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Writing and Reading Connections: Giving Value to Both Sides of the Same Literacy Coin

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Writing and reading are both complex and demanding tasks for learners of all ages and stages of life (Kim & Schatschneider, 2017; Pressley et al., 1987; Sabatini et al., 2019). The complexity that each pose to readers and writers may have a cognitive and metacognitive origin. As a result, learners have to navigate through several processes and subprocesses to make meaning and compose using information they read (Baker & Beall, 2009). All these tasks, though, require the coordination of several skills as well as the inclusion of decision-making and problem-solving practices (Flower & Hayes, 1977; 1980; Follmer, 2018). For instance, when reading, learners need to identify the purpose of the reading, the purpose of the author, and actively engage with the text to connect ideas within sentences, across paragraphs, within chapters, reread when meaning-making is not possible, take notes, and comprehend what the author intended for them to comprehend or disagree with what the author states and construct their own meaning. Similarly, when asked to write, writers need to identify the writing purpose as well as their own purpose and how this relates to their own writing and learning goals, consider the audience, develop ideas, organize them, draft their work, and reread to make revisions and to edit sentences for clarity. We suggest that genre can function as a bridge between writing and reading and can guide learners' meaning making and composition.

The purpose of this paper is to describe an instructional approach that connects writing and reading in ways that can offer flexibility to teachers' instruction while supporting students' understanding about genre and its organizational structure (see Philippakos, 2022; Philippakos, 2021; Traga Philippakos & MacArthur, 2022), which constitutes a core piece of knowledge to support comprehension and composition (see Meyer & Ray, 2011; Meyer & Rice, 1984; Williams, 2018). In the first section, we explain the relationship between writing and reading. In the second section, we explain the use of genre-based strategy instruction embedded in the Developing Strategic Learners approach and explain the components of the approach. Next, we refer to specific practices and tasks that support writing-reading connections and guide learners in goal setting, comprehension, organizing ideas for drafting, and critical rereading. The paper concludes with guidelines for teachers' application in their classrooms with a focus on modeling and on collaborative implementations.

Writing and Reading Connections

Writing and reading seem to have been separated and taught in silos for a long time. The Common Core State Standards Initiative (CCSSI, 2010) offered guidelines for writing and reading practices that connected the two across an instructional day. Thus, the instructional expectation was that writing would occur across the curriculum and students would be given opportunities to write in response to reading and about information they read across disciplines. Since 2010, states have adapted those standards and revised their own with writing and reading standards

appearing to be somewhat connected. Integration of writing and reading may require systematic programmatic planning, though, and more time and attention should be devoted to instructional planning to fully achieve this goal.

Regarding writing instruction, writing practice guides for elementary (Graham et al., 2012) and secondary learners (Graham et al., 2016) offer recommendations about how to teach the writing process while identifying evidence-based practices for the teaching of writing. In the 2016 publication that addressed writing for secondary learners, writing and reading were said to draw from the same well. Thus, they draw from the same source of knowledge (Philippakos, 2021). The connections that are identified in this secondary practice guide should be cultivated earlier in the elementary grades to be expanded in the secondary grades (Traga Philippakos, in press). If writing and reading are two faces of the same coin or draw from the same well, equal value should be offered to both and to the implementation of both daily.

Writing-reading connections occur early in learners' literacy development. The understanding of how those two literacy goals connect occurs as learners develop concept of word, experiment with print, pretend to read and write, develop the alphabetic principle, and connect letters with sounds and blend sounds together to read, connect sounds with shapes of symbols and graph those letters/symbols to spell and write (see Kim, 2022). Gradually, learners engage in the writing of stories, letters, essays, articles, and in the reading of short texts, chapter books, novels, articles. As learners engage in the writing and reading practices, they are introduced to different types of writings that authors produce while they also produce writing themselves as authors. Genres serve different purposes and having a clear understanding of the writing purposes can support students in classifying them and their organizational, syntactic, and linguistic demands.

In the next section we explain an instructional approach that is based on systematic instruction of the writing process and of genre components and will further develop the ways that writing and reading connect.

Strategy and Skill in Writing and Reading

Prior to the explanation of the instructional approach, it would be helpful to first explain the terms *strategy* and *skill* as they are used in both writing and reading contexts. Overall, strategy refers to the conscientious process of completing tasks that are difficult. For instance, when learners first learn how to drive their car or how to ride a bike or how to bake using a specific recipe, they are especially cautious and aware of the procedures and steps they need to follow in order to be safe, balance themselves, have a delicious outcome, respectively. Thus, in the case of driving, a new driver will check their mirrors, will adjust their seat, will wear their seatbelt, and then start their car. Gradually, though, through continuous practice, getting ready to drive will become a skill and the process will be

automatic. The driver will not spend cognitive energy to consciously think and complete the actions mentioned earlier; rather, they will automatically complete them. A strategy then will become a skill.

The process of meaning making and the process of composing to make meaning are both challenging and require the application and coordination of cognitive processes (Hayes & Flower, 1980; Paris et al., 1983; Rosenshine & Meister, 1997). In the case of writing, writers are taught how to complete the writing process and go through planning, drafting, evaluating to revise, editing, and sharing. The process will become automatic, and the writer will begin by planning and creating an outline, but the writers will still need to spend time to develop specific ideas about a given topic, consider their audience and the writing purpose to compose. Thus, they will continuously monitor how the message is expressed and whether it connects with the writing purpose and readers (Rijlaarsdam & Van den Bergh, 2006). In reading, readers will apply strategies to activate background knowledge, to identify reading purposes, and then work to construct and deconstruct meanings based on what they read (Snow, 2002). As they read, if they are unable to make meaning, they may reread or underline or paraphrase or take notes or seek additional information to clarify meaning. Regardless, in the process of meaning making, they will actively engage with the text confirming their own understandings. Active reading then implies strategic reading. Active writing implies strategic writing that not only employs the use of cognitive strategies but also metacognitively examines their use and whether the overall message is clear to readers.

Developing Strategic Learners Through Genre Instruction

Writing and reading are strategic processes that require the coordination of subprocesses. In order to successfully make meaning and compose, learners are active, engaged, and manage their work, their behavior and actions (Fisher et al., 2014; Hayes, 1996; Hayes, 2004; 2006). For example, learners may reread to confirm understanding or may take notes paragraph-by-paragraph and transfer them to their writing outline. Several approaches support students' writing performance (see Graham, et al., 2016; Graham & Perin, 2007). Strategy instruction is one of the most effective approaches that has been found to support the ability of primary, elementary, secondary, and postsecondary learners to compose and make meaning (see Kamil et al., 2008; Duke et al., 2021; Graham et al., 2016; Graham & Harris, 2018; MacArthur & Graham, 2016; MacArthur et al., 2022). In writing strategy instruction, learners are supported to develop the application of processes and skills that can assist their planning, drafting, evaluation to revise and edit their written work to share with a reader/s. Strategy instruction in reading supports their implementation of specific processes and practices to engage with text in ways that

can unfold its meanings, deconstruct them, and construct their own meaning (Duffy, 2014; Pressley, 2000; Snow, 2002).

Developing Strategic Learners is an instructional approach that supports written composition but connects writing and reading. The instruction is based on the principles of strategy instruction (see Graham, 2006; Graham et al., 2016; Harris & Graham, 2018; MacArthur, 2011; MacArthur & Graham, 2016) providing a systematic scope and sequence on how to apply the writing process while there is also emphasis on learners' ability to monitor their use of strategies and complete tasks to support their goals. The approach follows a gradual release of responsibility from the teacher to the student (Duke & Pearson, 2002; Pearson & Gallagher, 1983) for the learner to independently apply all strategies. Overall, the approach draws from research on self-regulation (Harris & Graham, 2009) and specifically on goal setting and progress monitoring with reflection for new cycles of goal setting, on writing and reading connections (Shanahan, 2016), on genre (Martin & Rose, 2012), on evaluation (Philippakos & MacArthur, 2016), and on dialogic pedagogy (Bakhtin, 1986). In the Developing Strategic Learners approach (Philippakos & MacArthur, 2020; Philippakos et al., 2015), we provide systematic instruction of the writing process while learners reflect on the use of strategies and on their progress setting goals for improvement across writing and reading. The instructional sequence or instructional blueprint for the implementation and development of additional genre lessons is based on the following Strategy for Teaching Strategies (STS) that addresses 11 instructional tasks (see Philippakos et al, 2015; Traga Philippakos & MacArthur, 2020; 2021).

Strategy for Teaching Strategies (STS)

1. **Discussion about writing purposes, the genre, and its elements.** The teacher discusses with students the purposes of writing, introduces the specific genre, discusses its application in school tasks and in real life, and invites students to share where they may be able to use this type of writing and possible challenges they face (if they have already worked on this type of writing). The teacher explains the organizational elements of the genre and how they would appear in a paper's beginning, middle, and end.

2. **Read aloud and learning goals.** The teacher models how to set goals for reading and conducts a read aloud using the elements of the genre to monitor meaning making and take notes using the information from the reading. Then the teacher reviews the information in the notes and uses them to retell and/or summarize the reading. The teacher explains how knowledge of the elements of the genre can help learners clearly organize their paper when they write and take notes to retell with accuracy when they read or even use their notes to write referencing the reading.

* Student pre-assessment. Students are presented with a writing topic and are asked to respond within a specific timeframe. The writing tasks may also include readings (based on grade-level expectations) and students may be asked to write by incorporating those readings in their response. We suggest that preassessment is before the instruction of any genre unit. We suggest it appears after steps 1 and 2, but classroom teachers may conduct the preassessment before any instruction on a genre. This is the reason we do not offer a number for preassessment as it is not a step for the strategy but in general a good practice (collecting preassessment data).

3. **Evaluation of a well-written and weak paper with goal setting.** The teacher explains how the genre elements can be used as evaluation criteria to identify what could make a paper stronger. The process of evaluating also supports students' understanding about what they are expected to produce so they develop a task schema. Teacher and students discuss the linguistic, syntactic, and organizational structure of well-written papers and their effects for the readers. The teacher comments on the goals of the writers (based on their performance) and guides students to evaluate their own preassessment papers to set goals for their writing.

   The teacher explains their instructional goal for students' learning during the specific genre unit. The teacher shows to students the writing process (presented as a ladder with steps) and explains that their goal will be to use those steps to plan, draft, evaluate to revise, edit, and share their writing with their class and community. The teacher discusses and addresses misconceptions students may have about the steps of the writing process and their components (e.g., idea generation, organization). The teacher shows completed materials for planning, the draft, the writer's self-evaluation, the edits, and the final paper. The teacher explains that students will be learning how to follow this process so they effectively communicate with readers.

4. **Teacher modeling.** The teacher explains the writing process and presents it as a series of steps that allow the reader to flexibly move up a step or down a step (e.g., from planning to drafting and back to planning). The teacher models by thinking out loud "how to" analyze an assignment, set goals, plan, draft, evaluate to revise, edit, share, and set goals for what to accomplish when working on a new paper (Traga Philippakos, 2021). The modeling makes the thinking process audible to learners who observe their teacher using specific materials and strategies for the completion of their writing. The modeling also addresses ways to problem-solve and overcome challenges. Therefore, the modeling makes audible and visible to learners

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how to use the strategies, how to stay on track, and how to remain motivated and focused when tasks become more demanding (e.g., drafting).

5. **Self-regulation and mini-lesson.** The teacher discusses with learners their observations of the teachers' use of the writing strategy ladder (writing process) with the genre resources (e.g., Brainstorm with a chart for in-favor and against ideas). The teacher reinforces the importance of using the writing strategy ladder (process) to help learners monitor their progress and use their planning, drafting, revising, and editing strategies. The teacher models a specific mini-lesson that addresses quality features of the genre. For instance, when working on narrative the teacher may model the use of hyperboles or when working on argumentation may discuss with students how to develop and select convincing reasons or how to develop examples and elaborate on explanations/evidence that connect with a specific reason. Students and teacher practice revising a paper that has those specific challenges and the mini-lesson concludes with students setting as a goal to include the information they learned about on the next paper.

6. **Collaborative practice.** The teacher and students work together on a new topic and the teacher supports students to use the strategies. The teacher and students discuss how those strategies support learners' goals.

7. **Guided practice.** Students begin working on a new topic (each learner may have their own topic, or the same topic may be used for the group) while the teacher offers support in small groups or to individual learners. Across this process, emphasis is placed on the use of the writing strategies not only on the final product; thus, teachers are not asking, "What did you write in your position?" but ask, "Where is your brainstorming sheet? May I see your graphic organizer (GO)?" and comment on ways that students translated ideas from phrases to sentences using sentence frames, sentence starters, and transition words.

8. **Preparation for peer review and self-evaluation for goal setting.** The teacher discusses the purpose of peer review and explores experiences students may have had with peer review. These discussions allow clarifications on the purpose of peer review and gives value to the task-especially if learners had negative experiences. The teacher explains how the use of the evaluation criteria can support learners in self-evaluating and in peer review and explains how the process of giving feedback sharpens their critical thinking and reviewing. The teacher discusses and models how to review and set goals. The teacher explains how learners set goals and work toward them from one paper to the next. In addition, they discuss goal setting and reflection as effective strategies that students could use across learning tasks. Students and teacher practice evaluating papers of unknown

learners and discussing goals they could set for their writing. Students self-evaluate their paper and set goals. Those goals could refer to the

- use of the writing process
  - For example: "*I need to use the writing strategy ladder and begin with planning.*"
- inclusion of genre-specific elements
  - For example, "*I need to remember the organizational elements.*"
- use of sentence frames and transition words
  - For example, the use of a specific sentence frame: *It is imperative that _____.*
- application of self-regulatory behaviors
  - For example, "*I need to check I completed all parts of planning before drafting."* or
  - *"I need to reread my paper and then use the evaluation criteria to check if the paper is clear to the reader.*"

9. **Peer review and revision.** Students engage in peer review and offer feedback to their peers. They are guided to be specific using the genre's organizational elements to comment on the achievements of the writer and on the areas they need to grow (offer a glow for a grow). Additional comments are made on transition words and on the use of relevant to the genre features. For instance, such comments may address the use of similes and hyperboles in narrative.

10. **Editing.** The teacher discusses and explains what editing is and how mechanics, spelling, and grammar can affect a paper's clarity. Then the teacher models using the mnemonic SCIPS (Spelling, Capitalization, Indentation, Punctuation, Sentences), makes editing changes to a paper and discusses editing goals for the writer. Students work to edit their paper and make changes using SCIPS or address a specific goal the teacher sets (e.g., revision and inclusion of complex sentences).

11. **Sharing.** Teacher and students discuss sharing processes (both local and digital) and learners publish their work in their school community or in the broader community (depending on the goal of the writing task).

Within the Strategy for Teaching Strategies, it is acknowledged that writing and reading are reciprocal processes that build from one another and support learners' critical thinking (Graham & Nusrat, 2022; Traga Philippakos, 2020a,b; 2022; Traga Philippakos &n MacArthur, 2021). Therefore, this genre-based writing instructional approach promotes a writing-reading connection in the following four ways:

(a) the use of a rhetorical analysis process for writing and reading,

(b) the use of the Writing Purposes Piece of Pie (Philippakos, 2018) to determine writing purposes,

(c) the use of read alouds to introduce the genre and utilize elements for note-taking, and

(d) the use of well-written and novice samples to support learners' critical reading, thinking, and evaluation for goal setting.

A. Use of a Rhetorical Analysis

Prior to reading or writing, students engage in a rhetorical analysis process to better understand the task and determine the genre. When working on reading, the rhetorical analysis addresses the following:

- **F**orm: What am I reading? Is this a book; Is it an article; Is it a blog?
- **T**itle: What is the title? What is the topic of this work? Are there any unknown words/phrases?
- **A**udience: Who is the reader for this work? Who did the author have in mind as their audience?
- **A**uthor: Who is the author? What other works by this author do I know? Where does this author work (if they are a journalist or a professor); What are the biases they may have? What do I need to keep in mind as I read their work?
- **P**urpose? What is the purpose of this written work (persuade, inform, entertain or convey experience)? What is the genre? What are the organizational elements of this genre?
- Having conducted this analysis, the writer can then form a prediction about what the reading will be using the title, any images that may be on the cover of the book or in the body of the article to form an educated guess about the content.

When working on writing, the same rhetorical analysis can be used to determine the writing task and assist the writer on how to develop ideas and organize their work. The parts of FTAAP (Philippakos, 2018; Philippakos & MacArthur, 2020) and their meaning are:

- **F**orm: What is the final appearance of the written work? What is the expectation set by this assignment?
    - o For example, the expectation of the assignment may be to write an essay with multiple paragraphs, a paragraph, a sentence response.
- **T**opic: What is the specific topic for this work?
- **A**udience: Who is the intended reader of this assignment? Who does this specific assignment identify as the reader or readers? What shall I keep in mind about the vocabulary/terminology I shall use? What does the audience/reader expect?

- **A**uthor: Am I writing as myself or am I taking the perspective of someone else and need to keep in mind their language, their experiences, and their context?
- **P**urpose: What is the purpose of this written work (persuade, inform, entertain or convey experience)? What is the genre? What are the organizational elements of this genre?

Application of FTAAP for reading and writing. In order to best demonstrate this process, we offer an example using a picture book and a writing prompt from our set of writing topics for middle-school learners. A similar set of topics is developed for younger learners (Philippakos & MacArthur, 2020c).

> The writing topic is the following: "*Government officials have been concerned about the increase of car accidents by teenage-drivers. Governors across states have proposed changing the driving age from 16 to 18 years old. If this law passed, teenagers wouldn't be able to get their driver's license until they turned 18 years old. Others say that most teenagers are responsible drivers, and there is no need to delay their access to driving. Write an essay in which you state your perspective on the issue and offer explanations for readers*."

The goal is for the writer to immediately work on the rhetorical analysis, reread the assignment topic, and complete the FTAAP. Thus, the writer should reread the assignment and identify the information that would help them determine the specific goal for the assignment. As the writer rereads and examines the FTAAP components, they may underline relevant sections and phrases.

Government officials have been concerned about the increase of car accidents by teenage-drivers. Governors across states have proposed <u>changing the driving age from 16 to 18 years old</u>. If this law passed, teenagers wouldn't be able to get their driver's license until they turned 18 years old. Others say that most teenagers are responsible drivers, and there is no need to delay their access to driving. Write <u>an essay</u> in which you state your perspective on the issue and offer explanations for readers.

- **F:** essay
- **T:** Should the driving age increase from 16 to 18 years of age?
- **A:** Teenagers, families, taxpayers, government officials
- **A:** Me (an adult driver)
- **P:** to persuade; the genre is an argumentative essay that will include the opposing position and a rebuttal

A similar process would be followed for a narrative assignment. The section below includes the possible think-aloud of a student. The challenging aspect of this example is that in the process of determining what the topic and assignment are, the writer must consider the information the assignment offers in relation to the genre. Thus, the writer examines the elements for the *beginning, middle,* and *end* section of a narrative, identifies the information offered by the assignment, and then concludes with the specific topic they would need to expand on and develop.

> *Imagine this! It is the **<u>weekend</u>**, and you are enjoying the warmth of your home when you feel a **<u>cold breeze</u>**. You are surprised because all doors should be closed. You cannot tell where the cold breeze is coming from. You look around and you see **<u>that the kitchen door is open</u>**. You approach with caution and you see on the floor a book. You have never seen that book before and you cannot understand how it ended up on the floor. **<u>You</u>** open it and there is **<u>nothing on the pages.</u>** Write what happens next.*

(from Philippakos & MacArthur, 2020; Traga Philippakos et al., 2018).

- **F:** story (need to include adjectives, possibly dialogue/inner talk)
- **T:** What happens <u>next</u>? I need to check what "next means"
- **A:** classroom, not a specified audience
- **A:** I AM the main character.
- **P:** to entertain; The genre will be the one of narration. Thus, in the analysis, I shall consider the elements of the genre:

Beginning

    Characters
    Time
    Place
    Problem

Middle

    Actions/Complications
End
    Solution
    Emotions

The Topic is *what happens next*. In order to better understand the topic, though, and what <u>next</u> means, I shall reread to better understand what information is already in the assignment:

Beginning

      Characters: I (Apostolia)
      Time: weekend
      Place: Home, kitchen
      Problem: A book appears out of nowhere with no writing and I open it.
      THEN

Middle

      Actions/Complications

End

      Solution
      Emotions

From this analysis, the greyed font indicates the information that is offered in the assignment. Thus, in the previous FTAAP, the complete information would look as follows:

F: story (need to include adjectives, possibly dialogue / inner talk)
T: What happens <u>after I open the book and see that there are no letters?</u>
A: classroom, not a specified audience
A: I (the writer) am the main character.
P: to entertain; The genre will be the one of narration.

The goal, then, is not for learners to mechanically complete the FTAAP mnemonic, but rather to carefully reread the assignment and complete the FTAAP determining specific goals. Further, this analysis can guide writers to search for external resources, if needed, and to possibly determine the amount of time they would spend on the task.

B. Use of a Writing Purposes' Pie

All writers write to satisfy specific writing purposes (Graham et al., 2012).
The authors' purposes are to persuade, inform, entertain or convey experience. Not all narrative writing is done to entertain. Writers may narrate in order to share their experience during a specific time without the goal to entertain the reader but also to inform the reader. When working to identify the purpose in a writing assignment or a reading, students are guided to consider the purpose and then the specific genres that may be related to that purpose (see Philippakos, 2018). For the previous example on driving age, Figure 1 presents the Writing Purposes' Pie and the genre elements (also see Philippakos, 2018). Figure 2 presents the Writing Purposes' Pie and narrative elements for the second example.

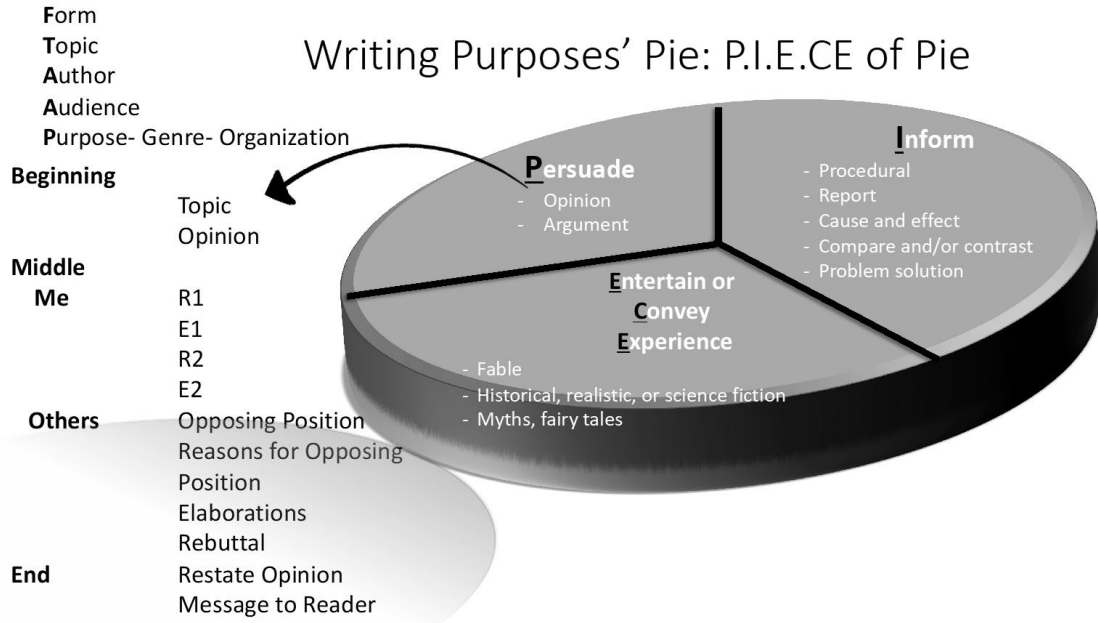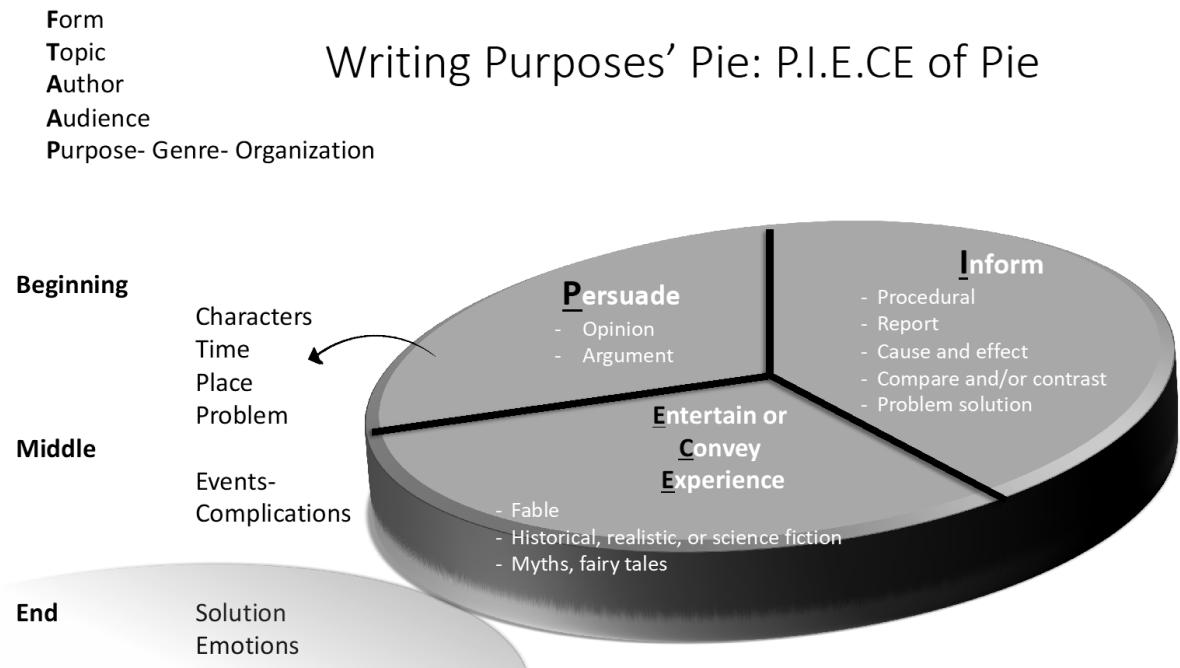Figure 1. Writing Purposes Pie for Argumentative Writing and Reading

Form
Topic
Author
Audience
Purpose- Genre- Organization

Writing Purposes' Pie: P.I.E.CE of Pie

Beginning

Topic
Opinion

Middle
Me   R1
              E1
              R2
              E2

Others   Opposing Position
             Reasons for Opposing
             Position
             Elaborations
             Rebuttal

End   Restate Opinion
             Message to Reader

Persuade
- Opinion
- Argument

Inform
- Procedural
- Report
- Cause and effect
- Compare and/or contrast
- Problem solution

Entertain or
Convey
Experience
- Fable
- Historical, realistic, or science fiction
- Myths, fairy tales

Figure 2. Writing Purposes' Pie for Narrative Writing and Reading

Form
Topic
Author
Audience
Purpose- Genre- Organization

Writing Purposes' Pie: P.I.E.CE of Pie

Beginning

Characters
Time
Place
Problem

Middle

Events-
Complications

End   Solution
             Emotions

Persuade
- Opinion
- Argument

Inform
- Procedural
- Report
- Cause and effect
- Compare and/or contrast
- Problem solution

Entertain or
Convey
Experience
- Fable
- Historical, realistic, or science fiction
- Myths, fairy tales

Considering that read alouds take place almost daily and across disciplines, teachers and students can comment on multiple genres and their features, such as similarities and differences between historical and realistic fiction. Thus, teachers are encouraged to retain a log of reading genres on display for students and teachers to discuss and purposefully comment on genres (see Traga Philippakos, Munsell et al., 2019). As teachers read books and conduct readings across disciplines they can record:

- the author,
- the title of the reading,
- the writing purpose,
- the genre, and
- the specific genre characteristics.

This log can help learners expand their understanding about a specific author's writing style or even the authors' perspectives and bias. In addition, learners can comment on the differences between genres and on strategies they use (Philippakos, 2021; 2022).

C. Use of Read Alouds
At the beginning stages of the Developing Strategic Learners' approach, when the genre is introduced, teachers are encouraged to read a book that represents that genre, take notes about its content, and finally retell the information or write a summary. However, this process of using the genre elements to monitor reading and record ideas while reading can be applied across any read aloud and can begin early on in schooling (Traga Philippakos et al., 2022). Teachers may complete the FTAAP rhetorical analysis to determine the purpose and then the genre. Next, they may record the elements of the genre or text structure to navigate through the reading and take notes of the most essential information. Thus, teachers need to explain to students the elements of a genre for them to independently use those when reading. However, the same process will be used when writing and organizing information as students will need to use a graphic organizer (GO) or outline with a genre's organizational elements to record their ideas before they draft complete sentences.

If students are able to identify the genre elements, then, they can use an outline to take notes and comprehend the text. They may also use their notes to organize their ideas before drafting. In both instances, the same genre elements will be used instead of different and complex materials. Figure 3 includes an outline for narrative writing that can be used for note taking and retelling as well as for organizing ideas before drafting a story.

Figure 3. Sample outline for notetaking during read alouds and for planning of narratives.

Beginning	**Characters (Who)**: Is the main character named and described clearly? Are other characters described?	
	Time (When): Can you tell when the story happens?	
	Place (Where): Is the place described clearly?	
	Problem (What): Is there a clearly described problem that sets the story in motion?	
Middle	**Events (What)**: Is there a clear, logical sequence of events to try to solve the problem? Are the events interesting?	
	Complications: Are there clear, logical complications that initiate new events or problems? Are they interesting?	
End	**Solution (How)**: Is the ending a logical solution to the problem?	
	Emotion (How): Can you tell how the character/s feel?	

D. Use of Well-Written and Novice Samples to Support Evaluation and Critical Reading

Reading critically, when reviewing written texts, requires the ability of the writer to read as their reader would. Thus, the writer enters the persona of the

audience and examines the clarity of the writing and whether it is appropriate for the purpose and the task. Reading critically, though, is challenging (Cho & MacArthur, 2011; McLaughlin & DeVoogd, 2018; Philippakos & MacArthur, 2016). When writers reread, they may recall their intended meaning, and as a result, they may imply what they meant without critically judging-as their readers would-what they have recorded (Hayes et al., 1987). In other words, they can infer their intended meanings and cover any comprehension gaps their reader would surely have, but they do not face. Further, because they may have a poor representation of the specific genre, they may not be in the position to evaluate the written text.

The use of genre-based criteria support learners' critical reading and rereading. Learners self-evaluate, peer review, and set goals for their next paper. At the stage three and eight of the STS (e.g., Philippakos & MacArthur, 2020c; Traga Philippakos & MacArthur, 2022), learners practice evaluation and discuss what the papers they have read missed and what the authors' goals would be. In addition, at the end of stage three learners self-evaluate their preassessments to set a specific goal for their writing. For instance, when they write an argument, they may decide they need to include a clear position statement or to establish a clear connection between problem and resolution in the case of narrative writing. At the end of stage nine learners self-evaluate to examine their performance, whether they have accomplished the goal they set earlier, and determine their new goals. Thus, goal setting is continuous and based on formative assessment data (Philippakos & MacArthur, in press).

The process of evaluation requires learners to know the elements of the genre and reread their written work to identify each of the elements. When learners find each element, they examine its clarity for the reader or readers. The use of specific criteria for review and revision has been examined in several studies and with learners of different ages and competences (see Cho & MacArthur, 2011; Lundstrom & Baker, 2009; Philippakos, 2017; Philippakos & MacArthur, 2016a,b). Results show that explicit instruction in text structure for planning and revising benefits learners who engage in writing and revising of a specific genre. Thus, when working on review, genre elements are used as a checklist to support the reader/evaluator who locates, examines, and scores each element using a numeric system of zero, one, two.

- zero on the rubric would mean that the element is absent;
- one would mean that the element is present, but it is not very clear or it is written in a manner that does not address academic settings; and
- a score of a two would mean that the genre element is present and clear to readers (see Figure 4 with an example).

In this process of reviewing, it is important that the author

- knows the genre elements,
- reads and rereads to identify the elements on their paper,
- critiques the writing considering the task, what the reader expects, and what the context for the writing is, and
- honestly scores the written work to identify needed revisions and set learning goals and writing goals for the next paper. Thus, if a writer finds that they have zeros in their opinion essay for the statement of opinion/position and zero or one for their reasons, the goals would be to add those in their revisions. A future goal would be to include them and possibly use sentence starters/frames to state their position and reasons.

This critical rereading in the Developing Strategic Learners approach is at the beginning of the genre and at the preparation for peer review/self-evaluation stage. The initial reading supports learners in developing a task schema and learning the organizational elements of the genre. At this point also linguistic, vocabulary, and syntactic characteristics are pointed out. These can be also identified during teacher read-alouds when dialogue is used to indicate characters talking with one another or when verbs are used to indicate responses such as replied, said, explained, exclaimed, etc.

Critical rereading helps learners think of their reader and evaluate their paper as their reader would. Thus, learners can identify challenges that readers will face and begin to be critical as reviewers. Reading as a reviewer supports writers in their performance as writers and lead to immediate improvement of writing and development of a better understanding of the purpose of reviewing (Riljaardam & Couzijn, 2000) while also supporting their self-evaluation and goal setting (Traga Philippakos, 2019).

In the following example, we include a sample analysis of a student's work from paper one (Figure 4) to paper 3 (Figure 5) with their comments on goal setting for revisions and their next paper. The goal in this work is not for students to self-evaluate and assign a numeric score but to reflect on the clarity of the paper and its effect on the reader. Thus, when writers set goals, those goals are meant to improve their specific practices so that they communicate clearly with readers. In this work of reviewing, writers reread as readers and identify gaps in comprehension and potential sentence-level challenges that may negatively impact comprehension.

Figure 4. Narrative Writing with Self-Evaluation and Goal Setting

		0-1-2	My Notes
	Characters: Is the main character named and described clearly? Are other characters described?	1	I have no names No descriptions
	Time: Can you tell when the story happens?	2	
	Place: Is the place described clearly?	1	More description
	Problem: Is there a clearly described problem that sets the story in motion?	2	☺
Middle	**Events**: Is there a clear, logical sequence of events to try to solve the problem? Are the events interesting?	1	Too many actions I got a bit Confused.
	Complications: Are there clear, logical complications that initiate new events or problems? Are they interesting?		
End	**Solution**: Is the ending a logical solution to the problem?	1	The solution is not to the problem
	Emotion: Can you tell how the character/s feel?	0	I wrote nothing
	LOOK!		
Other Considerations	Is there a title that clearly connects to the information in the story?	0	Forgot the title Maybe If Tigers could speak Human?
	Were the characters' personality and emotions shown throughout the paper? Did the writer **show** not tell?	1	Need to have dialogue
	Were things described vividly? Could the reader see what the characters saw?	1	Better descriptions
	Were transition words used appropriately throughout the story to guide the reader?	1	Did not use them all the time

REVIEWER/ WRITER AS READER: REFLECTION

Was the paper interesting? Was the problem and solution connected and interesting?

It is interesting. Need to have the main problem solved. Too many complications.

Was the reader able to visualize the characters and the events of the story?

Not as much. I need to have better descriptions, and more desriptions. And add dialogue

What should be the writer's goals for improvement?

① I will describe the characters (what they do and think) and give names.

② I need to describe the place to _see_ it.

3) Have less complications

4) Have emotions at the end.

Revisions, then, are identified while the writer also engages in reflection determining what to improve and set a goal for the next paper. Thus, this process of evaluation guides learners to critically read and reread as their readers would and through the use of genre-specific criteria set goals for improvement at a micro level (present paper) and macro level (future paper).

In this current example, the student improved from their initial work on the inclusion and development of almost all elements of narrative. Their goals addressed time and the need to consider time when elaborating on complications. This is why the author's goal was to have at least three complications instead of multiple ones. Further, the writer made qualitative comments on the inclusion of inner thinking to better show to the reader the character's personality. It is possible that these latter comments connected with mini-lessons students had received in class and addressed characters' dialogue and inner thinking.

Text structure and explicit explanation of text organization supports learners in clearly understanding the elements of organization, correctly applying them when writing, considering them when making revisions, receiving feedback on the use of the strategy, and including and elaborating on those elements. In the reviewing process, instruction on genre-specific syntactic and vocabulary or linguistic expectations can further enhance writing quality. Overall, though, explicit instruction about text structure and features can support students' understanding of organizational elements and can assist in generalization to genres that are not taught. When students are taught specific criteria for the evaluation of writing, they are engaging in a problem-solving task. The provision of direct instruction in

criteria for revision can support students in developing goals for revision (Beach & Friedrick, 2006; Fitzgerald & Markham, 1987). The use of specific criteria to guide revision for self-evaluation as well as for work with peers can support writers' writing performance.

Figure 5. Narrative Writing (paper 3) with Self-Evaluation and Goal Setting

		0-1-2	My Notes
	Characters: Is the main character named and described clearly? Are other characters described?	2	
	Time: Can you tell when the story happens?	2	
	Place: Is the place described clearly?	2	
	Problem: Is there a clearly described problem that sets the story in motion?	2	
Middle	**Events:** Is there a clear, logical sequence of events to try to solve the problem? Are the events interesting?	1	Too many actions and
	Complications: Are there clear, logical complications that initiate new events or problems? Are they interesting?		complications But okay
End	**Solution:** Is the ending a logical solution to the problem?	2	
	Emotion: Can you tell how the character/s feel?	2	
	LOOK!		
Other Considerations	Is there a title that clearly connects to the information in the story?	2	
	Were the characters' personality and emotions shown throughout the paper? Did the writer **show** not tell?	1	Perhaps have more inner thinking
	Were things described vividly? Could the reader see what the characters saw?	2	
	Were transition words used appropriately throughout the story to guide the reader?	2	

REVIEWER/ WRITER AS READER: REFLECTION

Was the paper interesting? Was the problem and solution connected and interesting?

Yes! Yes! I have too many complications and almost run out of time 😞

Was the reader able to visualize the characters and the events of the story?

Yes! I can have more character thinking in their head

What should be the writer's goals for improvement?

1. Use my BME parts.

2. Have the characters think in their head to show their feelings and traits.

3. Maybe three complications Think of time.

Pedagogical Practices

Writing and reading may be often examined in isolation, but in reality, they are interconnected. Writers read the work of authors and authors write for readers. Cognitively, the two processes benefit across tasks and strengthen readers' comprehension and composition. However, this process cannot be simply "discovered" but rather it needs to be systematically taught. The STS provides 11 instructional steps to teach any genre. The use of modeling, collaborative practice, and guided practice can support students' application and independent use.

Teacher modeling. Teacher modeling with think-aloud makes the process visible and audible for learners so they are better able to tell how to complete tasks. Thus, before students are asked to complete an analysis of any written assignment, they should observe their teacher analyze a writing assignment using FTAAP and learn by observing both the thinking process the teacher follows as well as the markings and comments the teacher makes on the assignment topic. Similarly, prior to asking students to read and take notes from any reading, learners should observe their teachers read, take notes, and monitor comprehension as well as retelling information using the notes. For the latter, teachers may also model the writing of a summary using the notes and create frames and specific guidelines explaining to students how they would complete a summary and response about what they have read (Philippakos & MacArthur, 2020; MacArthur & Philippakos, in press). Students should observe the teacher modeling the process of evaluation of the clarity of an element. It is not sufficient to provide a checklist to students and ask

them to read and assign a score. In order to support critical thinking, teachers model how make meaning across words, sentences, and sections, judge the content of the reading, and eventually assign a score. Further, teachers model how to offer suggestions for revisions. Modeling includes

- reading the text
- rereading and looking for each genre element (e.g., characters with a name and description)
- thinking whether the element is clear for the reader (e.g., Can the reader picture the characters? Can the reader tell their personality trait/s?
- assigning a score (zero, one, or two)
    - making notes if a score of a zero or one is provided.

Critical reading and rereading for evaluation purposes is not meant only for peer reviewing purposes, but also for self-evaluation (Traga Philippakos, 2020b). Therefore, observing the teacher's modeling supports students to learn how to complete their own reviews. We also recommend that teachers model how to make at least one revision so students observe how to revise specific elements so they understand what they should be doing at the end of self-evaluation and peer review (Philippakos & MacArthur, 2020; Philippakos et al., 2015).

Collaborative practice. Observing the teacher's modeling supports students to develop an understanding about the task they are to complete. However, it should not be assumed that learners are ready to complete the tasks independently. Teacher modeling should be followed by collaborative practice where students and teachers complete the tasks together. The teacher during whole-group collaborative practice asks questions about the steps and specific process (e.g., What is the topic? Where shall I find the topic?) and guides students' meaning making. In this whole-group implementation, the teacher may be the one recording information on the board (e.g., the FTAAP, the notetaking for a read aloud). After a whole-group implementation, students may work in smaller groups to complete such tasks on new topics, readings, and papers and then discuss as a group. This additional practice with support allows students to make mistakes and be supported in understanding how to complete those tasks.

Guided practice. During guided practice students work on tasks independently, but their teacher should offer support as needed. In other words, if a learner finds the completion of FTAAP challenging, the teacher should work one-on-one with them or include them in a smaller group and work collaboratively. It is better to offer more support and differentiate for learners instead of allowing learners to develop the belief that they cannot complete a task or think that a specific process or strategy is not effective at all for them. Of course, strategies are flexible and are meant to guide learners. Reading comprehension is dependent on the text, context, complexity, and many other factors (Snow, 2002); however, using the

strategies to analyze the assignments, progress monitor, and take notes or learn from the mentorship of readings are strategies that can support learners as comprehenders and as writers.

Conclusion

In this article we presented ways that writing and reading are connected supporting a writers' ability to identify the writing and reading purpose, determine the genre, using the genre information (on text structure, language, and syntax) as a guide to take notes when reading and monitor meaning making or to take notes and organize ideas when writing before composing. The Developing Strategic Learners approach (https://www.developingstrategiclearners.com/) supports learners as they analyze assignments and comprehend them to compose, as they use the genre elements and text structure components to make meaning and take notes, as they use the genre elements and text structure to reread and review their work (and the work of peers), and as they use the genre information to comprehend texts that use those genre structures. On the one hand, instruction to support writing and reading requires consistency for writers and readers to be able to apply this knowledge of genre on reading and writing. On the other hand, teachers also become more aware of genre-based connections and strategies (Traga Philippakos, 2020c) and support learners to transfer skills and knowledge from one genre to the next.

Writing and reading, as we shared at the introduction of this manuscript, are challenging processes. Providing systematic instruction of tasks, processes, and strategies for learners to make meaning and compose helps them demystify a process that is not easy. It is so empowering for learners, though, to be able to strategically tackle meaning making when they read. It is also empowering for them to communicate in writing ideas they have read or synthesize information across readings in one paper. And teachers' instruction makes this happen!

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