


Trip The Journal Fantastic!

Using Daybooks to Ignite Writing (and the
Writers) in Our Classrooms

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What's On The Journey...

- Are You A Metacog?
- The Essentials of Daybooking
- Creative Daybooking
- Analytic/Evaluative Daybooking
- How (not *what*) Are You Thinking?
- So What?

The background of the image is a solid dark orange color, overlaid with a pattern of stylized, lighter orange autumn leaves. The leaves are scattered across the frame, with some showing prominent veins. In the center, the text 'W I I F M' is displayed in a bold, yellow, sans-serif font. Each letter has a thin black outline, giving it a three-dimensional appearance.

W I I F M

What is Metacognition?

- Meta--derived from ancient Greek; “pertaining to” or “about”
- Metacognition: knowledge about cognition
- Knowledge about learning *and* about how to use that learning by applying it to future activities

Cycle of Developing Metacognition

- Writer Completes Assignment
- Writer Reflects on Process and Product
- Writer Preview Next Assignment and Anticipates Challenges
- Writer Plans Approach to Next Assignment

I Never Met A Cog I Didn't Like

(ha ha ha).

- The Great Car Race
 - “A” Person is the Performer
 - “B” Person is the Recorder
 - “A” Solves the problem thinking out loud
 - “B” Records everything “A” does, says

Empowering Thinkers

- Recognizing Learning Modalities
 - Auditory
 - Visual
 - Kinesthetic
 - Tactile
- Identifying Thinking Styles
 - Concrete/Abstract
 - Sequential/Random

Empowering Writers: Roles and the Writing Process

- Madman
 - Ideas, author, feeling, energy
 - Subjective-personal
- Architect
 - Paragraphs, argument, thinking, intuition
 - Subjective-impersonal
- Carpenter
 - Sentences, craft, acting, integrity
 - Objective-personal
- Judge
 - Mechanics, audience, seeing, critical intellect
 - Objective-impersonal

(Betty S. Flowers, Language Arts, Vol. 58, No. 7, 10/81)

Metacognition and Daybooks

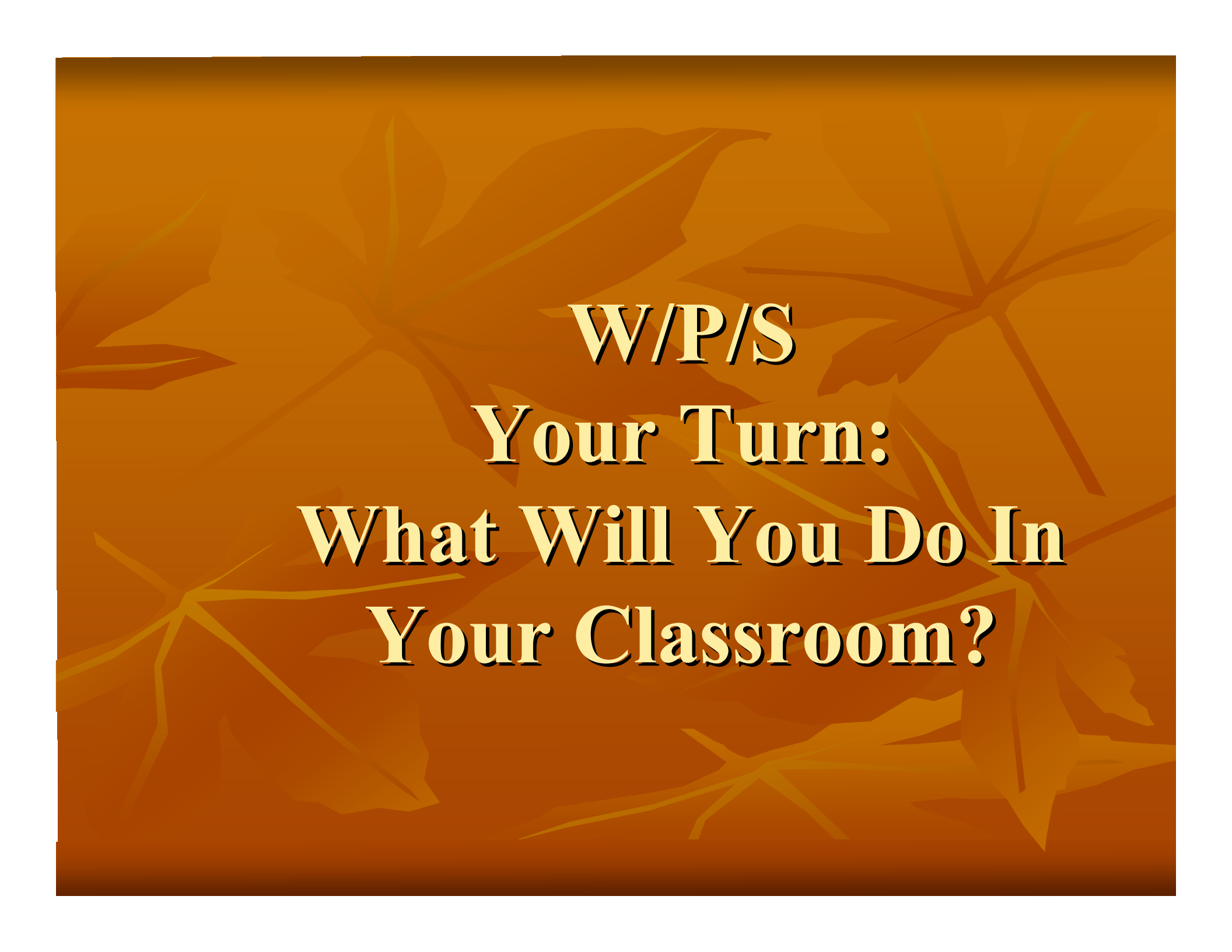
- Empowering students to understand how they think—and that they are in control of what they do with that information—serves as the foundation for the individual creation of that journal.
- In other words, it first gives the student the space and the “permission” to be him or herself without judgment. Then, it provides understanding to why and how s/he is daybooking.
- Finally, the purposes of writing transcend grades and assessments.
- “At the end of the year, I couldn’t stop. I can’t imagine not writing in my daybook anymore than I can imagine not breathing.” ~lacey~

The Daybook Essentials: Querencia

- Your Space, Your Home, Your Wanting Place (Heard)
- Writing Daily: Keep the Fountain Flowing (that means us, too)
- Dare to Take Risks—YOU Are in Control
- The Discovery of Voice, Discovery of You
- Getting Small (Fletcher): It's In the Details
- Relevance: Suddenly, Everything Matters

The Creative Daybook: Watcher at the Gates...BE GONE!

- YOUR Writing History (breaking down that first wall)
- Brain Drain (Bridget)
- Free Write (general)
- Vomit (specific, Lacey-"I knew no one would read it if I didn't want them to." mv2)
- Three Minutes (writing small)
- In The Café (writing cinematically)
- Digging Deep (writing from experience)
- On the Continuum (taking risks)

The background of the slide is a solid brown color with a pattern of faint, stylized autumn leaves in a lighter shade of brown. The leaves are scattered across the background, some overlapping, creating a seasonal theme.

W/P/S
Your Turn:
What Will You Do In
Your Classroom?

Analytic and Evaluative: Synthesis Matters

- Summary and Reaction/Application
 - Midsummer (9, Favorite characters, self-esteem)
 - TKAM (9, outsider, life as a 5-year-old)
 - Catcher (10, loss of innocence, (Imagine and Watching the Wheels))

Analytic and Evaluative cont'd.

- Great Gatsby (11, Pictures of You, Looking at life from various POVs)
- Transcendental vs. Industrial (11, Walden Project, Telegraph Road/Chicago)
- Cuckoo (12, Welcome to the Machine, art/words)
- Things They Carried (12, Lemon Tree)

Lacey's Big Project: I-Search

- Study an American writer's influence on America.
- Relevance: How does this relate back to you?
- Maya Angelou's frustration...saw what life was like at an early age.
- Lacey relates. Sees similar struggles with her own life.
- Lacey uses Lit & Life & Daybook & I-Search to focus more on finding out what she needed to do to get to where she wants to be.

Analytic and Evaluative cont'd.

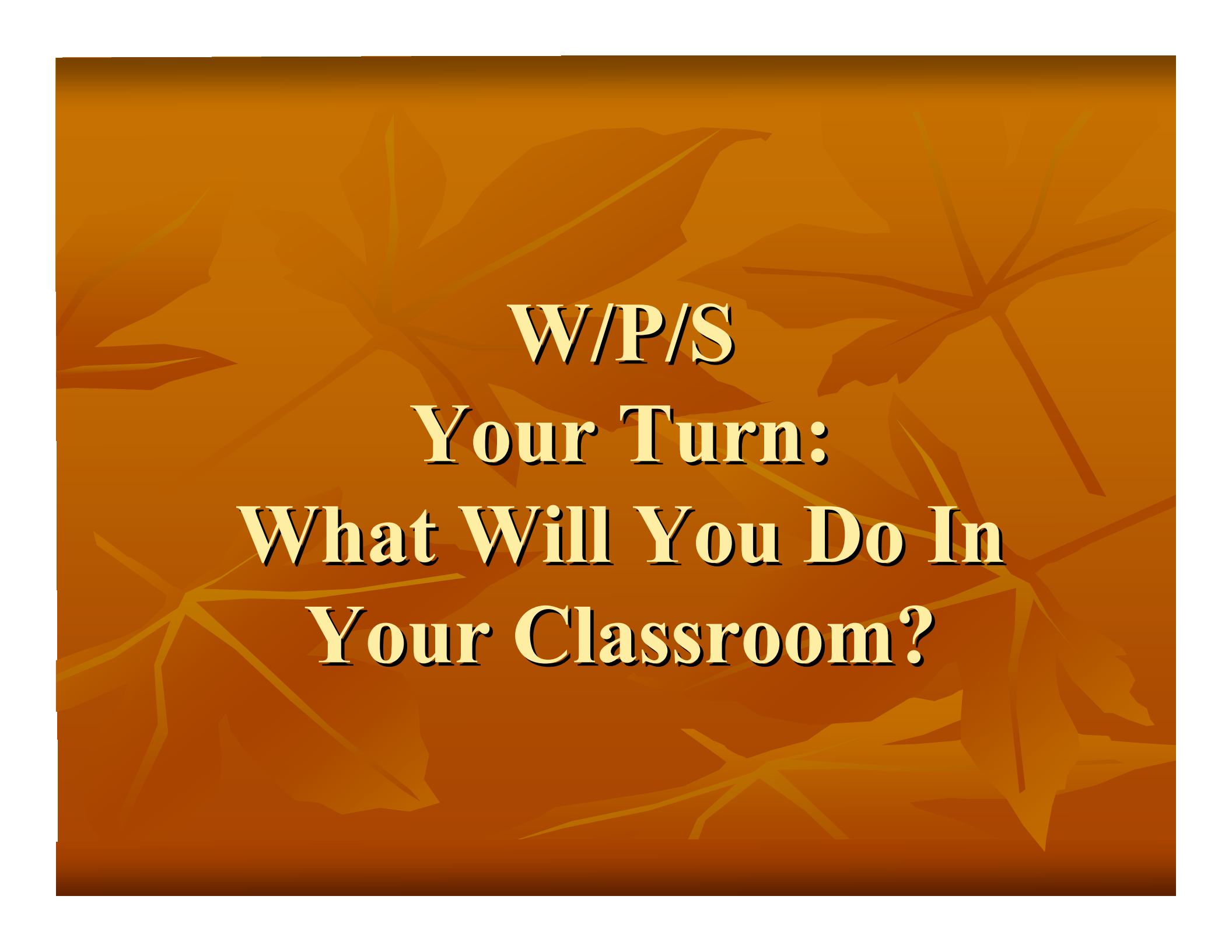
- Reading/Thinking/Writing Connection (Lacey, I-Search)
- Prediction (What Happens Next)
- Mid-Terms and Finals (Reaping the Benefits)
- Formative vs. Summative Assessment (Langley, Lovern)

Langley on Writing Small

- "Through my writings, I have learned about what a writer needs and how a writer thinks. A writer needs to think about the bigger the issue the smaller you write. In the creative nonfiction I wrote, titled A Night With God, I realized that I needed to write small. The first draft I wrote was very boring and not emotional. Then we were given the quote to write small, the bigger the issue. I took a sample from that story and re-wrote it in my Daybook entry. Keeping in mind that I needed to write smaller. In the first rough draft of the creative nonfiction story, I started it off by only describing what was going on. Then in my daybook, after we heard the quote, I wrote details about everything. Instead of just saying we sat on the chairs in a circle, I changed it to say, "The eight of us sat closely together on the hard wooden chairs in a circle. We sat somewhat uncomfortably on wooden chairs, as the white paint chipped away from the shifting of our bodies."

Lovern on Taking Risks

- "Dude, I'm not sure what I'm doing here so I'll just 'go with it.' And there it is. 'Go with it.' Three important words when writing. That's what I learned about writing. Go with it. Yes, a writer needs to have control, have strong writing, develop characters, plot, storyline, etc. Those are all things a writer must [embrace], but to me the most important thing a writer needs is the ability to just go with it. Have the courage and charisma to take your writing down a path it's never traveled. Maybe it's the wrong path, maybe it's the right one, who knows. At least you have the 'guts' to go with it. A time where I just went with it was during my nonfiction narrative Kiss. I had the opportunity to share a story in my life. I took a risk and wrote about my first kiss. By doing this I was able to open myself up."

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Your Turn:
What Will You Do In
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So What?

- When we provide a safe environment for our students and encourage them to have a querencia where they can learn and understand how they think, experiment with language, take risks, and be in control of their writing and its outcomes, we provide a foundation for lifelong learning that reaches far beyond our classroom walls. We provide the opportunity for them to embrace the power of writing, and use that power in any class, any profession long after they graduate.

Let's Keep In Touch. . .

Good luck....and keep writing!

Feel free to share what's working for you and for
your young writers.

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John Milton, 1645, *L'Allegro*:

The origins of Trip! The Live Fantastic!

Haste thee nymph, and bring with thee
Jest and youthful Jollity,
Quips and Cranks, and wanton Wiles,
Nods, and Becks, and Wreathèd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it as ye go
On the light fantastick toe,
And in thy right hand lead with thee,
The Mountain Nymph, sweet Liberty;
And if I give thee honour due,
Mirth, admit me of thy crew
To live with her, and live with thee,
In unprovèd pleasures free;