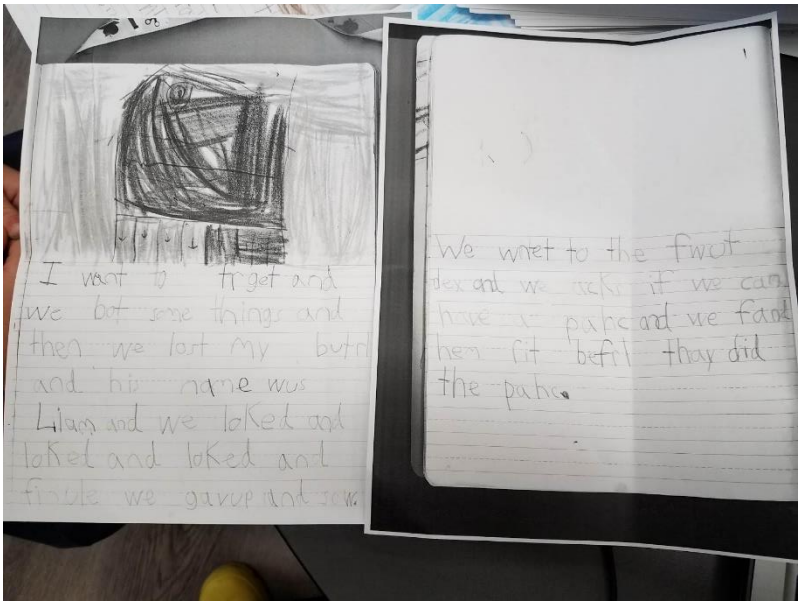
Published work 10/15/18 Jenny

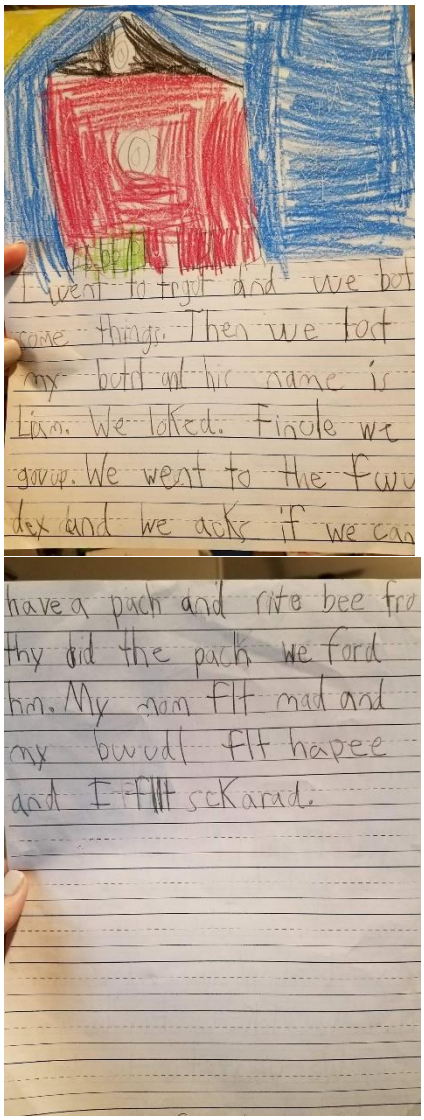
Figure 16. Jenny's zoo stories with revisions

Jenny chose to publish the personal narrative she read at Author's Chair. She asked for suggestions and her classmates suggested she should add the name of the zoo and tell how she felt. Jenny used her feedback to add important details to her story before she published her piece. She added how she felt, clarified the words on the warning sign, and added the name of the zoo. The interactions that occurred during Author's Chair helped Jenny revise her story. She added key components to help her audience understand what happened. Jenny's classmates' suggestions were appropriate and helpful and changed her writing for the better (Figure 16).

Mary shared a story about going to Target and losing her brother. She asked for questions as feedback and her peers asked the following questions: "How old is your brother?," "What is a page?," "Did your brother get in trouble?," and "How did your mom feel?"

	I went to Target and we bought some things and then we lost my brother and his name was Liam and we looked and looked and looked and finally we gave up and… Feedback: How old is your brother? What is a page? Did your brother get in trouble? How did your mom feel? How did Liam feel?

	Original piece from Author's Chair 10/3/18 Mary
	I went to Target and we bought some things and then we lost my brother and his name was Liam and we looked and looked and looked and finally we gave up and we went to the front and asked if we can have a page and we found him right before they did the page. *Copy of Mary's work for revision 10/10/18*



I went to Target and we bought some things. Then we lost my brother and his name is Liam. We looked. Finally we gave up. We went to the front desk and we asked if we can have a page and right before they did the page we found him. My mom felt mad and my brother felt happy and I felt scared.

Published copy
10/15/18 Mary

Figure 17. Mary's writing about Target with revisions and peer feedback

The questions asked by her peers and Mrs. White and me when we conferred with Mary shaped the way Mary revised her writing. Peer feedback influenced Mary to add the feelings of all three characters into her story. She already verbally explained the answers to the other questions when she shared at Author's Chair and perhaps did not feel the need to add those answers to her writing. Mary's writing was enhanced by the questions of her classmates and she was able to make changes and add details based on their feedback.

Cate, Mary, and Jenny all changed their writing in some way based on the feedback they received at Author's Chair. They took their pieces through the writing process by drafting, receiving feedback, revising and editing, and finally publishing. The revised and published pieces show evidences of changes based on the feedback they received at Author's Chair.

Author's chair influences the way students feel about writing.

Several students noted that sharing at Author's Chair made them feel happy or respected by their classmates. Dan noted that his classmates show respect during Author's Chair by being quiet and not distracting from the author.

Brie: 10:00 Like what you do or how you feel about it... How do you feel about Author's Chair?
Dan: 10:05 Thankful.
Brie: 10:06 You feel thankful for Author's Chair... tell me why you feel thankful.
Dan: 10:16 that I have respect and kids are quiet.
Brie: 10:16 So you have respect from your classmates when you are reading your story at author's chair. It makes you feel like they respect your story. What makes you feel like that? What are they doing that shows respect to you?
Dan: 10:46 Being Quiet.
Brie: 10:48 What else?
Dan: 10:53 Not messing around or playing.

Interview 11/14/18 Dan

The respect and confidence students gained during Author's Chair positively impacted the way they felt about writing and whether or not they enjoyed writing or sharing their writing. Mrs. White also noted a positive change in the students' feelings about writing during her final interview.

Mrs. White: 26:39 I've enjoyed what I've read, and I've enjoyed implementing that. Um, and giving them freedom. I like that. I guess I liked the conferencing time. I like teaching writing this way a lot better than before. Because I think the children enjoy it more and it's not such a, it's such a task. It's more of. I

> mean, I heard a lot of, at the end of last year... [After she started Writer's Workshop mid-year]. Oh boy. We get to write today! That's what you want to hear... Not, OOOOOOOh, we have to write!!!! You want them to love it. You know, I was never... and I don't think about this. I was never. I mean, writing wasn't a big thing when I was in school. I was never taught how to write. Like when I got to college I went to a small... I went to a rural high school, small. I'm not saying I didn't have good teachers, but I was not prepared for college. I did not know how to write a paper and my college English teacher read my first paper and said, "Were you ever taught how to [write]?" I mean she knew and I was like, 'no." I'm like, "I'm lost." And she helped me and I think we do a good job at that now. I don't think it was the push back then, you know, I don't know, it's just, I felt I was very embarrassed. I did not know how to write a paper when I got to college. We just weren't taught or I maybe I wasn't listening.

Overall, the students and Mrs. White reported that Author's Chair had a positive influence on the way students felt about writing. Dan said that compliments made him feel, "joyful inside" and "respected" by his classmates. Many students reported that Author's Chair made them a "better writer" or made their "writing better." Quieter students, like Jenny, began to raise their hands more to volunteer to share at Author's Chair and she learned to speak in a voice that could be heard by her classmates. Mrs. White noticed that students were more eager to write and share in class.

Feedback Does not Influence Student Writing

Sometimes students received feedback and the feedback did not influence their writing. This was often the case when they asked for compliments and connections. Once they received compliments and connections, most students opted to start a new piece rather than alter the one they just shared.

> **Brie:** Oh, so you asked for compliments. You have I like your drawing. I like your two pictures and another I like your drawing. Is that helping you think about what to add?

Mary: 23:22 No.
Brie: 23:22 Not really? Maybe next time you might want to ask for a different kind of feedback.
Mary: 23:31 I probably am I after I finish all of this.
Brie: 23:34 So you're already working on something different? You can go ahead and work on something different if you want.

Transcript 10/2/18

Brie: Okay. Over here. So you asked for compliments and they said, I like your picture and you're a good writer. Does that help you think of anything to add to your story or change about your story?
Grant: 26:08 Not really.
Brie: 26:10 Um hmm. You know what Cate said the same thing that the compliments didn't really help her as much as another kind of feedback. So what do you think about the next time you go to the Author's Chair?
Grant: 26:30 ummmm... questions.
Brie: 26:31 It might help you to ask questions. Sometimes compliments can be good because like they help you feel better about yourself as a writer. Right? It makes you feel good. So sometimes we do need compliments but...
Grant: 26:43 Or connections.
Brie: 26:43 Or connections, Right? But if you, if you really want to change your writing or add to your writing, you might want to ask for something else like suggestions or questions or connections. So what did you decide to do? Did you decide to keep writing or write something new?
Grant: 27:00 Write something new.

Transcript 10/2/18

I think all types of feedback are helpful. The only one that doesn't help improve their writing is compliments. I really like when they make connections.

Teacher Reflection 10/9/18 Mrs. White

Sometimes students offered suggestions or asked questions already answered in the story. Mike arrived at his student conference one day disappointed in the questions his peers asked about his nonfiction biography piece:

Mike: 12:25 I don't have any feedback.
Brie: 13:10 I think that is because people asked questions that you had already answered and so if they asked a question that you already answered, if they said that I wasn't going to write that down for

you because I felt that to be really confusing for you to get asked a question you have already answered. (Mike starts to draw)

Brie: 13:40 So, is that what you want to do is add a picture to this nonfiction writing?

Mike: 13:42 Yeah, and I added one more line. His college is LSU.

Brie: 13:43 His college is LSU, I didn't know that.

Mike: 13:43 I hate LSU.

Brie: 13:46 Why do you hate LSU?

Mike: 13:46 Because I'm Alabama.

Brie: 13:46 You like Alabama better? Alright, I'm getting a picture of this great writing. [Mrs. White comes over to check on Mike]. Well, he's writing about this football player and he had to add where he went to college even though he doesn't like that college, which would be hard for me. [Conversation with Mrs. White, Brie, and Mike about rival colleges].

Mike: 14:16 He was good.

Brie: 14:22 He used quite a strong word for word when they play Alabama, we're only allowed to use that word in my family when we're talking about Duke.

Mike: 14:41 I was at a library and there was something called "Duke Sucks."

Brie: 14:47 You know, neither of us likes Duke. All right. So your feedback question is "What happened when he got hurt?"

Mike: 14:52 He broke his ankle like this.

Brie: 14:54 He broke his ankle and... And you kind of.... Did you already write about that? About his ankle or did you just talk about it?

Mike: 15:10 [reading from his writing] One sad day he got hurt by the Chargers. He broke his ankle very bad.

Brie: 15:14 Okay. So here's what I think. I think you answered all the questions that your classmates asked of you because you do have two pages of writing. So I think what you need to decide is what you want to do next.

Mike: 15:38 Draw a picture.

Brie: 15:39 You want to draw a picture next? Right? Grab some crayons.

Mike recognized that he already answered the questions his classmates asked about his writing and proceeded to draw matching pictures, captions, and statistics for each page. Although the questions were repetitive, they sparked another conversation about rival colleges. Even though those questions did not help Mike with this piece, perhaps he will be inspired to write a piece about rival college athletics.

Most students stopped their writing and moved on to a new piece after they had received compliments. Mrs. White noted that compliments are the only types of feedback that "don't improve their writing." She also noted that she liked when the students made connections. Some students were asked questions or given suggestions that had already been addressed in the original writing, which students noted was not helpful. At times, certain types of feedback or pieces of feedback were not helpful to the authors when it came to improving their writing, but they may have offered other benefits like improving writing morale, feeling respected, encouraging thinking about new topics, or connecting with the audience.

Students learned to decide what feedback was helpful to them.

As the study continued, and students received or gave feedback over time, they began to understand that different types of feedback would be helpful to them at different times. They asked for questions if they knew they needed to clarify something in their story. They asked for suggestions if they want to know how to continue. They requested compliments if they wanted to feel good about their writing, and they asked for connections if they wanted to connect or find support from their audience.

Dan noted that "questions are popular, but not to me." He asked for suggestions because that would make his writing better. While he recognized how questions sometimes supported his revisions, he preferred suggestions instead.

Brie: 11:27 What kind of feedback do you really like to ask for?
Dan: 11:45 Questions are popular, but not to me.
Brie: 11:53 Oh yeah? Tell me more about that.
Dan: 11:58 A lot of people ask for questions.
Brie: 12:05 What do you ask for?
Dan: 12:17 Usually suggestions to help my writing. Because questions and suggestions can make your writing better because questions like

> what does that. ..What does that mean? And you could tell us in the story what that means.
>
> *Interview 11/14/18 Dan*

Mary was able to make the distinction that questions helped her revise when she told her story about going to Target, but they did help her revise when she read her Thanksgiving story. She realized that the students had become fixated on one detail of her story and did not ask her helpful revision questions.

> **Brie:** 16:07 What do you do with the feedback that you get from your friends?
> **Mary:** 16:12 Sometimes I don't like... Sometimes I just put, sometimes I just don't like... This time, this time. That's why I will. Um, I just don't like using it because it's all about the Grandma Bread and not about something else.
> **Brie:** 16:47 It was all about the grandma bread... and then that didn't really help you?
> **Mary:** 16:50 No.
> **Brie:** 16:50 So I guess .... what kind is helpful?
> **Mary:** 17:03 Yes, there was one. there was one time (when it was helpful) The time was the one is when I lost my brother in Target.
> **Brie:** 17:26 Oh. And what did they, when you lost your brother in Target, what helped you? What helped you?
> **Mary:** 17:32 By adding how I felt how my brother felt and how my mom felt.
> **Brie:** 17:38 And were those suggestions? Or did they have questions?
> **Mary:** 17:38 They were... ummmmm. Suggestions.
> **Brie:** 17:50 They, gave you suggestions that helped you with your writing?
> **Mary:** 17:54 Yeah.
>
> *Interview with Mary 11/13/18*

Author's Chair had a great influence on students. The opportunity to share their writing and control who gave feedback and what type of feedback they would receive empowered the young authors. Most often, the feedback authors received was helpful to them in some way, either growing their confidence, helping them connect with their audience, helping them understand where their writing was unclear, or determining what changes could be made to the writing. On occasion, Author's Chair did not help students revise their writing when peers provided questions or suggestions already addressed in

the writing or when peers asked questions related solely to the writer's drawings. Even when less helpful feedback was offered, it allowed a moment for Mrs. White to model the appropriate feedback or explain how to make the feedback more helpful. Sometimes seemingly unhelpful feedback sparked a conversation about a new topic as it did for Mike. Author's Chair creates more opportunities to share writing and talk about writing, all of which are helpful to young authors.

Author's Chair's Influence on Teacher Instruction

When I worked with Mrs. White the year before this study began, she used the scripted Core Ready Lesson Sets to teach writing. Over the summer, the state standards changed and they were no longer required to follow the Common Core State Standards (CCSS), however educators were required to follow a state set of teaching and learning standards almost identical to the ones established by the CCSS. Mrs. White purchased a Teachers Pay Teachers set of scripted lessons for a one year study in Writer's Workshop. Throughout the ten week project, Mrs. White used the Teachers Pay Teachers lessons, ideas from the internet, brainstorming sessions with me, and ideas of her own to plan her lessons. I observed in the classroom 28 times. On all but five of those times she changed her mind about what to teach just before the workshop started. I collected teacher lesson plans, but the majority of the time, she chose not to follow them.

Prior to beginning classroom observations of Writer's Workshop, I conducted an interview with Mrs. White about Writer's Workshop and Author's Chair. She indicated that she would like to provide the author with choices for types of feedback and allow them to select the feedback they felt they needed. She also indicated the need for some lessons explaining what that "looks like and sounds like."

Brie: 19:09 Do you have any sort of routine for the feedback that you discussed earlier? Like I know it's like you said at the beginning of a brand new, um, is there a routine for like how they get, get or give feedback yet?

Mrs. White: 19:21 I think we need to talk to them about what we need, like we did last year, you know, ask the, um, the author what kind of feedback they would like and kind of tell them what that looks like and sounds like. And we may really need to do maybe a little lesson on that.

Interview 8/31/18 Mrs. White

Mrs. White agreed to a set time for Author's Chair each day and allowed the students to pick from four types of feedback: connections, compliments, suggestions, and questions. She decided she would choose three students per day to share and each student would be allowed to pick their writing and three students to respond to them. She kept a record of the students she chose on a class list sheet on a clipboard to make sure everyone had enough turns if they wanted them. At the beginning of the study, Mrs. White mainly read from her Teachers Pay Teachers script at the front of the room or from her desk with students seated at their tables. Some students were seated with their backs toward the board or the speaker. Eventually, Mrs. White created a classroom meeting area to the side of the room with an easel and a rug. She created this area because she needed space for Author's Chair. This area became larger and more colorful and decorated as the study continued. Eventually, lessons moved down to the class meeting area as well given students a chance to better see the easel and paper Mrs. White used for her lessons. They could also hear better because they were closer to the person speaking. This classroom meeting area and space was influenced by the introduction of a set Author's Chair time for the class.

There were times during Author's Chair when Mrs. White noticed something she felt was important and she took notes (for further instruction) or declared, "That was a

teaching moment!" Mrs. White had more opportunities for these observations and teaching moments by having an Author's Chair where she could observe the interactions among her students during writing time. In the following transcript, Patty asked a question which sparked a conversation about adding feelings to writing. Mrs. White declared, "I'm going to make some notes about this!"

Patty:	29:39	Was the roller coaster fun or scary?
Matthew:	29:39	Yep. It was fun because you can go as fast as you want. But if you went really slow, you can get bumped into someone.
Brie:	30:04	And I'm really... I'm really glad Patty asked that question because sometimes when you're trying to add details about your story, it's important to say how you're feeling or how someone was feeling at the time and when we were talking about the story about the bison and we talked about feelings too.
Mrs. White:	30:28	But no more questions ... I'm going to make some notes about this!

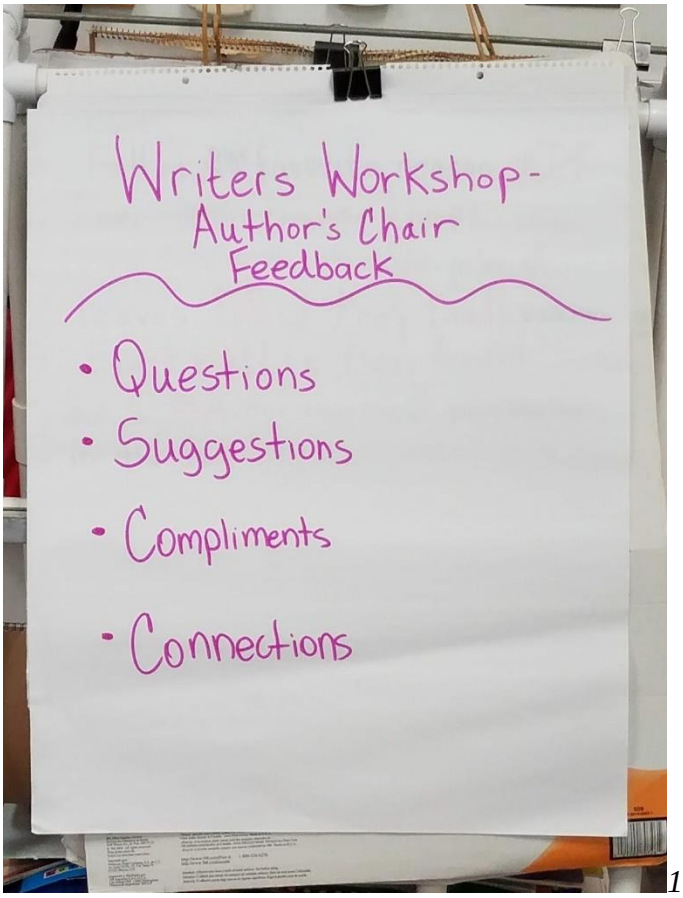
Transcript 9/12/18

The day after Patty suggested to Matthew to add feelings to his story, Mrs. White approached me at the beginning of the lesson. Below are my notes from that interaction.

> Mrs. White said… (looking at lesson plans)…. I'm not going to do what I had planned and we'll add that stuff about adding emotions to the writing later.
> Me: Oh, you don't have to feel like you need to add that right now.
> White: Oh, but we just talked about it, so it's important to do it now.
>
> *Observation Notes 9/13/18*

In these examples Mrs. White observed her students coming up with ideas that she incorporated into her next day's lesson.

After the first several Author's Chair meetings, Mrs. White realized her students needed help remembering their feedback choices. She created an anchor chart and taped it near the class meeting area to remind students of their choices (Figure 18).



10/10/18

Figure 18. Author's Chair anchor chart

Mrs. White learned to guide students with their feedback when they offered a different type of feedback response not requested by the author. Mrs. White frequently modeled feedback and helped students adjust their feedback to meet the needs of the author. In the following transcript Phillip asks a question instead of giving a suggestion [the author, Patty, asked for suggestions], and Mrs. White helped Phillip turn his question into a suggestion to meet Patty's request and honor the question Phillip asked.

Patty:	37:16	I am thankful for my family and Finn. I am thankful because my family protects me . Finn keeps me company when I am sad. I help by helping make dinner. I show Finn that am thankful because I give him hugs before I leave for school.
Mrs. White:	37:16	Compliments, comments, questions, or suggestions?

Patty:	37:16	Suggestions.
Phillip:	37:16	Who is your brother? Who is Finn?
Mrs. White:	38:23	So maybe the suggestion could be ... if we turn that into a suggestion. Phillip maybe you could say, "Maybe you could tell us who Finn was." That was what I would have asked too. Good job. Alright. Silent cheer.

Transcript 11/14/18

Mrs. White also used Author's Chair as a place to learn about the needs of her students; this guided instructional decisions for future mini lessons. When she noticed her students struggling with feedback for nonfiction writing and gave feedback that would have been more appropriate for narrative writing, she decided to skip the lesson she planned and added a new mini lesson to help students understand the difference between fiction and nonfiction. The following transcript is from the beginning of the nonfiction writing unit.

Patty:	37:23	I like gaga ball. In gaga ball when you hit the ball you can only hit with your hand.
Mrs. White:	37:23	That's good. That's a good start. And she does... She likes playing gaga ball. So that's something that's important to her. And you're telling... Sit down, Carl. Do you want questions? Compliments or suggestions? Or suggestions.
Patty:	37:50	Suggestions.
Mrs. White:	37:50	Do you want suggestions? Okay. All right. You get to pick.
Mavis:	38:02	Maybe she could write how she felt?
Mrs. White:	38:07	This is nonfiction though. So no feelings. Just facts. Okay. But that's, that's a good point for us to use for teaching. So yeah, that was a good. That was a good one. Yeah.
Dennis:	38:18	What do you do in gaga ball?
Mrs. White:	38:26	So maybe she could add to her story and tell maybe some of the rules. [Someone comments negatively on the story] Not. She only wrote a little bit to start with ... that's why she asking us... Susi [takes a necklace from Susi]. What about Phillip? Patty, do you want to ask him?
Phillip:	38:45	You can say how you get out.

Transcript 10/17/18

During the October 17, 2018 Author's Chair, Patty wrote about gaga ball and included an opinion. Mavis suggested Patty add feelings to her story. Mrs. White noted these were a

"good point for us to use for teaching." She noted this in her mini lesson the next day. The following snippet is from my daily observation memo on October 18, 2018.

> Thursday October 18, 2018:
> [Mrs. White's mini lesson] I noticed yesterday that some of you had trouble understanding what nonfiction writing so I'm going to explain it today. I'm not going to do shared writing, I'm just going to do a mini lesson. [Calls students down to the rug (class meeting area)].
>
> *Observation Notes 10/18/18*

Mrs. White also learned during Author's Chair that she could guide students to reflect upon the feedback they had been given. She often referred to these as "teaching moments." The following transcriptions and memos are examples of times when Mrs. White asked students to reflect on their feedback:

> **Mrs. White:** 38:48 Oh, that's a good suggestion. All right. That was three. That was a great start. Let me see your picture. I love your picture. A great picture. So did you get some good ideas about how you could add to your story or add to your writing? Mavis you're next sweet pea.
>
> *Transcription 10/22/18*

> Dan's writing was a teachable moment. He'd written a nonfiction piece about soccer, but chose not to read it. He wanted to read about his hot air balloon ride. I suggested that the feedback could be suggestions about how to make a new piece about the hot air balloon ride that was nonfiction. The suggestions were pretty good and I think it moved the class toward a better understanding of the difference between narrative and nonfiction. Mrs. White noted that it was a good teaching moment. She said, "You could add that buddy, you can add that to your story or your piece. Yeah. Good job. Alright. Alright. Silent cheer for Dan. That was good. That's a good teaching moment."
>
> *Daily Observation Memo 10/22/18*

Mrs. White expressed in her final interview having a set time and routine for Author's Chair influenced her instructional decisions. She always made time for Author's Chair and impressed to other teachers the importance of Author's Chair. She said she had been uncomfortable with Author's Chair in the beginning and was scared to do it, so she had pushed it aside.

Brie:	07:13	Did having a set time for Author's Chair influence your instructional decisions?
Mrs. White:	07:19	Yes.
Brie:	07:20	Okay. And why?
Mrs. White:	07:22	I mean, I always, I always made sure that there was time at the end and before I would not have done that. That was just something I would just say, well if we get to it fine, if we don't fine and you know I have tried to impress to the other teachers that I work with, that you have to do that, like that is so important. It really is one of the, I think one of the most important parts and I never felt that before until I did this with you and I never, I was afraid of it. I didn't know how to do it. I didn't know how to run it. I didn't... Like I was, you know, you're scared to get out of your comfort zone and I didn't know how to do it and therefore I just pushed it aside. But I see now the benefit, like it's such an important part, like it's just as important as them writing.
Brie:	08:10	And did it influence your mini lessons or your conferences or anything?
Mrs. White:	08:14	Yeah, definitely I think definitely the, the what you see at Author's Chair and the feedback and umm definitely because you obviously can't get to every child in the room every day, but during Author's Chair you get to a lot more. Because you're hearing, even if you didn't conference within that day, you're getting to hear what they wrote and you know, you can make notes and you know what I mean, and use what they're telling at Author's Chair. Maybe you see something that they need they could work on and maybe you can do that in the next conference, if that makes sense.
Brie:	08:53	That makes plenty of sense. Yeah.
Mrs. White:	09:03	Um, what factors influence your instructional decisions about writing the most? Like what helps you decide what you're going to teach in writing?
Brie:	09:15	I think the conferences, I mean, of course I have, we have set standards we have to teach, but I think just noticing when you were conferencing with students, noticing maybe a trend, um, you know, run on sentences at the beginning of the year, not putting periods and, you know, things like that and maybe adding this at this point in the year we'll be adding details to their writing and…

Interview 12/13/18 Mrs. White

Mrs. White said that having an Author's Chair influenced her instruction because she was able to "get to" or hear from more students than she would have normally within

the writing time. She felt like student conferences influenced her instructional decisions the most.

Script vs. No Script

Mrs. White was responsible for planning writing for her entire grade level every month. She was supposed to present her teammates with plans for the entire month of writing in advance. This was not an issue when she was using the scripted Core Ready Lessons because she could simply pick the lessons out of the book and write down the page numbers. She would add her own ideas and Pinterest searches to the plans as well. When she switched to a Writer's Workshop instructional format, planning for the grade level became difficult. She started by giving everyone copies of the Teachers Pay Teachers lessons, but as she learned more from her students she changed her own plans and then got behind the rest of her team, who were still following the scripted Teachers Pay Teachers lessons. One day when I arrived, Mrs. White approached me frustrated about the lessons plans. She told me that she was no longer going to plan the lessons day by day, she was going to put bullet points of what she felt the students needed to learn. She said that the plans "stress her out" and they're "always late" (getting them to the other teachers). She began to realize that individual classes have different needs and this impacts the plans the teachers made.

Mrs. White:	00:04	And I'm not going to do it like Monday, Tuesday, I'm just going to give the bullet points.
Brie:	00:04	That's what you're going to give them as a grade level? Because it's going to be different days for different people depending on how far they get? Dr. Kissel said in his book, he said, it's almost impossible to plan for your whole grade level…
Mrs. White:	01:03	Only for this though... we do it for everything else
Brie:	01:04	For everything else, but this is so individualized per class.
Mrs. White:	01:09	Boys and Girls!

Mrs. White:	01:09	[more conversation but it's indistinguishable] and I'm late.... I'm always late, I never get them by the date because I want to see where we are and what's relevant. It's not.... [indistinguishable].
Brie:	01:11	No, you can't.
Mrs. White:	01:11	We can share, we can share ideas.
Brie:	01:11	And you have to get to a certain level of confidence before you can....
Mrs. White:	01:56	But this stresses me out!!! [Pointing to the lesson plans]. It stresses me out doing them like that because every class is different. You can't follow my plans I can't follow your plans.
Brie:	02:09	It's definitely like very individual, by class.
Mrs. White:	02:15	Class, class please. Alright, let's do this. Grant, I really want that math book put away. We're going to meet on the carpet. Yesterday we revised our story. We added some stuff. We took some stuff away. We moved some stuff around. Today, we're going to edit. I'm excited! This is all grammar and mechanics right?
Brie:	02:51	Yeah, unless something else comes up, right?
Mrs. White:	02:51	Yeah [laughter] You know me!
Brie:	02:51	Well... them, right? Because you know, they may see something else.

Transcription 10/3/18

Almost every time I entered the room, Mrs. White changed her mind and changed her lesson plans. Sometimes she switched to the Teachers Pay Teachers scripted lessons and sometimes she just improvised the lessons (she hadn't prepared supplies, books, or materials and seemed flustered). She equated the changes in plans to addressing student needs. One day, Mrs. White approached me about the changes in her plans. The following is from my daily observation memo about that conversation:

> Sometimes you need to do what they need, not what you plan. You can't plan what they're going to need.
>
> *Observation Notes 10/18/18 Mrs. White*

I asked Mrs. White to reflect on the statement she had made and she did.

> Reflection:
> Yesterday as we were finishing up you said, "Sometimes you need to do what they need, not what you plan. You can't plan what they're going to need." Can

> you write a little more about this and how you've come to this opinion? How does this impact your teaching?
>
> Writing is a subject that is hard to plan for because you need to teach to meet the students' needs. I always have an idea about what I am going to teach during writing but that seems to change a lot depending on what I feel like the students need that day. I use what I observed the day before to plan for the next day. If I see that the class is struggling in a certain area I use that for the mini lesson for the next day. You just have to be willing to be flexible.
>
> *Email Correspondence 10/19/18*

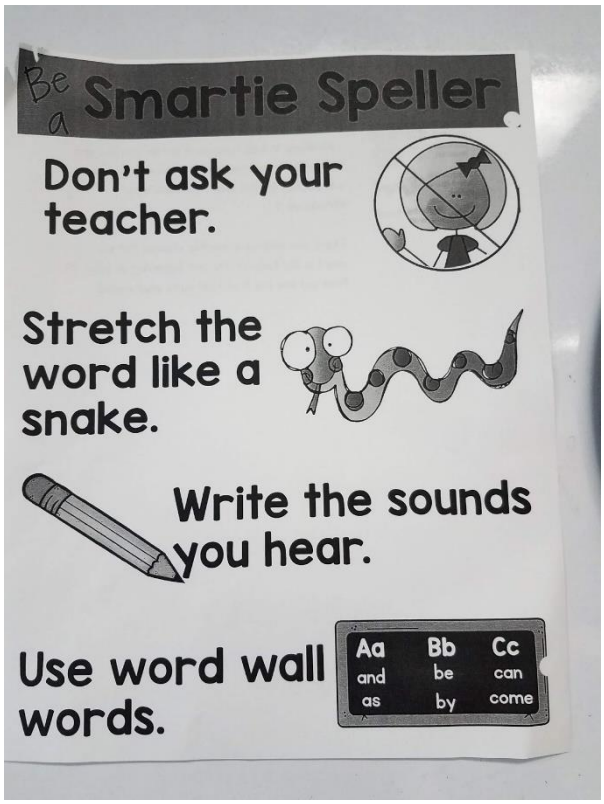
Sometimes Mrs. White's lack of planning or preparedness caused problems with transitions and behavior. This particular lesson allowed for less freedom of choice and voice than Writer's Workshop usually allows. The following is an observation memo describing Mrs. White's preparedness and the influence on student behavior and time for student input.

> Daily Observation Memo:
> Mrs. White seemed to struggle to decide whether or not to use the script today or where to have the lesson. She eventually chose the rug area with the easel and didn't follow the script closely. She did not have her materials there and it took a few minutes to set up, which caused some behavioral issues. Since the topic was about her own experience, she was not taking suggestions from the class (she said it several times). They did not help write or sound out the words. They went back to their seats to write their second pages.
>
> *Daily Observation Memo 11/6/18*

When Mrs. White opted to use the scripted plans she often sat at her desk or stood at the front of the room, reading the script word for word, which required her eyes to be down and little eye contact was made with the students. When she read the script, students were usually seated at their tables, this meant that many students were seated with their backs to the board and the teacher. Although, as the lesson continued, she used the script less and less and begin to add in her own words, thoughts, and observations. The following transcript is from a day when Mrs. White chose to use a Teachers Pay Teachers lesson plan.

Mrs. White:	00:12	While you are having a sip of water... I'm going to tell you how to be a smartie speller. [Reading directly from the script]. Carl, This is for you buddy. Spelling, just for you. Mrs. Johnson, I have to tell you did this morning, what Carl did, and I was so proud. My proudest teacher moment this whole year!
Brie:	01:26	I can't wait.
Mrs. White:	01:27	We were doing some writing and we were writing "If I were one of the first settlers" cause we're doing the people come to America, you know the whole thing. And Carl had his Word Wall!!!
Brie:	01:40	You used your Word Wall in a whole other part of the day?!?!?!?
Mrs. White:	01:44	I was so happy I could have just cried!
Brie:	01:45	That makes me happy.
Mrs. White:	01:47	Carl, that was awesome.
Brie:	01:48	That's what good writers do... they use their tools.
Mrs. White:	01:53	Okay, I'm hanging this up. So we can all see and love these Smartie Speller rules. [Inaudible] because I want you to memorize the rules. Okay, so let's do this guys. I want to do a quick mini lesson and today we're gonna talk about... There's one more thing I wanted to introduce and it's called the story hand [from the Teachers Pay Teachers script]. Okay. Ready for story hand. This is another tool that we can use in writing. Does everybody have a hand? Does everybody have five fingers? Great, I do too. I have one injured one and one that I have some kinds of fungus on now from my wedding ring, so I can't wear my wedding ring. But I do have five fingers. they're just not all functional at the moment. Anyway... Alright... So be a Smartie Speller put your water bottles away and join me on the carpet.

Transcription 11/7/18



Smartie Speller Poster from the Teachers Pay Teachers Lesson Plans

11/7/18

Figure 19. Teachers Pay Teachers Smartie Speller poster

The Teachers Pay Teachers lessons advanced to a new writing concept each day. Teachers need to move to the next lesson on the next day in order to move through all of the lessons. Once, Mrs. White felt that her students were not ready for the next day's prescribed lesson. She felt like they needed more time to understand how to move from the prewriting phase to the drafting phase after they had brainstormed topics. She decided to make up a lesson as she went along to help them use their brainstorms to decide on one topic for their writing. The following excerpt is from my Daily Observation Memo from that day.

> We had an interaction before class began in which Mrs. White recognized that the students needed some more time on topics before they move on to the next day in her Teachers Pay Teachers plans. The TPT plans called for talking about settings,

> but Mrs. White realized they needed help moving from a list of topics to actually writing about one of those topics. She kept asking if that was "okay" and I told her yes… sometimes I had to spend a week on one topic--- diving into it a little further and further each day. I also told her it's okay to wing it sometimes!
>
> *Daily Observation Memo 9/20/18*

One day, Mrs. White was influenced by something that had happened outside of the classroom. Graham had seen a frog on the playground and all of the children wanted to write about it. She had planned on using the scripted lesson, but did an interactive writing instead. The following excerpt is from the Daily Observation Memo from that occasion.

> Today Mrs. White skipped her planned lesson because Graham had seen a frog on the playground. All of the students were very excited! This was the perfect opportunity to write something together. She seemed unsure of trying something like this and asked for my help.
>
> *Daily Observation Memo 9/24/28*

Although Mrs. White did not always plan every lesson in advance or stick to the plans she had prepared, she was greatly influenced by her students and their interactions during Author's Chair for her instruction. When she noticed they were having trouble understanding the difference between fiction and nonfiction when given feedback, she changed her plans for the next day to help the students understand the genre. When the scripted plans were set to move ahead and she thought her students were not ready, Mrs. White spent more time helping them understand prewriting and topics. Mrs. White often looked for "teaching moments" during Author's Chair to guide and model feedback for her students. Mrs. White made notes of interactions and misunderstanding to guide future lessons. She took notes about the feedback given by peers and used those notes to start student conferences off with goals.

Mrs. White switched back and forth from scripted plans to ones she created on her own. When she used the scripted plans, she was less engaged with the students, often with her head down, reading directly from the script word for word, but midway through the lesson she looked up and began teaching the lesson in her own words. When Mrs. White used the script, the students were usually seated at their tables, with Mrs.White at her desk to the side of the room. Several students had their backs to her as she read due to their seating arrangement. When Mrs. White did not follow the script, students were usually taught at the class meeting area near the easel. The class meeting area grew as Mrs. White used the script less. Mrs. White appreciated the guidance of the scripted lessons but was eventually able to gain the confidence to work on her own. Mrs. White as often conflicted about whether or not to use the scripted lessons. She indicated she was "stressed" about planning writing lessons for her entire grade level.

Summary of Questions and Findings

The following section will summarize the findings within the context of the research questions. The questions guiding this research were:

1) What do students and teachers do during the Author's Chair part of Writer's Workshop?
    - What types of response do authors seek when they sit at the Author's Chair?
    - In what ways do peers respond to the author?
    - What does the teacher do during the Author's Chair?
2) How does Author's Chair influence student writing?
3) How does Author's Chair influence teacher planning for teaching writing?

The first question in this study: “What do students and teachers do during the Author’s Chair part of Writer’s Workshop?” had four sub questions. “What types of responses do authors seek when they sit at the Author’s Chair?” was answered in the Choice and Control theme. “In what ways do peers respond to the author?” can be found in the feedback theme. “In what ways does the response influence/not influence student writing?” can be examined in the Author’s Chair Influence theme. “What does the teacher do during Author’s Chair?” can be determined from the Choice and Control theme.

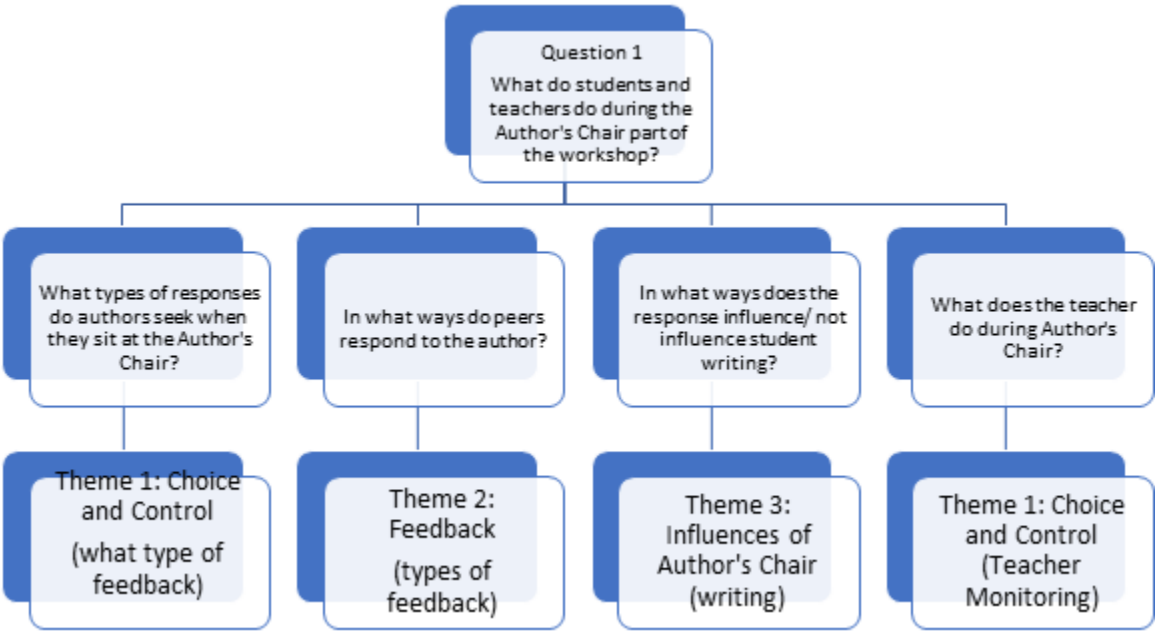


Figure 20. Map of Question 1 and Findings

The answers to question 1 can be found in the findings from Theme 1: Choice and Control, Theme 2: Feedback, and Theme 3: Influences of Author’s Chair. Student authors controlled the type of responses they sought by requesting specific feedback from four

categories. Students noted various reasons why they selected either suggestions, questions, compliments, or connections from their peers. Peers responded to student authors by asking questions, giving suggestions and compliments, or connecting with the author or to the writing. Student writing was influenced by the feedback from Author's Chair. Students revised and edited their writing based on peer feedback. Student authors were able to categorize feedback by helpfulness. The question, "What does the teacher do during Author's Chair?" can be found in Theme 1: Choice and Control. The teacher monitored and guided Author's Chair by allowing or not allowing students agency to over their writing and choices.

Question 2: "How does Author's Chair influence student writing?" was answered in Theme 3: Influences of Author's Chair. A map of Question 2 and findings is illustrated in Figure 21. Students first either accepted or rejected their feedback by categorizing it by helpfulness. Then, students determined how (or if) they would revise their writing based on the feedback they were given. Students most often decided to revise their writing if they requested suggestions or questions as feedback. When students asked for compliments or connections, they typically did not revise their writing and transitioned to a new topic.

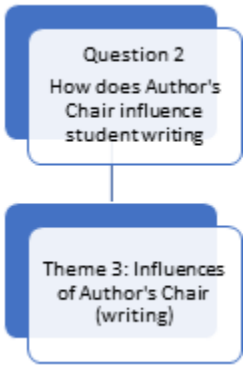


Figure 21. Map of Question 2 and Findings

Question 3: "How does Author's Chair influence teacher planning for teaching writing?" can be answered in Theme 3: Influences of Author's Chair. A map of Question 3 and findings is illustrated in Figure 22. The teacher was influenced by Author's Chair to use or not use a script for her lessons. She also used her observations, notes, and reflections from Author's Chair to guide conferences with her students. The teacher was influenced by Author's Chair to guide students to reflect about their writing and feedback. Finally, Author's Chair influenced the teacher to model feedback for her students.

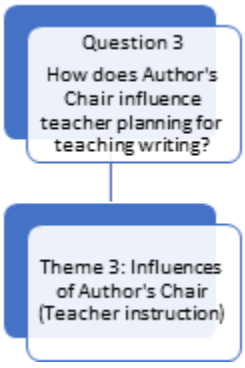


Figure 22. Map of Question 3 and Findings

In this chapter I presented the findings from this study in three themes: Theme 1: Choice and Agency, Theme 2: Feedback, and Theme 3: Influences of Author's Chair. Within each theme, I stated the findings of the study. I related each of the research questions to the themes that arose from the data. In the next chapter I will discuss the findings in relation to the literature.

CHAPTER V: DISCUSSION

In this study, I described and explored the interactions that occurred during the Author's Chair component of Writer's Workshop in a first grade classroom. Additionally, I wanted to investigate the impact on those social interactions on student writing and teacher instructional decisions. Previous research on Writer's Workshop examined the instructional framework of the workshop (Calkins, 1994; Fletcher & Portalupi, 2001; Graves, 1983; Kissel, 2017; Laman, 2013; Ray, 2001), specifically Author's Chair (Graves, 1983; Graves & Hansen, 1983; Kissel, 2017; Ray, 2001). Snyders (2014) focused on student-student and student-teacher interactions before and during writing. Dix and Bam (2016) recognized the need for students to have an audience for their writing. Piazza and Tomlinson (1985) studied the impact of student interactions on student writing understanding. However, few studies specifically examined the role of Author's Chair in providing opportunities for student interaction and feedback and the role of those interactions on student writing and teacher instruction. In an attempt to understand those interactions, my case study examined the following research questions:

1) What do students and teachers do during the Author's Chair component of Writer's Workshop?

- What types of response do authors seek when they ask for feedback at the Author's Chair?
- In what ways do peers respond to the author?
- What is the teacher's role during the Author's Chair?

2) How does Author's Chair influence student writing?

3) How does Author's Chair influence the teacher's instructional decisions for teaching writing?

Data were collected over a period of ten weeks in the field. Data collection methods included observation, recorded field notes, conferences and interviews with the teacher and students, teacher lesson plans, student writing, and teacher reflections. The findings resulted in three themes: 1) Student choice and agency during Author's Chair, 2) Feedback can be categorized by type and helpfulness to the student author, and 3) Influences of Author's Chair.

Discussion of Findings

The findings of this study are grouped into three themes: 1) Student choice and agency during Author's Chair, 2) Feedback can be categorized by type and helpfulness to the student author, and 3) Influences of Author's Chair. Student choice and agency during Author's Chair examines the various choices given to the students and retained by the teacher. Theme 2: Feedback can be categorized by type and helpfulness to the student author explores the feedback given to the students by their peers. Theme 3: Influences of Author's Chair investigates how the interactions during Author's Chair influenced the students and the teacher. Each theme will be discussed and summarized in the following sections.

Theme One: Student Choice and Agency During Author's Chair

The teacher in this study granted students agency by encouraging students to make decisions during the Author's Chair component of the Writer's Workshop. However, the teacher retained control of the management of the workshop. I will discuss the three findings within this theme in the following sections.

Finding one: Authors choose what they will share, what type of feedback to receive and who will give them feedback.

Kissel (2017) noted the importance of student agency and choice within the workshop. Author's Chair offers additional opportunities for agency by allowing students their choice of what to share, the type of feedback to receive, and their choice of peers to give feedback. These choices are an expression of student knowledge and individuality. They also impact the social construction of learning that happens in the classroom (Graves, 1983; Kissel & Miller, 2015). Students in this study chose their writing to share, even if it was different than what they had previously told the teacher or researcher they would share. Student authors selected the type of feedback they wished to receive based upon their needs as writers. Student authors selected peers to provide feedback and varied their choices by gender and friendship group. This finding was different than Lensmire (1992) who found that students tended to write for their own peer groups. In this study, students frequently varied from outside of their social circles to seek feedback from their peers. The studies differed in that Lensmire studied third graders and students selected their audience, whereas the students in this study were first graders and their audience was the entire class. Students in this study, however, did select which peers would provide feedback. A further similarity in the studies is that certain students were rarely picked by student authors to give feedback. Lensmire attributed this to social circles in the class. In this study, three students were selected by their peers to give feedback fewer than three times. Mrs. White reported these students do have friendship circles in the class and it is more likely they did not raise their hand to

volunteer feedback. Students in this study expressed appreciation for the agency awarded to them by their teacher and exercised control over their choices.

Finding two: Teachers control and monitor Author's Chair.

The teacher exercised control over certain aspects of Author's Chair. Mrs. White always selected who shared at Author's Chair. However, many students volunteered. She had various reasons for making her choices and kept track of them on a chart. Mrs. White also exercised control by monitoring and guiding Author's Chair. She ensured students followed the procedures of Author's Chair, reminded students of their choices, and disciplined students as needed. Mrs. White sought "teaching moments" during Author's Chair to guide students to reflect on their feedback or control the dialogue. Teacher control and monitoring of Author's Chair is a new finding, one that has never yet been explored in previous literature. Future studies could examine the ways teachers select who shares at Author's Chair and their reasons for doing so. A study of student-selected Author's Chair sharing would also help teachers of writing understand how Author's Chair can be managed if students have agency over who shares.

Finding three: Teachers and students choose to accept or reject feedback.

Upon receiving feedback, students chose to accept or reject the feedback. Reasons writers rejected the feedback included their view that peers offered the wrong type of feedback, the peer feedback did not make sense to the writer, and the writer already integrated answers to questions or suggestions into their writing. Student authors or Mrs. White accepted feedback by offering praise or agreeing to make the suggested changes. Boon (2016) found that allowing students time to reflect on feedback with peers improved the quality of their writing. Boon found students needed specific lessons in

order to determine the usefulness and appropriateness of the feedback they received. In this study, students were given those specific lessons during Author's Chair when Mrs. White interjected and added to the discussion. During Author's Chair, students in this study were encouraged by their teacher to reflect on the feedback and consider how they may change their writing. Those lessons also occurred during student conferences when students reread their writing and reexamined their feedback and were asked by Mrs. White or me how the feedback might impact their writing. Students also reflected upon the feedback and either accepted or rejected it with no prompting. Mrs. White would accept "good" feedback by praising it or reject "bad" feedback by redirecting the student who had offered the feedback. In Boon's study, student feedback became more helpful over time with scaffolding, prompts, and practice. This study confirms Boon's finding as student feedback became increasingly on topic and helpful as the study continued.

This finding is confirmed by Fisher (2010) who found that student agency and peer feedback were an important part of early writing. Similar to this study, in Fisher's study students selected how, when, and who they asked for feedback. Students also interpreted their writing lessons and peer feedback and determined how to use them in their writing. Students in this study also controlled how, when, and who would provide feedback and how or if they used the feedback in their writing.

This is an important finding because teachers of writing can trust young writers with the agency to make significant decisions about their writing. Students can accept or reject their peers' feedback and determine the next steps in their writing. Like Boon (2016) and Fisher (2010), this study showed students were influenced by the instruction and modeling of their teacher to determine the usefulness of the feedback they received.

Teachers of writing can use this information to guide their instruction and promote lessons on reflection on peer feedback, how to use feedback, and how to determine if the feedback worked for your story. Teachers can understand that young writers can be trusted with the agency to determine if the feedback will improve their writing.

Theme Two: Feedback can be categorized by type and by helpfulness to the student author

The types of feedback given to the students could be categorized in two ways: 1) types of feedback students offered, and 2) the helpfulness of the feedback for the writer. Each of these categories will be discussed in the following section.

Finding four: Feedback can be categorized by type.

Snyders (2014) found that giving Kindergarteners time to talk about their writing with their peers allowed students to understand their writing process. While Snyders focused on interactions that happened during writing time, this study focused on interactions that occurred after writing. In this study, the teacher allowed time for students to share their writing and accept feedback from their peers after writing. This allowed time for peer feedback to be given and categorized.

McCallister (2008) wrote that Author's Chair gives student writers an opportunity to select the type of feedback they wish to receive. The feedback given in this study could be organized into four categories: compliments, connections, suggestions, and questions. Mrs. White gave the students four options she selected from Kissel (2017) for types of feedback they could seek at the Author's Chair. Students most often sought questions and suggestions, which they deemed to be the most helpful types of feedback for their writing. Connections helped students realize that their audience had a reason for reading,

listening, or responding to their work and could relate to the stories they told. Connections can also be used for student authors to relate to the genre, style, or author's writing choices (Kissel, 2017). However in this study, that type of connection was not modeled for the students and they did not connect over writing choices. Compliments helped student writers feel positive about their writing and writing in general. Snyders (2014) found that students grew in confidence, identity, and writing ability when they were given time to think, talk, and write. This study confirms that students grew in confidence and writing ability when student authors received feedback from their peers.

In this study, student interactions increased or decreased depending on the type of feedback requested. Suggestions and questions encouraged more conversation and student interaction, while connections and compliments usually halted student interactions. Further studies, looking specifically at these interactions could be conducted to determine the importance of the type of feedback to the interactions, and the influence of those interactions on student writing.

This finding is important to teachers of writing and to students. Students need to know how to determine what type of feedback will improve their writing or answer the questions they have for their audience. Teachers of writing can use this information to model feedback, feedback reflection, and how to select feedback.

Finding five: Feedback can be categorized by helpfulness.

Student feedback could also be categorized by helpfulness. Student feedback was either appropriate and insightful, or confusing and not helpful. Appropriate and insightful feedback helped the author recognize problems or confusion within her story or places she needed to revise. Confusing and unhelpful feedback often referred to the pictures

rather than the writing, asked questions or gave suggestions that were already covered in the writing, or were completely “off the wall” and did not make sense with the piece that was shared.

Dix and Bam (2016) and Boon (2016) showed the importance of student interaction, feedback, and reflection. This study confirmed that student interactions, feedback, and reflection played a key role in student writing. Boon (2016) determined peer feedback became more useful over time when students received training on how to give useful feedback. Students in this study did not receive training on useful feedback, however they did listen to the modeled feedback their teacher gave from time to time. Dix and Bam (2016 and Boon (2016) noted the importance of reflection in determining the usefulness of feedback. This study concurred that reflection time played a key role in helping students decide if feedback was helpful. In this study, the reflection time occurred occasionally during Author’s Chair if Mrs. White asked the student author to think about the feedback they received. Reflection also happened during writing conferences when Mrs. White or I helped the student review their writing and feedback and asked them to reflect on those pieces.

This finding is important because teachers know their students can give helpful feedback to their peers. Teachers can allot time for peer feedback after writing and model lessons on how to determine the usefulness of that feedback. Teachers can learn from these studies that reflection plays a key role in students’ ability to categorize their feedback by helpfulness. A further study of the factors of helpful feedback is needed to help teachers understand what characteristics of feedback make it useful to student authors.

Theme Three: Influences of Author's Chair

Author's Chair also influenced the students and the teacher in various ways. The ways in which Author's Chair influenced students and the teacher will be discussed below.

Finding six: Author's Chair can influence student writers.

Author's Chair provides a "social mirror" through which children can view themselves through the perspectives of their classmates (Mead, 1934; Valsiner & van der Veer, 2000 as cited in McCallister, 2008). Through the view of their classmates, writers could determine inconsistencies and confusing moments in their writing, connect with their audience, and find effective writerly moves.

Boon (2016) found peer feedback was used to improve the quality of writing. In this study, students regularly noted they were influenced by the feedback given by their peers. They revised their writing to address their peers' questions or confusions, added endings or emotions to their stories, or included information suggested by their classmates. Feedback in the form of compliments made student writers feel positive about their writing and their writing abilities.

Truax (2018) found that students increased their motivation to write when given compliments by their teacher, however this study examines compliments given by peers. Fisher (2010) found young writers exercised control over which teacher-selected writing strategies they used to write, and this study complemented that study by adding that student authors also select peer feedback to improve their writing. Dix and Bam (2016) recognized the need for time to reflect on student feedback in order for students decide which changes to make in their writing. In this study, Mrs. White encouraged reflection

by asking questions or allowing students to respond to their peers after feedback was given. Upon reflection, student authors are able to determine which strategies and feedback are useful to them as writers.

This finding is important because teachers can learn the value of peer feedback to student writing. Not only does peer feedback improve student writing, it also positively impacts student self-efficacy in writing. Teachers can also learn from these studies the importance of reflection after feedback is given to help improve student writing, motivation, and overall feelings about writing.

Finding seven: Author's Chair can influence teachers of writing.

This study concurred with Fang (1996) who found teachers are guided by classroom interactions, personal reflections and beliefs, and observations of their students to inform their instruction. In addition, this study found that teachers are also guided by peer interaction and feedback during Author's Chair. In response to the student interactions during Author's Chair, Mrs. White made decisions about using scripted lessons. She used the feedback from Author's Chair to initiate student conferences and help students revise their writing. Mrs. White viewed the interactions during Author's Chair as "teaching moments" in which she encouraged authors to reflect on their feedback and consider making changes to their writing to address the feedback. Dix and Bam (2016) recognized the need for teacher modeling of feedback in order for students to provide feedback. Mrs. White also used what she called "teaching moments" during Author's Chair to model appropriate feedback and when students had misunderstandings.

I found there was a constant conflict between the scripted lesson and the Writer's Workshop instructional framework. Although the scripted lesson followed many of the

steps in a Writer's Workshop instructional framework, it was missing the "teaching moments" that Mrs. White described and the student agency that is usually afforded during Writer's Workshop. When Mrs. White used the script there were no "teaching moments" and there was no student agency. When Mrs. White went "off script" and constructed her own lessons "teaching moments" and student agency were observed.

This finding is important to teachers and administrators. Educators can understand the importance of student choice and interactions to the writing process for young writers. Teachers can know the value of student interactions and that those interactions provide teaching opportunities as well as information about what students know and need to learn. Because of this, teachers can provide opportunities during Writer's Workshop for students to exercise agency to pick when and what they want to share, what feedback will best help them as writers, who will provide useful feedback, and how to categorize and use the feedback they receive. Teachers can understand the importance of Author's Chair to their instruction and the learning of their students. Educators can know that a true Writer's Workshop cannot be scripted. Scripts can give teachers ideas, as it did for Mrs. White, but in order for students to have real agency over their writing and writing decisions the script must be abandoned.

Implications for Practice and Policy

Writing is a social act that involves communication and interactions among students and between students and the teacher (Atwell, 1998; Graves, 1983, 1984; Kissel, 2017). The Author's Chair provides students a time and place to share their writing (Graves & Hansen, 1983). Teachers should provide opportunities for students to share their writing and receive useful feedback from their peers (Kissel, 2017; McCallister,

2008). This study indicates the importance of time for student authors to share their writing with their peers. The students and the teacher in this study considered Author's Chair to be a valuable part of their learning and instruction.

Teachers should adjust their writing instruction to allow plenty of agency for students to share their writing, choose what writing to share, what type of feedback they need, and who should give them feedback. Teachers should allow time for reflection for students and themselves to consider changes to student writing and teacher instruction.

Teacher educators should be aware of the push by government and school officials for the use of scripted programs in literacy programs. They should know there is an inherent conflict between scripted writing programs and a Writer's Workshop philosophy. Some scripted programs attempt to follow a Writer's Workshop instructional framework by following the steps that Donald Graves and Nancie Atwell originally designed, but they are missing a key piece— agency. Teachers and students need to have agency in their instructional and writing decisions in order to develop as teachers and writers. Teacher educators can encourage the preservice teachers they teach to take ownership of their writing instruction by encouraging them as writers, as agents of learning, and as scholars.

Because of the nature of Writer's Workshop, and the agency afforded to students by teachers who practice this instructional framework, Writer's Workshop cannot be scripted. Teachers are guided by student writing, student writing conferences, and student interactions to make instructional decisions, not by turning the page to the next day in the teacher's manual. If teachers follow the script exactly, ignoring student interactions and writing, they will miss out on the instructional and motivational needs of their students.

Suggestions for Future Study

The findings within this study suggest there are many benefits for teachers and students from including a consistent time for sharing writing at an Author's Chair. Additional studies are needed to examine the quality of feedback, practice of reflection, time allotted for the sharing of writing, and student outcomes. Further studies are needed to examine the factors that determine the quality of the feedback students give to each other.

This study focused on the students' determination of the helpfulness of the feedback, but an in depth study of the quality of the actual feedback is needed. The data indicate student and teacher reflection on feedback was a part of teacher instruction and student writing, however, a study focusing particularly on the reflection piece of Writer's Workshop would help teachers plan for writing instruction. During my time at Southeast Academy, I was approached by many teachers who told me they often "ran out of time" for sharing writing or Author's Chair at the end of Writer's Workshop. Mrs. White noted that she was intimidated by it prior to the study. A study that examines the time devoted for students to share their writing, and the reasons teachers may be reluctant to engage in this practice, would help teacher leaders and administrators better understanding of the benefits of this practice. Teacher leaders could use the information to inform their leadership practices, plan professional development, and understand the motives of their teachers.

Finally, a study of student outcomes would help education policy makers determine student standards and required curriculum. Policy makers are often more influenced in their decisions by quantitative data. A study comparing student writing of

students participating in a daily Author's Chair to students participating in a writing program that does not include time for sharing could be useful to those who seek statistics and numerical data.

This study focused on the interactions that occurred during Author's Chair and their influence on teacher instruction and student writing. Further studies are needed to examine the quality of student feedback, teacher and student reflection, time allotted to Author's Chair, and student writing outcomes to assist teachers with instructional decisions, teacher leaders with their guidance of teachers, and educational policy makers with curriculum decisions.

Summary

In this study, I examined the interactions that occurred during Author's Chair and their influence on teacher instructional decisions and student writing. The findings were categorized by three themes: choice and agency during Author's Chair, feedback can be categorized by type, and influences of Author's Chair. Students had choice over their writing selection, who would offer them feedback, and what type of feedback they requested. The teacher remained in control of who would share at Author's Chair and maintained order. Both the teacher and the students could accept or reject feedback. The feedback could be categorized two ways: by type of feedback and by helpfulness. Each type of feedback had a potentially positive impact on students and their writing. The teacher and her students were both influenced in meaningful ways by the interactions that occurred during Author's Chair.

The findings of this study can play a key role in how teachers plan and implement writing instruction. Teachers can understand the value of student agency in writing and

the role student agency plays in writing development. Writing teachers have seen the importance of social interactions among peers and with the teacher in writing and the influence of those interactions on student writing and teacher instruction. I ask you now, as my audience, for feedback. I would like to know, in what ways do you connect to this piece and how might your view of writing instruction have shifted? What have you learned and what do you still want to know?

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