

Principle	Diagnostic Questions	I've got this already.	I need to work on this.
Students learn about writing best when they feel known by their teachers and feel connected to them. (Chapter 2)	Do you know about each of your students' multiple identities and interests?		
	Do you know all of your students, the more social ones <i>and</i> the ones who are quieter?		
	Can you talk <i>specifically</i> about each of your students as writers?		
	Are you able to consistently see your students' strengths as writers, instead of focusing on what they can't do?		
	When you confer with students, are you guided by what you've talked about with them in previous conferences?		
	Do you have long-term writing goals for students that you work on across units of study?		
Student engagement is crucial for learning to write well. (Chapter 3)	Do you successfully help students become engaged who aren't that excited about writing?		
	Are you able to help students who say they don't like to write?		
	Are you able to help students who say they have nothing to write about?		
	Are you able to help students sustain work on their writing with enthusiasm for an entire writing workshop period?		
	Are you able to help students who seem most concerned about their grades find other reasons to write?		
	Are you able to meet the needs of your more experienced writers who are bored because they don't feel challenged to grow further as writers?		

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To be effective, writing teachers need to have extensive knowledge about what they're teaching. (Chapter 4)	If you're using a district or commercial unit-of-study guide, do you fully understand the lessons in each unit?		
	Do you have enough of a repertoire of teaching points so you don't have to focus on the minilesson in every small group and writing conference?		
	Do you have a solid knowledge base about craft and strategies for navigating the writing process?		
	When there is a minilesson in your unit-of-study guide that isn't just right for your students, are you able to come up with lessons you can substitute?		
	Do you have the knowledge base to design your own units of study?		
Classroom teachers are best positioned to decide what their classes need to learn each day. (Chapter 5)	Do you feel confident you can make revisions to the units of study in your curriculum to best meet the needs of your students?		
	Do you feel knowledgeable about how to design your own units of study?		
	Do you feel able to initiate conversations with colleagues and supervisors about having the agency to revise existing units and create your own?		
	Have you and your colleagues looked at the writing curriculum across the grades in your school to assess your students' overall experiences as writers?		

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One of the best ways for students to learn about writing is to study what more experienced writers do. (Chapter 6)	Do you surround students with mentor authors who can be your coteachers?		
	Do you regularly explain to your students what experienced writers do by showing examples in texts, instead of telling and reminding them?		
	Do your students learn from a broad range of published writers during the school year?		
	Do you regularly use your own writing to show them ways they can navigate the stages of the writing process?		
	Do you regularly show students their classmates' work so they see writing that more closely approximates how they write?		
Student writers have varied needs that we must take into consideration when teaching. (Chapter 7)	Do you see all of your students each week in either a writing conference (most preferable) or a small-group lesson?		
	Do you feel your students' individual needs as writers, instead of each day's minilesson, are driving your work in writing conferences and small groups?		
	Do you feel confident you're making the right decisions in each writing conference to best meet your students' needs as writers?		
	Are you confident in your ability to group students by need in your small-group lessons?		

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A writing teacher's responsibility is to teach, rather than tell, remind, or correct. (Chapter 8)	Are you consistently able to keep minilessons to ten to twelve minutes?		
	Do you regularly teach students about one aspect of writing in each writing conference?		
	Do you feel confident in your ability to describe how writers use craft techniques and conventions when you show students a text?		
	Are you able to break down writing strategies for your students and explain them step-by-step?		
	Do you teach your lessons using a variety of methods and tools?		
A writing teacher's job is to help students learn to write without them. (Chapter 9)	Are you able to help <i>all</i> of your students work independently without frequently checking in or sitting next to them constantly?		
	Are you able to help students move confidently through the stages of the writing process with less and less guidance from you?		
	Have you been able to help students handle the inevitable problems they'll face while writing without you?		
	Are you able to help students seek out the writing of mentor authors when they need help with craft or conventions?		
	Have you been able to help students use their classmates as an important source of help and guidance when they run into trouble as writers?		

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Students are more motivated to write when they have opportunities to make important choices about their writing. (Actions in Chapters 3, 5, and 9)	Do your students usually get to make choices about the topics they write about?		
	Do your students sometimes get opportunities to choose the genres they write in?		
	Do students get to make most decisions about how to craft their writing?		
	Do students get to make decisions about the strategies they use to navigate each stage of the writing process and when to begin each stage?		
Students need frequent response to their writing. (Actions in Chapters 2, 3, 7, and 9)	Do you regularly respond to students as writers in conferences and small-group lessons?		
	Are you able to help students find authentic audiences for their writing?		
Learning in writing workshop is meaningful and relevant when it reflects what writers do in the world. (Actions in Chapters 3, 4, 6, and 9)	Do your students regularly write in real-world genres, or do they usually write in school genres such as reports and five-paragraph essays?		
	Do your students regularly study real-world examples of the genres they write in?		
	Do you teach your students craft techniques by describing what writers actually do in texts?		
	Do you teach students the kinds of writing strategies experienced writers, such as yourself, actually use?		

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Teaching children how to write better begins with determining what they can already do as writers, that is, their strengths. (Actions in Chapters 2 and 7)	Do you feel that <i>all</i> of your students have strengths as writers?		
	Can you see strengths in how students navigate the stages of the writing process?		
	Can you see strengths in how students craft their writing?		
	Can you see strengths in how students use writing conventions?		
Student writers learn best when they're learning something that is just beyond what they can do on their own. (Actions in Chapters 2, 6, and 7)	When you do a minilesson or small-group lesson, are many of your students able to try out what you teach them when the lesson is over?		
	When you confer, are students able to do what you teach them when the conference is over?		