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# Appendix: NCTE Beliefs about the Teaching of Writing

The Writing Study Group of the NCTE Executive Committee  
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Just as the nature of and expectation for literacy has changed in the past century and a half, so has the nature of writing. Much of that change has been due to technological developments, from pen and paper, to typewriter, to word processor, to networked computer, to design software capable of composing words, images, and sounds. These developments not only expanded the types of texts that writers produce, they also expanded immediate access to a wider variety of readers. With full recognition that writing is an increasingly multifaceted activity, we offer several principles that should guide effective teaching practice.

*1. Everyone has the capacity to write, writing can be taught, and teachers can help students become better writers.*

Though poets and novelists may enjoy debating whether or not writing can be taught, teachers of writing have more pragmatic aims. Setting aside the question of whether one can learn to be an artistic genius, there is ample empirical evidence that anyone can get better at writing, and that what teachers do makes a difference in how much students are capable of achieving as writers.

Developing writers require support. This support can best come through carefully designed writing instruction oriented toward acquiring new strategies and skills. Certainly, writers can benefit from teachers who simply support and give them time to write. However, instruction matters. Teachers of writing should be well-versed in composition theory and research, and they should know methods for turning that theory into practice. When writing teachers first walk into classrooms, they should already know and practice good composition. However, much as in doctoring, learning to teach well is a lifetime process, and lifetime professional development is the key to successful practice. Students deserve no less.

## *2. People learn to write by writing.*

As is the case with many other things people do, getting better at writing requires doing it—a lot. This means actual writing, not merely listening to lectures about writing, doing grammar drills, or discussing readings. The more people write, the easier it gets and the more they are motivated to do it. Writers who write a lot learn more about the process because they have had more experience inside it. Writers learn from each session with their hands on a keyboard or around a pencil as they draft, rethink, revise, and draft again. Thinking about how to make your writing better is what revision is. In other words, improvement is built into the experience of writing.

### *What does this mean for teaching?*

Writing instruction must include ample in-class and out-of-class opportunities for writing and should include writing for a variety of purposes and audiences.

Writing, though, should not be viewed as an activity that happens only within a classroom's walls. Teachers need to support students in the development of writing lives, habits, and preferences for life outside school. We already know that many students do extensive amounts of self-sponsored writing: emailing, keeping journals or doing creative projects, instant messaging, making Web sites, blogging and so on. As much as possible, instruction should be geared toward making sense in a life outside of school, so that writing has ample room to grow in individuals' lives. It is useful for teachers to consider what elements of their curriculum they could imagine students self-sponsoring outside of school. Ultimately, those are the activities that will produce more writing.

In order to provide quality opportunities for student writing, teachers must minimally understand:

- How to interpret curriculum documents, including things that can be taught while students are actually writing, rather than one thing at a time to all students at once.
- The elements of "writing lives" as people construct them in the world outside of school.
- Social structures that support independent work.
- How to confer with individual writers.
- How to assess while students are writing.
- How to plan what students need to know in response to ongoing research.

- How to create a sense of personal safety in the classroom, so that students are willing to write freely and at length.
- How to create community while students are writing in the same room together.

### *3. Writing is a process.*

Often, when people think of writing, they think of texts—finished pieces of writing. Understanding what writers do, however, involves thinking not just about what texts look like when they are finished but also about what strategies writers might employ to produce those texts. Knowledge about writing is only complete with understanding the complex of actions in which writers engage as they produce texts. Such understanding has two aspects. First is the development, through extended practice over years, of a repertory of routines, skills, strategies, and practices, for generating, revising, and editing different kinds of texts. Second is the development of reflective abilities and meta-awareness about writing. This procedural understanding helps writers most when they encounter difficulty, or when they are in the middle of creating a piece of writing. How does someone get started? What do they do when they get stuck? How do they plan the overall process, each section of their work, and even the rest of the sentence they are writing right now? Research, theory, and practice over the past 40 years has produced a richer understanding of what writers do—those who are proficient and professional as well as those who struggle.

Two further points are vital. To say that writing is a process is decidedly not to say that it should—or can—be turned into a formulaic set of steps. Experienced writers shift between different operations according to tasks and circumstances. Second, writers do not accumulate process skills and strategies once and for all. They develop and refine writing skills throughout their writing lives.

#### *What does this mean for teaching?*

Whenever possible, teachers should attend to the process that students might follow to produce texts—and not only specify criteria for evaluating finished products, in form or content. Students should become comfortable with pre-writing techniques, multiple strategies for developing and organizing a message, a variety of strategies for revising and editing, and strategies for preparing products for public audiences and for deadlines. In explaining assignments, teachers should provide guidance and options for ways of going about it. Sometimes, evaluating the processes students follow—the decisions they make, the attempts along

the way—can be as important as evaluating the final product. At least some of the time, the teacher should guide the students through the process, assisting them as they go. Writing instruction must provide opportunities for students to identify the processes that work best for themselves as they move from one writing situation to another.

Writing instruction must also take into account that a good deal of workplace writing and other writing takes place in collaborative situations. Writers must learn to work effectively with one another.

Teachers need to understand at least the following in order to be excellent at teaching writing as a process:

- The relationship between features of finished writing and the actions writers perform.
- What writers of different genres say about their craft.
- The process of writing from the inside, that is, what they themselves as writers experience in a host of different writing situations.
- Multiple strategies for approaching a wide range of typical problems writers face during composing, including strategies for audience and task analysis, invention, revision, and editing.
- Multiple models of the writing process, the varied ways individuals approach similar tasks, and the ways that writing situations and genres inform processes.
- Published texts, immediately available, that demonstrate a wide range of writing strategies and elements of craft.
- The relationships among the writing process, curriculum, learning, and pedagogy.
- How to design time for students to do their best work on an assignment.
- How writers use tools, including word-processing and design software and computer-based resources.

#### *4. Writing is a tool for thinking.*

When writers actually write, they think of things that they did not have in mind before they began writing. The act of writing generates ideas. This is different from the way we often think of writers—as getting ideas fixed in their heads before they write them down. The notion that writing is a medium for thought is important in several ways. It suggests a number of important uses for writing: to solve problems, to identify issues, to construct questions, to reconsider something one had already figured out, to try out a half-baked idea. This insight that writing is a tool for thinking helps us to understand the process of drafting and re-

vision as one of exploration and discovery, and is nothing like transcribing from pre-recorded tape. The writing process is not one of simply fixing up the mistakes in an early draft, but of finding more and more wrinkles and implications in what one is talking about.

*What does this mean for teaching?*

In any writing classroom, some of the writing is for others and some of the writing is for the writer. Regardless of the age, ability, or experience of the writer, the use of writing to generate thought is still valuable; therefore, forms of writing such as personal narrative, journals, written reflections, observations, and writing-to-learn strategies are important.

In any writing assignment, it must be assumed that part of the work of writers will involve generating and regenerating ideas prior to writing them.

Excellence in teaching writing as thinking requires that the teacher understand:

- Varied tools for thinking through writing, such as journals, writers' notebooks, blogs, sketchbooks, digital portfolios, listservs or online discussion groups, dialogue journals, double-entry or dialectical journals, and others.
- The kinds of new thinking that occur when writers revise.
- The variety of types of thinking people do when they compose, and what those types of thinking look like when they appear in writing.
- Strategies for getting started with an idea, or finding an idea when one does not occur immediately.

*5. Writing grows out of many different purposes.*

Purposes for writing include developing social networks; engaging in civic discourse; supporting personal and spiritual growth; reflecting on experience; communicating professionally and academically; building relationships with others, including friends, family, and like-minded individuals; and engaging in aesthetic experiences.

Writing is not just one thing. It varies in form, structure, and production process according to its audience and purpose. A note to a cousin is not like a business report, which is different again from a poem. The processes and ways of thinking that lead up to these varied kinds of texts can also vary widely, from the quick single draft email to a friend to the careful drafting and redrafting of a legal contract. The different purposes and forms both grow out of and create various relationships

between the writer and the potential reader, and relationships reflected in degrees of formality in language, as well as assumptions about what knowledge and experience is already shared, and what needs to be explained. Writing with certain purposes in mind, the writer focuses her attention on what the audience is thinking or believing; other times, the writer focuses more on the information she is organizing, or on her own thoughts and feelings. Therefore, the thinking, the procedures, and the physical format in writing all differ when writers' purposes vary.

*What does this mean for teaching?*

Often, in school, students write only to prove that they did something they were asked to do, in order to get credit for it. Or, students are taught a single type of writing and are led to believe this type will suffice in all situations. Writers outside of school have many different purposes beyond demonstrating accountability, and they practice myriad types and genres. In order to make sure students are learning how writing differs when the purpose and the audience differ, it is important that teachers create opportunities for students to be in different kinds of writing situations, where the relationships and agendas are varied. Even within academic settings, the characteristics of good writing vary among disciplines; what counts as a successful lab report, for example, differs from a successful history paper, essay exam, or literary interpretation.

In order to teach for excellence about purposes in writing, teachers need to understand:

- The wide range of purposes for which people write, and the forms of writing that arise from those purposes.
- Strategies and forms for writing for public participation in a democratic society.
- Ways people use writing for personal growth, expression, and reflection and how to encourage and develop this kind of writing.
- Aesthetic or artistic forms of writing and how they are made. That is, the production of creative and literary texts, for the purposes of entertainment, pleasure, or exploration.
- Appropriate forms for varied academic disciplines and the purposes and relationships that create those forms.
- Ways of organizing and transforming school curricula in order to provide students with adequate education in varied purposes for writing.
- How to set up a course to write for varied purposes and audiences.

*6. Conventions of finished and edited texts are important to readers and therefore to writers.*

Readers expect writing to conform to their expectations, to match the conventions generally established for public texts. Contemporary readers expect words to be spelled in a standardized way, for punctuation to be used in predictable ways, for usage and syntax to match that used in texts they already acknowledge as successful. They expect the style in a piece of writing to be appropriate to its genre and social situation. In other words, it is important that writing that goes public be "correct."

*What does this mean for teaching?*

Every teacher has to resolve a tension between writing as generating and shaping ideas and writing as demonstrating expected surface conventions. On the one hand, it is important for writing to be as correct as possible and for students to be able to produce correct texts. On the other hand, achieving correctness is only one set of things writers must be able to do; a correct text empty of ideas or unsuited to its audience or purpose is not a good piece of writing. There is no formula for resolving this tension. Writing is both/and: both fluency and fitting conventions. Research shows that facility in these two operations often develops unevenly. For example, as students learn increasingly sophisticated ways of thinking (for example, conditional or subordinate reasoning) or dealing with unfamiliar content, they may produce more surface errors, or perhaps even seem to regress. This is because their mental energies are focused on the new intellectual challenges. Such uneven development is to be tolerated, in fact, encouraged. It is rather like strength gains from lifting weight, which actually tears down muscle fibers only to stimulate them to grow back stronger. Too much emphasis on correctness can actually inhibit development. By the same token, without mastering conventions for written discourse, writers' efforts may come to naught. Drawing readers' attention to the gap between the text at hand and the qualities of texts they expect causes readers to not attend to the content. Each teacher must be knowledgeable enough about the entire landscape of writing instruction to guide particular students toward a goal, developing both increasing fluency in new contexts and mastery of conventions. NCTE's stated policy over many years has been that conventions of writing are best taught in the context of writing. Simply completing workbook or online exercises is inadequate if students are not regularly producing meaningful texts themselves.

Most writing teachers teach students how to edit their writing that will go out to audiences. This is often considered a late stage in the pro-

cess of composing, because editing is only essential for the words that are left after all the cutting, replacing, rewriting, and adding that go on during revision. Writers need an image in their minds of conventional grammar, spelling, and punctuation in order to compare what is already on the page to an ideal of correctness. They also need to be aware of stylistic options that will produce the most desirable impression on their readers. All of the dimensions of editing are motivated by a concern for an audience.

Teachers should be familiar with techniques for teaching editing and encouraging reflective knowledge about editing conventions. For example, some find it useful to have students review a collection of their writing over time—a journal, notebook, folder, or portfolio—to study empirically the way their writing has changed or needs to change, with respect to conventions. A teacher might say, “let’s look at all the times you used commas,” or “investigate the ways you might have combined sentences.” Such reflective appointments permit students to set goals for their own improvement.

Teachers need to understand at least the following in order to be excellent at teaching conventions to writers:

- Research on developmental factors in writing ability, including the tension between fluency with new operations or contents and the practice of accepted spelling, punctuation, syntactic, and usage conventions.
- The diverse influences and constraints on writers’ decision making as they determine the kinds of conventions that apply to this situation and this piece of writing.
- A variety of applications and options for most conventions.
- The appropriate conventions for academic classroom English.
- How to teach usage without excessive linguistic terminology.
- The linguistic terminology that is necessary for teaching particular kinds of usage.
- The linguistic terminology necessary for communicating professionally with other educators.
- The relationship among rhetorical considerations and decisions about conventions, for example, the conditions under which a dash, a comma, a semi-colon, or a full stop might be more effective.
- Conventions beyond the sentence, such as effective uses of bulleted lists, mixed genres and voices, diagrams and charts, design of pages, and composition of video shots.



- An understanding of the relationship among conventions in primary and secondary discourses.
- The conditions under which people learn to do new things with language.
- The relationship among fluency, clarity, and correctness in writing development and the ability to assess which is the leading edge of the student's learning now.

*7. Writing and reading are related.*

Writing and reading are related. People who read a lot have a much easier time getting better at writing. In order to write a particular kind of text, it helps if the writer has read that kind of text. In order to take on a particular style of language, the writer needs to have read that language, to have heard it in her mind, so that she can hear it again in order to compose it.

Writing can also help people become better readers. In their earliest writing experiences, children listen for the relationships of sounds to letters, which contributes greatly to their phonemic awareness and phonics knowledge. Writers also must learn how texts are structured, because they have to create them. The experience of plotting a short story, organizing a research report, or making line breaks in a poem permits the writer, as a reader, to approach new reading experiences with more informed eyes.

Additionally, reading is a vital source of information and ideas. For writers fully to contribute to a given topic or to be effective in a given situation, they must be familiar with what previous writers have said. Reading also creates a sense of what one's audience knows or expects on a topic.

*What does this mean for teaching?*

One way to help students become better writers is to make sure they have lots of extended time to read, in school and out. Most research indicates that the easiest way to tap motivation to read is to teach students to choose books and other texts they understand and enjoy, and then to give them time in school to read them. In addition to making students stronger readers, this practice makes them stronger writers.

Students should also have access to and experience in reading material that presents both published and student writing in various genres. Through immersion in a genre, students develop an internalized sense of why an author would select a particular genre for a particular purpose, the power of a particular genre to convey a message,

and the rhetorical constraints and possibilities inherent in a genre. Students should be taught the features of different genres, experientially not only explicitly, so that they develop facilities in producing them and become familiar with variant features. If one is going to write in a genre, it is very helpful to have read in that genre first.

Overall, frequent conversations about the connections between what we read and what we write are helpful. These connections will sometimes be about the structure and craft of the writing itself, and sometimes about thematic and content connections.

In order to do an excellent job of teaching into the connections of writing and reading, teachers need to understand at least these things:

- How writers read in a special way, with an eye toward not just what the text says but how it is put together.
- The psychological and social processes reading and writing have in common.
- The ways writers form and use constructs of their intended readers, anticipating their responses and needs.
- An understanding of text structure that is fluid enough to accommodate frequent disruptions.

*8. Writing has a complex relationship to talk.*

From its beginnings in early childhood through the most complex setting imaginable, writing exists in a nest of talk. Conversely, speakers usually write notes and, regularly, scripts, and they often prepare visual materials that include texts and images. Writers often talk in order to rehearse the language and content that will go into what they write, and conversation often provides an impetus or occasion for writing. They sometimes confer with teachers and other writers about what to do next, how to improve their drafts, or in order to clarify their ideas and purposes. Their usual ways of speaking sometimes do and sometimes do not feed into the sentences they write, depending on an intricate set of decisions writers make continually. One of the features of writing that is most evident and yet most difficult to discuss is the degree to which it has "voice." The fact that we use this term, even in the absence of actual sound waves, reveals some of the special relationship between speech and writing.

*What does this mean for teaching?*

In early writing, we can expect lots of talk to surround writing, since what children are doing is figuring out how to get speech onto paper. Early teaching in composition should also attend to helping children

get used to producing language orally, through telling stories, explaining how things work, predicting what will happen, and guessing about why things and people are the way they are. Early writing experiences will include students explaining orally what is in a text, whether it is printed or drawn.

As they grow, writers still need opportunities to talk about what they are writing about, to rehearse the language of their upcoming texts and run ideas by trusted colleagues before taking the risk of committing words to paper. After making a draft, it is often helpful for writers to discuss with peers what they have done, partly in order to get ideas from their peers, partly to see what they, the writers, say when they try to explain their thinking. Writing conferences, wherein student writers talk about their work with a teacher, who can make suggestions or re-orient what the writer is doing, are also very helpful uses of talk in the writing process.

To take advantage of the strong relationships between talk and writing, teachers must minimally understand:

- Ways of setting up and managing student talk in partnerships and groups.
- Ways of establishing a balance between talk and writing in classroom management.
- Ways of organizing the classroom and/or schedule to permit individual teacher-student conferences.
- Strategies for deliberate insertions of opportunities for talk into the writing process: knowing when and how students should talk about their writing.
- Ways of anticipating and solving interpersonal conflicts that arise when students discuss writing.
- Group dynamics in classrooms.
- Relationships—both similarities and differences—between oral and literate language.
- The uses of writing in public presentations and the values of students making oral presentations that grow out of and use their writing.

*9. Literate practices are embedded in complicated social relationships.*

Writing happens in the midst of a web of relationships. There is, most obviously, the relationship between the writer and the reader. That relationship is often very specific: writers have a definite idea of who will read their words, not just a generalized notion that their text will be available to the world. Furthermore, particular people surround the

writer—other writers, partners in purposes, friends, members of a given community—during the process of composing. They may know what the writer is doing and be indirectly involved in it, though they are not the audience for the work. In workplace and academic settings, writers write because someone in authority tells them to. Therefore, power relationships are built into the writing situation. In every writing situation, the writer, the reader, and all relevant others live in a structured social order, where some people's words count more than others, where being heard is more difficult for some people than others, where some people's words come true and others' do not.

Writers start in different places. It makes a difference what kind of language a writer spoke while growing up, and what kinds of language they are being asked to take on later in their experience. It makes a difference, too, the culture a writer comes from, the ways people use language in that culture and the degree to which that culture is privileged in the larger society. Important cultural differences are not only ethnic but also racial, economic, geographical and ideological. For example, rural students from small communities will have different language experiences than suburban students from comprehensive high schools, and students who come from very conservative backgrounds where certain texts are privileged or excluded will have different language experiences than those from progressive backgrounds where the same is true. How much a writer has access to wide, diverse experiences and means of communication creates predispositions and skill for composing for an audience.

*What does this mean for teaching?*

The teaching of writing should assume students will begin with the sort of language with which they are most at home and most fluent in their speech. That language may be a dialect of English, or even a different language altogether. The goal is not to leave students where they are, however, but to move them toward greater flexibility, so that they can write not just for their own intimates but for wider audiences. Even as they move toward more widely-used English, it is not necessary or desirable to wipe out the ways their family and neighborhood of origin use words. The teaching of excellence in writing means adding language to what already exists, not subtracting. The goal is to make more relationships available, not fewer.

In order to teach for excellence, a writing teacher needs understandings like these about contexts of language:

- How to find out about students' language use in the home and neighborhoods, the changes in language context they may have encountered in their lives, and the kinds of language they most value.
- That wider social situations in which students write, speak, read, and relate to other people affect what seems "natural" or "easy" to them—or not.
- How to discuss with students the need for flexibility in the employment of different kinds of language for different social contexts.
- How to help students negotiate maintenance of their most familiar language while mastering academic classroom English and the varieties of English used globally.
- Control and awareness of their own varied languages and linguistic contexts.
- An understanding of the relationships among group affiliation, identity, and language.
- Knowledge of the usual patterns of common dialects in English, such as African American English, Spanish and varieties of English related to Spanish, common patterns in American rural and urban populations, predictable patterns in the English varieties of groups common in their teaching contexts.
- How and why to study a community's ways of using language.

*10. Composing occurs in different modalities and technologies.*

Increasingly rapid changes in technologies mean that composing is involving a combination of modalities, such as print, still images, video, and sound. Computers make it possible for these modalities to combine in the same work environment. Connections to the Internet not only make a range of materials available to writers, they also collapse distances between writers and readers and between generating words and creating designs. Print always has a visual component, even if it is only the arrangement of text on a page and the type font. Furthermore, throughout history, print has often been partnered with pictures in order to convey more meaning, to add attractiveness, and to appeal to a wider audience. Television, video, and film all involve such combinations, as do websites and presentation software. As basic tools for communicating expand to include modes beyond print alone, "writing" comes to mean more than scratching words with pen and paper. Writers need to be able to think about the physical design of text, about the appropriateness and thematic content of visual images, about the integration of sound with a reading experience, and about the medium that is most appropriate for a particular message, purpose, and audience.

*What does this mean for teaching?*

Writing instruction must accommodate the explosion in technology from the world around us.

From the use of basic word processing to support drafting, revision, and editing to the use of hypertext and the infusion of visual components in writing, the definition of what writing instruction includes must evolve to embrace new requirements.

Many teachers and students do not, however, have adequate access to computing, recording, and video equipment to take advantage of the most up-to-date technologies. In many cases, teaching about the multi-modal nature of writing is best accomplished through varying the forms of writing with more ordinary implements. Writing picture books allows students to think between text and images, considering the ways they work together and distribute the reader's attention. Similar kinds of visual/verbal thinking can be supported through other illustrated text forms, including some kinds of journals/sketchbooks and posters. In addition, writing for performance requires the writer to imagine what the audience will see and hear and thus draws upon multiple modes of thinking, even in the production of a print text. Such uses of technology without the latest equipment reveal the extent to which "new" literacies are rooted also in older ones.

Teachers need to understand at least the following in order to be excellent at teaching composition as involving multiple media:

- A range of new genres that have emerged with the increase in electronic communication. Because these genres are continually evolving, this knowledge must be continually updated.
- Operation of some of the hardware and software their students will use, including resources for solving software and hardware problems.
- Internet resources for remaining up to date on technologies.
- Design principles for Web pages.
- E-mail and chat conventions.
- How to navigate both the World Wide Web and web-based databases.
- The use of software for making Web sites, including basic html, such as how to make a link.
- Theory about the relationship between print and other modalities.

*11. Assessment of writing involves complex, informed, human judgment.*

Assessment of writing occurs for different purposes. Sometimes, a teacher assesses in order to decide what the student has achieved and what he or she still needs to learn. Sometimes, an entity beyond the classroom assesses a student's level of achievement in order to say whether they can go on to some new educational level that requires the writer to be able to do certain things. At other times, school authorities require a writing test in order to pressure teachers to teach writing. Still other times, as in a history exam, the assessment of writing itself is not the point, but the quality of the writing is evaluated almost in passing. In any of these assessments of writing, complex judgments are formed. Such judgments should be made by human beings, not machines. Furthermore, they should be made by professionals who are informed about writing, development, and the field of literacy education.

*What does this mean for teaching?*

Instructors of composition should know about various methods of assessment of student writing. Instructors must recognize the difference between formative and summative evaluation and be prepared to evaluate students' writing from both perspectives. By formative evaluation here, we mean provisional, ongoing, in-process judgments about what students know and what to teach next. By summative evaluation, we mean final judgments about the quality of student work. Teachers of writing must also be able to recognize the developmental aspects of writing ability and devise appropriate lessons for students at all levels of expertise.

Teachers need to understand at least the following in order to be excellent at writing assessment:

- How to find out what student writers can do, informally, on an ongoing basis.
- How to use that assessment in order to decide what and how to teach next.
- How to assess occasionally, less frequently than above, in order to form judgments about the quality of student writing and learning.
- How to assess ability and knowledge across multiple different writing engagements.
- What the features of good writing are, appropriate to the context and purposes of the teaching and learning.

- What the elements of a constructive process of writing are, appropriate to the context and purposes of the teaching and learning.
- What growth in writing looks like, the developmental aspects of writing ability.
- Ways of assessing student metacognitive process of the reading/writing connection.
- How to recognize in student writing (both in their texts and in their actions) the nascent potential for excellence at the features and processes desired.
- How to deliver useful feedback, appropriate for the writer and the situation.
- How to analyze writing situations for their most essential elements, so that assessment is not of everything about writing all at once, but rather is targeted to objectives.
- How to analyze and interpret both qualitative and quantitative writing assessments.
- How to evaluate electronic texts.
- How to use portfolios to assist writers in their development.
- How self-assessment and reflection contribute to a writer's development and ability to move among genres, media, and rhetorical situations.