

ENACTMENT OF SIWI PRINCIPLES

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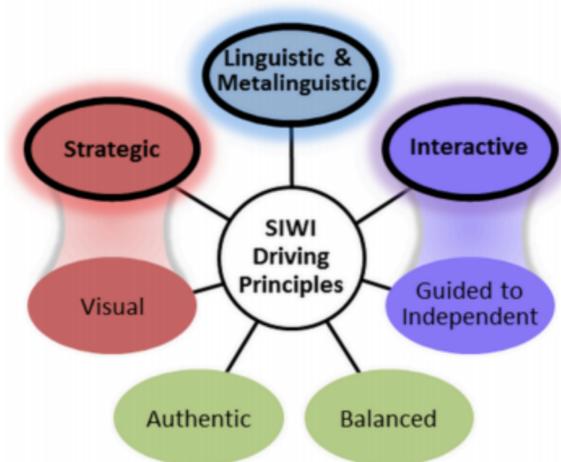
Strategic and Interactive Writing Instruction

SIWI is an approach to writing instruction designed specifically for deaf and hard of hearing (DHH) students. There are three overarching, guiding principles that frame the approach:

1. Interactive Instruction
2. Strategic Instruction
3. Linguistic Competence/ Metalinguistic Knowledge

The first two guiding principles incorporate evidence-based practices drawn from research with typically developing, struggling, and advanced hearing writers (see Graham & Perin, 2007, Graham, McKeown, Kiuvara, & Harris, 2012). The third guiding principle is designed to address the specific language needs of DHH children.

Here we present the three guiding principles and four supporting principles of the model with a description of how instruction is enacted in classrooms.



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Interactive Instruction

The first guiding principle of SIWI is informed by sociocultural theories of teaching and learning (Bruner, 1996; Lave & Wenger, 2003; Rogoff, 1990; Vygotsky, 1978, 1994; Wertsch, 1991) that highlight the importance of **interactions** in the learning process. Rather than passively receiving information, students learn about writing by **actively engaging** in guided writing (group) and shared writing (small group or partner) experiences as a part of a writing community.

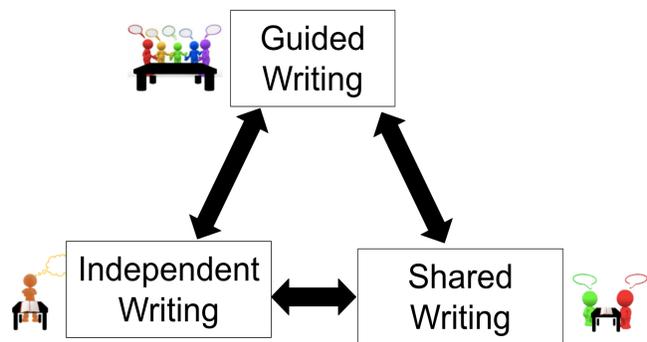
Principles of dialogic pedagogy (Hillocks, 2002; Nystrand, 1997; Ward, 1994) are applied. The teacher demonstrates a disposition toward learning that is inquisitive and exploratory (Burbules, 1993) to provide space for student contributions to writing processes (Tharp & Gallimore, 1988). Dialogic pedagogies highlight the importance of collective problem-solving in shared activity and co-construction of understanding (Wells, 2000). Teachers use techniques to sustain conversational involvement and advance student understanding through meaningful interactions (Mariage, 2001). Students share their ideas, build on each other's contributions, and cooperatively determine necessary writing actions, with varying levels of guidance from a more knowledgeable other, such as the teacher or a peer.

A supportive environment where the teacher is adept at conversational moves that involve students in cognitive tasks (Mariage, 2001) allows for the **apprenticeship** of novice writers (c.f., Englert & Dunsmore, 2002; Englert, Mariage & Dunsmore, 2006). When the teacher shares their thought process, they make the invisible cognitive activity (e.g., deliberations, negotiations) of an expert/experienced writer visible and thereby accessible to novice writers (Englert, Mariage, & Dunsmore, 2006; Gavelek & Raphael, 1996). Over time there is a **transfer of control**; writing responsibility is gradually transferred to students, and scaffolding for skills and strategies is reduced (Englert & Dunsmore, 2002; Englert, Mariage & Dunsmore, 2006; Mariage, 2001). Prior to engaging in interactive writing, it is important the teacher has clear **writing and language objectives** in mind for the class (and individual students as needed). These objectives should be set at a level just beyond students' current levels of performance, so they are challenging but not overwhelming, and within the child's **Zone of Proximal Development (ZPD)**. The teacher can then focus much of the discussion and problem solving around these objective areas as they surface during guided writing, and spend less time in areas that are above or below students' ZPD by briefly modeling, explaining, or thinking aloud.

Teachers move students purposefully between segments of **guided, shared, and independent writing** which offer varying levels of support to the student (Wolbers, Dostal, Graham, Cihak, Kilpatrick, & Saulsburry, 2015). First, highly supportive classroom writing opportunities exist in

group, **guided writing**. Guided writing as an interactive and collaborative activity allows the teacher to collect **formative assessment** data on a moment to moment basis. During writing practice, the teacher continually gauges students' understanding by asking them to take action, share their suggestions, or explain their thinking. The teacher “steps back” to release control to students by using open questions (e.g., What do we do here? How do we approach it? Why?), and “steps in” to increase instructional guidance by modeling, thinking aloud, or guiding (Englert & Dunsmore, 2002). When the teacher is able to step back more regularly in the objective areas during guided writing, this demonstrates a transfer of control and indicates that students are ready for less supported writing opportunities such as shared or independent writing. Less teacher guidance is provided during **shared writing**, as students seek support from one another in small groups or pairs, as the teacher rotates among students. During **independent writing**, students rely upon their own knowledge and understanding without much assistance.

Teachers may progress through guided, shared, and independent writing in sequential and/or simultaneous phases. In the former case, fully independent writing opportunities may be provided to students after each collaboratively co-constructed piece of writing; and in the latter, independent pieces may be constructed by students alongside a class co-constructed piece. For simultaneous constructions, time is given to both group and shared or independent writing. Students are engaged in parallel constructions, immediately applying what they learned from guided writing to their independent practice. In both cases, teachers use these opportunities to maintain student portfolios, evaluate progress, and revisit or change writing and language objectives. Additionally, within a lesson, the teacher may briefly move students from guided to shared or independent writing to see what students can do in less supported environments on specific writing tasks. For example, students may break out to complete a task on small white boards or paper, and then return to the group to share, and decide how to proceed with the group co-construction. Every guided co-construction is accompanied with time for shared or independent writing; however, the amount of time a teacher spends in guided, shared, and independent writing is unique to each class, as it depends on the progression of transferring control over the writing objectives to students, and how much scaffolding is needed at the time.

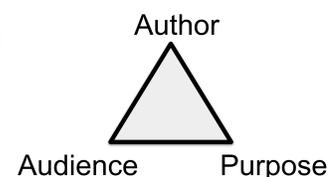


Strategic Instruction

The second overarching principle of SIWI, **strategic instruction**, informed by cognitive theories of composing (Applebee, 2000; Flower & Hayes, 1980; Hayes, 1996, 2006; Hayes & Flower, 1980; MacArthur & Graham, 2016), is aimed at developing strategic writers by explicitly teaching the approaches of expert writers.

Writing processes, strategies, or skills are often taught through the use of **procedural facilitators** (Scardamalia & Bereiter, 1986), such as cue cards, mnemonics or visual prompts, which provide students with temporary support as skills are developed. Eventually, the students appropriate procedures and begin to direct their own performance and self-regulate (Harris, Mason, Graham, & Saddler, 2002). In SIWI, procedural facilitators are often presented as **visual scaffolds**. These scaffolds offer students a way to visually access knowledge about writing, which has shown promise for supporting DHH learners (Berent, Kelly, Schmitz, & Kenney, 2008; Fung, Chow, & McBride-Chang, 2005). Students use visual scaffolds to support application of new genres, writing strategies, or language skills they are in the process of learning. They also build on current knowledge to deepen understanding and apply more complex skills (Dostal et al., 2015).

As part of the SIWI project, visual scaffolds were generated by teachers and researchers to support implementation. For example, there is a visual scaffold of a triangle that prompts students to consider the **author, purpose, and audience** before writing. To establish the writing as authentic, the teacher may assist in writing on the visual scaffold the students' names as the authors of a piece, their purpose for writing, and the intended audience of their writing. The scaffold can be used for each writing piece until students begin engaging more independently in this thinking prior to writing.



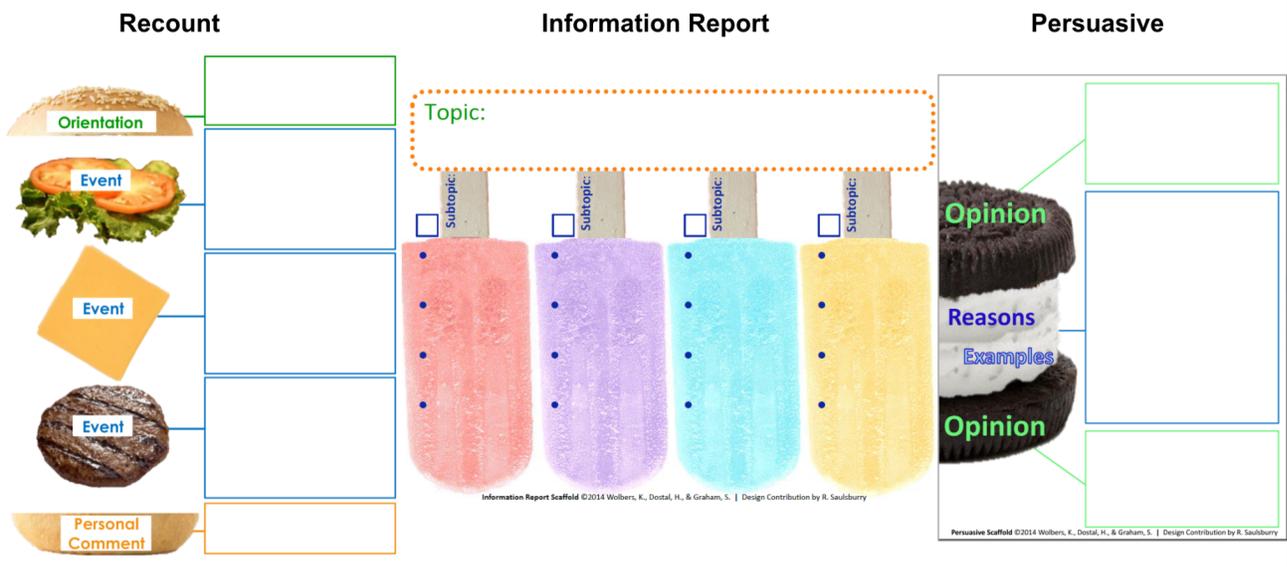
The **recursive process of writing** is strategically taught through the mnemonic that the SIWI team developed: GOALS (i.e., Got ideas?, Organize, Attend to Language, Look Again, and Share), which is visually represented in a wide circle on a large poster with the word *Write* in the center with an arrow around it to indicate that students can write after any sub-process and return to any sub-process while writing. This is different from traditional writing instruction that involves writing multiple drafts, with the teacher providing corrections and feedback between drafts. Instead, SIWI teachers guide students through the entire writing process, from establishing an audience and purpose to publication. As the class writes together, the teacher will prompt

frequent **rereading** of the written text to orient students to the need for revisions. Thus, students learn to reread and revise recursively as they write and generate further ideas.

There are multiple components to the writing process that are facilitated with support from the GOALS poster. When engaged in the *Got ideas?* and *Organize* sub-processes, students may use either poster-sized or personal-sized organizational scaffolds to guide them with arranging the ideas they have generated in accordance with the text structure of the genre. For example, the organizational scaffold of popsicles guides students to organize their facts by subtopics for information report writing. There are different organizational scaffolds for each genre so that the structures are explicitly taught and practiced.



GOALS Poster



Genre Organizational Scaffolds

During the *Attend to Language* sub-process, students practice the language features commonly found in each genre such as past tense verbs for recount writing and “would, could, and should” for persuasive writing. Additionally, this sub-process is unique to DHH writers because it recognizes that students may be using two languages and incorporates a place in the writing process for attention to and translation of languages. (See further description below under Linguistic and Metalinguistic principle.)

SIWI-developed materials also include color-coded rubrics with embedded visuals that remind students of criteria for evaluating writing traits associated with each genre. This activity usually takes place when students are in the *Look again* sub-process. These rubrics are multimodal and customizable. Both large-format posters and small individual versions have pictures layered over the text on movable/removable velcro tabs. Emerging language users can rely on the picture cues to support understanding while pairing it with text. Similarly, students with more developed literacy skills may remove picture supports. In addition, teachers may cover higher levels on the rubric if students are not yet working on the features addressed at those levels, and incorporate the more advanced features as students progress. During this sub-process, students consider ways their writing can be revised for greater clarity or to accomplish their purposes for specific audiences.

Orientation			Events			Organization		
	<ul style="list-style-type: none"> Tells all 3 clearly High reader interest 	6	<ul style="list-style-type: none"> Tells many events On topic Great sensory details 	6		<ul style="list-style-type: none"> Effective multi-paragraph organization Connected ideas & transitions 	6	
	<ul style="list-style-type: none"> Tells all 3 clearly Medium reader interest 	5	<ul style="list-style-type: none"> Tells many events On topic Good sensory details 	5		<ul style="list-style-type: none"> Multi-paragraph organization Connected ideas & transitions 	5	
	<ul style="list-style-type: none"> Tells all 3 Low reader interest 	4	<ul style="list-style-type: none"> Tells many events Mostly on topic Some sensory details 	4		<ul style="list-style-type: none"> Solid organization Mostly connected ideas 	4	
	<ul style="list-style-type: none"> Tells all 3: <i>who, where, when</i> 	3	<ul style="list-style-type: none"> Tells several events Mostly on topic 	3		<ul style="list-style-type: none"> Simple organization Several connected ideas 	3	
	<ul style="list-style-type: none"> Tells 2 of 3: <i>who, where, when</i> 	2	<ul style="list-style-type: none"> Tells some events Sometimes on topic 	2		<ul style="list-style-type: none"> Some organization Some connected ideas 	2	
	<ul style="list-style-type: none"> Tells 1 of 3: <i>who, where, when</i> 	1	<ul style="list-style-type: none"> Tells no event Off topic 	1		<ul style="list-style-type: none"> No organization Disconnected ideas 	1	

Recount Writing Traits Rubric

After students have finalized their writing, they are ready to publish and *Share* their writing with their audience. Often, teachers plan for students to receive responses back from their readers, which illustrates the purpose of written communication and increases writing motivation.

There are individually sized **genre-specific cue cards** that include word and picture scaffolds for the actions associated with each writing sub-process. There are laminated versions so that students can check off their actions as they go, and there are electronic versions with ASL support that can be accessed on tablets. The cue card follows the GOALS structure with variations tailored to each genre. For example, the *Got ideas?* portion of the cue card for the

recount genre would ask students to think about who was involved in an event, where it happened, when it happened, and what happened. Next, the cue card incorporates a hamburger visual scaffold to assist with the *Organize* sub-process where students' ideas are placed in the text structure of re-telling events. Then, students are prompted by the cue card to *Attend to Language* by using past action verbs and transition words, for example, to demonstrate the sequence of the events in their recount writing. Finally, the cue card prompts students to *Look Again* by rereading their writing and looking for the inclusion of sensory details. After students go through the GOALS process in a recursive manner, they are ready to *Share* their writing with their established audience.



Recount Cue Card



One important feature of SIWI is that students are **explicitly taught** about **genre structure** and features. The teacher may choose models and non-models of a type of writing and engage students in evaluating text as a reader (e.g., Which is stronger and why? Which features do you like better and why?). Additionally, an example text can be decomposed or reverse outlined to illustrate genre structure (e.g., Circle and label the introduction paragraph. Underline and label the thesis statement.) Lastly, students are provided with a mnemonic device and visual scaffold that supports their

transition from previously learned to new genres: it is RIP (Recount, Information report, Persuasive) into writing. As the teacher transitions from one genre to the next, they walk students through the visual scaffolds across genres and compare and contrast the features. This example is specific to text types of focus in elementary classrooms.

In addition to strategic instruction of the writing process, the teacher provides explicit instruction for writing or language skills through **NIP-it (Notice it - Instruct it - Practice it)** lessons. These short lessons can be planned, based on patterns the teacher notices when reviewing student work, or unplanned, based on patterns noticed during guided, interactive instruction. If, for example, a teacher notices (N) confusion about verb tense during writing, they may stop to explain the grammatical convention (I), and then prompt students to embed the convention into their guided piece of writing (P). This ensures writing instruction is contextualized in the composition of meaningful text, and that such conventions are learned as tools for communication rather than rules to be memorized. A planned NIP-it lesson (I) may occur separately from guided writing, after which a representative visual scaffold is brought into the shared writing area to support use of the feature during authentic writing (P). Visual scaffolds remain in the shared writing space to reinforce a lesson over time, until students incorporate the feature independently.

We have developed many common NIP-it lessons and accompanying visual scaffolds that teachers can use (e.g., how to respond to prompts, transition words and phrases, using sensory details, writing conclusions, paragraph writing, evaluating your writing, including descriptive words, simple and complex sentences, prepositional phrases that say when, using would, could, and should, and many more). These visual scaffolds are temporary supports. Once students are demonstrating independence with particular writing strategies or skills, the visuals can be “graduated” from the central classroom writing space and moved elsewhere.



Plural Nouns s

When there are 2 or more, add s to the word.



Ball		→	Balls	
Card		→	Cards	
Lion		→	Lions	

*When the word ends in o, s, x, ch, sh, or z, add es.

*When the word ends in y, add ies.

Example NIP-it Materials

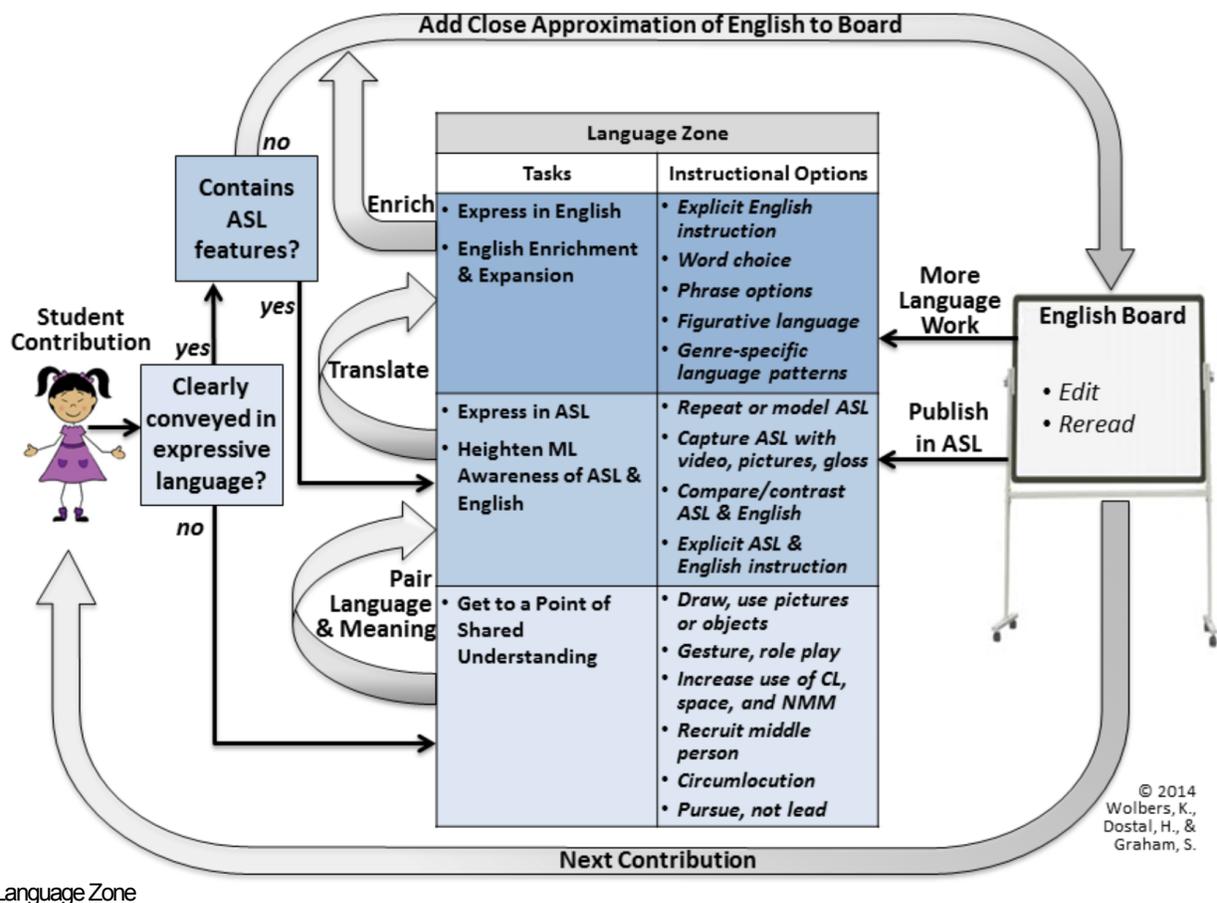
Linguistic and Metalinguistic

The third overarching SIWI principle considers the unique language needs of DHH students. Drawn from language acquisition theory (Jackendoff, 1994; Pinker, 1995) and second language research (Ellis et al., 2009; Krashen, 1994), instructional approaches are aimed at developing implicit **linguistic competence** of English and ASL (if students are using signed language), and **metalinguistic knowledge**.

Some aspects of SIWI allow for linguistic competence to grow implicitly (Wolbers, 2010). For example, when students are actively involved in interactive writing, where meaningful exchanges and problem solving are occurring with more proficient users of language (ASL or spoken English), a natural environment capable of furthering acquisition is created. Opportunities for acquisition of ASL and/or English are important since aspects of the language cannot be explicitly taught, and implicit competence leads to efficient writing (Paradis, 2009).

Another approach is to prompt **frequent viewings and/or readings** of the co-constructed ASL and/or English text. Re-viewing and/or rereading one's text is essential to the revising process of writing, and it is also a way DHH students come to know how ASL and English look, feel, and sound, similar to native users. During SIWI, the shared text is generated from students' expressions in signed and/or spoken language and then is guided by the teacher to a level just beyond what students can do independently. Therefore, the text serves as comprehensible and slightly advanced input (Krashen, 1994, 2008). In this way, DHH students are provided an avenue to implicit ASL and English competence through re-viewing and/or rereading their ideas in slightly elevated ASL and/or English.

Explicit language instruction is another route to developing language ability (Krashen, 1994) that can assist DHH students while writing (Wolbers, Bowers, Dostal, & Graham, 2013). See below a language zone flowchart that illustrates how teachers make instructional decisions that support opportunities for language use and development based on students' levels of proficiencies. For students who are proficient in English, or ASL and English, the teacher provides **English enrichment** in the language zone (see instructional options in top tier of language zone flow chart), such as providing new vocabulary or phrase options. For example, when students generate ideas for the co-constructed text by offering a close approximation to English with minor necessary revisions, the teacher writes this on the English board, which is a separate and distinct space from the **language zone**. While guiding students in rereading and editing the newly added ideas, the teacher may direct them to the language zone to explore other word or phrase options, or examine how language is used in **mentor text**.



Language Zone

If, however, students contribute ideas during writing that cannot readily be written in English due to visual, spatial, gestural, and syntactical properties of the expression, the class can “hold” the idea in the language zone using videos, pictures, drawings, or gloss (a technique for capturing ASL signs and grammatical properties in print). Ultimately, the teacher guides the class to identify or distinguish features of the languages, and then construct an equivalent expression in English, translating the idea from the language zone to the English board (see instructional options in the middle tier of the language zone flow chart). The teacher is **heightening students’ metalinguistic awareness** of ASL and English by explicitly teaching and contrasting linguistic aspects of ASL and/or English (Wolbers, 2010). After building metalinguistic knowledge and facilitating the translation of ideas to English, students may receive English enrichment (see paragraph above).

With students who have difficulty expressing their ideas in spoken language and are delayed in English (with no sign exposure) or delayed in both ASL and English, the teacher uses the language zone to first build shared meaning among community members (see bottom tier). Various tools or surfaces can be employed in the language zone. For example, when communication breakdowns occur, the teacher employs repair strategies (c.f. Tye-Murray, 1994)

such as drawing, role play, and use of gesture during SIWI that promote **shared understanding** among participants (Dostal, Wolbers & Kilpatrick, 2019; Kuntze, Golos, Wolbers, O'Brien, & Smith, in press; Wolbers, 2007). Once ideas are paired with meaningful and accessible language, instruction can then occur in the mid and/or top tier. There are times when students uncharacteristically receive language zone instruction in additional tiers than their levels of language proficiencies would indicate is necessary (e.g., a student who is proficient in ASL and English struggles to relay his ideas using domain-specific language and receives language zone instruction across all three tiers); however, the majority of language zone instruction a teacher provides matches their students' levels of language proficiency. See [Dostal, Wolbers & Kilpatrick, 2019](#) for examples of language zone interactions.

Authentic and Balanced

Regardless of the writing activity, compositions are based on student-generated ideas, and are written to specific audiences for real purposes. This focus on **authentic writing** encourages students to attend to their readers' perspectives, which increases motivation and engagement by providing purpose for the writing task (Dostal et al., 2015; Lam & Law, 2006). Before beginning a writing unit using guided, shared, and independent writing, the teacher collaborates with students in brainstorming topics they want to write about, why they want to write about them and who will read about them. For example, they could develop informative postcards about endangered animals that will be posted at their local zoo. When considering the needs of the reader, the writer is obligated to give **balanced** attention to discourse-level writing and word- and sentence-level language demands. An example of balanced writing instruction is when students aim to convey ideas clearly according to genre conventions (e.g., traits and structure) as well as through effective language use (e.g., spelling, vocabulary, and grammar). In this way, the teacher works with students to develop writing and language objectives and provides support in meeting their objectives, which aligns with the writing and language strands of the Common Core State Standards.

Implementation Supports

A series of tools and resources have been developed to assist teachers in **planning and implementing SIWI units** that consider student needs, the needs of the genre, and local standards. Resources have been refined in response to observed areas of need and teacher input during different grant cycles of development and research.

First, **genre guides** provide teachers with a recommended progression of instruction for each genre across an academic year. If school or state curricula dictate a specific progression, the information about each genre on this planning tool can be used to focus and sequence instruction within each genre. The guides include prompts and examples related to genre expectations, publication examples, targeted objectives, and sources for mentor texts.

Second, we have developed a **teacher planning resource** to support the recursive planning processes of teachers occurring prior to group guided instruction. This tool consists of sequenced but recursive images that relate to necessary planning steps such as: (1) revisiting the expectations of the genre, (2) setting individual objectives based on evidence of student learning and standards, (3) envisioning the level of complexity and form of final publication, and (4) considering the model texts that will be used or created for the unit.

Third, we have created a **Written Language Inventory** to support teachers as they set language objectives. The inventory was developed using the findings of a Systemic Functional Grammar (SFG; Halliday & Matthiessen, 2014) analysis of our writing samples from DHH and hearing peer groups (Kilpatrick, 2015). There are individual student and class objective setting guides as well as SFG charts to guide teachers with simple to more advanced grammatical structures. We have developed NIPit lessons, mentor texts, and instructions for each language feature in the Written Language Inventory.

Fourth, we have created **ASL and English mentor text directories** for teachers. This consists of student and teacher texts across genres (annotated to illustrate writing development at various stages) as well as lists of mentor texts (annotated with the level of text and genre-specific features or language). Teachers can draw upon ASL and/or English mentor texts to model language features or genre structures in real contexts.

Finally, we have created a **guide to beginning SIWI in the classroom** that supports teachers as they begin SIWI with their students. This guide outlines the prominent features of SIWI that could be introduced to their students when they begin their writing instruction. For example,

teachers are reminded to establish expectations for classroom interactions and roles, and introduce the author-audience-purpose triangle visual scaffold.

On the instruction resources page of our website, we offer a **captioned video library** that has examples of SIWI in use in a range of school settings with students of varying ages. Videos from this library are helpful to teachers as they first learn about SIWI, as well as a good resource during implementation. Examples from the video library are often used during online coaching meetings to support an area of need or interest for individual teachers.
