

## **Inside Writing Communities, Grades 3-5**

### **Workshop 11 Conversations Among Writing Peers**

**Narration written by  
Mary Duncan, Ph.D.**

**FINAL DRAFT**

## RUNDOWN SHEET

**Program Duration: 28:25**

|                                      | <b>MASTER IN</b> | <b>DURATION</b> |
|--------------------------------------|------------------|-----------------|
| ANNENBERG MEDIA LOGO                 | 01:00:00         | 00:15           |
| KET LOGO                             | 01:00:15         | 00:08           |
| SERIES OPEN/TITLE #11                | 01:00:23         | 00:28           |
| CLASSROOM FOOTAGE<br>Silvia Edgerton | 01:00:51         | 00:14           |
| CLASSROOM FOOTAGE<br>Jeanne Boiarsky | 01:01:05         | 00:10           |
| CLASSROOM FOOTAGE<br>Lindsay Dibert  | 01:01:15         | 00:17           |
| CLASSROOM FOOTAGE<br>Silvia Edgerton | 01:01:32         | 00:17           |
| INTERVIEW<br>Jack Wilde              | 01:01:49         | 00:44           |
| NARRATION #1                         | 01:02:33         | 01:11           |
| INTERVIEW<br>Karen Smith             | 01:03:44         | 01:38           |
| NARRATION #2                         | 01:05:22         | 00:43           |
| CLASSROOM FOOTAGE<br>Jeanne Boiarsky | 01:06:05         | 01:44           |
| INTERVIEW<br>Julian                  | 01:07:49         | 00:46           |
| INTERVIEW<br>Jack Wilde              | 01:08:35         | 01:11           |
| INTERVIEW<br>Jeanne Boiarsky         | 01:09:44         | 00:29           |
| CLASSROOM FOOTAGE<br>Jeanne Boiarsky | 01:10:13         | 01:58           |
| INTERVIEW<br>Jack Wilde              | 01:12:11         | 00:51           |
| NARRATION #3                         | 01:13:02         | 01:18           |
| INTERVIEW<br>Lindsay Dibert          | 01:14:20         | 00:23           |
| CLASSROOM FOOTAGE<br>Lindsay Dibert  | 01:14:43         | 03:37           |
| INTERVIEW<br>Jack Wilde              | 01:18:20         | 00:42           |
| NARRATION #4                         | 01:19:02         | 00:43           |

|                                      |                 |       |
|--------------------------------------|-----------------|-------|
| CLASSROOM FOOTAGE<br>Silvia Edgerton | 01:19:45        | 02:07 |
| INTERVIEW<br>Silvia Edgerton         | 01:21:52        | 01:34 |
| CLASSROOM FOOTAGE<br>Silvia Edgerton | 01:23:26        | 00:52 |
| INTERVIEW<br>Jack Wilde              | 01:24:18        | 00:45 |
| INTERVIEW<br>Karla (Student)         | 01:25:03        | 01:28 |
| CREDITS                              | 01:26:31        |       |
| ANNENBERG MEDIA FUNDING LOGO         |                 |       |
| 1-800-LEARNER TAG                    |                 |       |
| <b>MASTER OUT</b>                    | <b>01:28:25</b> |       |

| VIDEO   | AUDIO   | LGTH  | TRT   |
|---|---|-------|-------|
| Annenberg Media Logo  | Annenberg Media Logo Music  | 00:15 | 00:15 |
| KET Logo  |   | 00:08 | 00:23 |
| Series Open/<br>Title 11  | Inside Writing Communities, Grades 3-5 Theme  | 00:28 | 00:51 |
| Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona | <b>MARK:</b> When you read the first one to me last time, it wasn't getting close kind of, but now when you changed it, it says, it says like, it shows when you saw the balloons and music, it got close and close and closer  | 00:14 | 01:05 |
| Jeanne Boiarsky, Zaharis Elementary, Mesa, Arizona                    | <b>GIRL WITH PINK BOW:</b> Maybe you could put like some of the rides that you went on. Like if they were roller coasters or merry-go-rounds<br><br><b>GIRL:</b> Yea that could be true   | 00:10 | 01:15 |
| Lindsay Dibert, Danville Elementary, Danville, New Hampshire          | <b>EMILY:</b> I only have one question. Did you break or hit anything in the house when you were practicing?<br><br><b>STEPHEN:</b> No, I didn't really break anything. I just kind of put it downstairs in the cellar so there is not really anything in the way.        | 00:17 | 01:32 |
| Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona | <b>GIRL #1:</b> Y llueve le puso queso como salsa...<br><br><b>GIRL #2:</b> Ohooo. (unintelligible)<br><br><b>GIRL #1:</b> Y luego la pusa en el orno y le dí a mi tío y estaba...<br><br><b>GIRL #2:</b> And you give it to your uncle?<br><br><b>GIRL #1:</b> He ate it | 00:17 | 01:49 |
| Jack Wilde  | <b>JACK:</b> I think one of the most critical things that can happen in our classrooms is having kids conference each other's writing. And I think there's so many things going on in that.   |       |       |

|        |   |       |       |
|--------|---|-------|-------|
|        | <p>The first thing that's happening—and for many of my students, I know—the most important thing was that your writing is being received by a peer; by somebody who you value. We'd like to think what the teachers think is important—and, in some ways, it is important; but, typically, what our students value even more than the teacher's perspective on their writing is their peers'. So their peers very often become their first audience and the audience that gives them more of a sense of value than anyone else does.</p>  | 00:44 | 02:33 |
| B-Roll | <p><b>NARRATOR:</b> All writers need to know that someone is listening to their words. And for young writers, the most important listener is often a classmate. When a student shares her writing with a peer, she's learning to value her own voice. And she's also learning to value and respect the voices of other people.</p> <p>But peer conferences can lead to questions and challenges. How can teachers make it safe for young writers to share their work? How much should they expect elementary-age children to accomplish in writing conferences? What practices and strategies will help students learn to provide focused and useful feedback? How can teachers encourage them to confer more independently?</p> <p>One possible answer to these questions comes from <i>Writing: Teachers and Children at Work</i>, Donald Graves' landmark book on writing instruction. In a response strategy Graves calls "Receiving the Piece," students are grouped in pairs. They listen attentively to each other's pieces, summarize what they've learned, and comment on the writing. This simple procedure gives young writers a framework to follow as they practice conferring with each other about their work.</p> | 01:11 | 03:44 |

|                    |  |              |              |
|--------------------|--|--------------|--------------|
| <p>Karen Smith</p> | <p><b>KAREN:</b> This wonderful book came out in 1983—that Don wrote to help teachers think about how to create an environment for writers. One of the first things Don talks about in this book is called “Receiving the Piece.” And it meant so much to me because what it said to me is that I’m going to receive you, and I think your writing is you or reflects who you are, as a human being; your words matter. And what Don really encouraged us to do in here is to say, you have something worth saying, and I want to hear it; I want to care about it; I want to appreciate it. And he really said we need to think about that; because I think our normal way of listening to people is always to get ready to come back to them with our story.</p> <p>One of the main rules of receiving the piece is that you have to listen with all your heart and soul; because what you do is you tell back the exact words of the person who’s either written or tells you. And what I found is, when kids had to listen that hard and give back the story, I just saw the kids whose story was being featured light up. It was like, “Somebody really listened to me.” And, you know, “And I heard the exact words I had written. I heard them back, so those words must matter.” And I just saw a magical thing happen.</p> <p>And that procedure that Don kind of just put out so simply, here, I think, really underlies why we write. You know, we’re trying to make sense of our world, trying to use writing to express ourselves. And it allows us an opportunity to put it in the world and have somebody validate it, give it back and ask significant questions about it.</p> | <p>01:38</p> | <p>05:22</p> |
| <p>B-Roll</p>      | <p><b>NARRATOR:</b> In their classroom in Mesa, Arizona, Jeanne Boiarsky’s third-graders have been writing personal narratives. Now they’re ready for their first peer conferences of the year. Jeanne gathers the students on the rug, where she uses a visual aid to walk them</p>   |              |              |

|   |  |       |       |
|---|--|-------|-------|
|   | <p>through the steps of “Receiving the Piece.” After a question and answer session, the students return to their seats to watch a “fishbowl” demonstration. The students participating in the fishbowl are Julian and Sarah, fourth-graders who already have learned and practiced “Receiving the Piece.”</p> <p>The older children have brought their own personal narratives to model how this strategy works. We join the class as Jeanne introduces Julian and Sarah to her third-graders.</p>   | 00:43 | 06:05 |
| <p>Jeanne Boiarsky,<br/>Zaharis Elementary,<br/>Mesa, Arizona</p> | <p><b>JEANNE:</b> OK, so boys and girls Julian is going to start and read his piece to Sara. And Sara is going to be the one that is listening very carefully so that she can repeat the story back to Julian. And she is going to ask a question that she wonders about and make a suggestion to help Julian with his story. And then she will end by praising Julian about what she likes about his story. Then they will trade and Sara will read her piece while Julian is the listener.</p> <p><b>JULIAN:</b> One time I saw this hawk that swooped down and stole my apple. Then it stole my pear. I hated that hawk. So I threw a rock at it. I ran inside before it got me. I was scared. It wouldn't go away but my imaginary friend calmed me down. Then it finally went away.</p> <p><b>SARA:</b> One day I was out eating an apple and a hawk swooped down and got my apple. Then he got my hair, or my pear. And then I threw a rock at it and then I went inside. And my imaginary friend calmed me down. Ah, What did the hawk look like? Like was he mad, was he sad, was he happy?</p> <p><b>JULIAN:</b> The hawk was like mad that was why it swooped down and stole my apple. He was looking for food. So I threw a rock at it and then it was mad and it tried to peck me in</p> |       |       |

|                     |   |       |       |
|---------------------|---|-------|-------|
|                     | <p>the head.</p> <p><b>SARA:</b> Well maybe you could add that to your story. I think you did a good job. I liked how you made it, like I could picture in my head where the hawk swooped down and took your apple and pear.</p>  | 01:44 | 07:49 |
| Julian<br>(Student) | <p><b>JULIAN:</b> I like receiving the piece because you get to tell the story to another student, and you get to ask a question and make a better idea. And, yeah, it's just good. It's just good.</p> <p>It feels good and means a lot to me when they praise for my writing, "cause I've been writing ever since I was little—writing good stories. That's my main thing; I just want to become the best writer.</p> <p>If you're a good listener, it's so you can be a good writer; because you can get ideas; if you listen to other people's stories, that you can probably—add to your stories to make it better.</p>  | 00:46 | 08:35 |
| Jack Wilde          | <p><b>JACK:</b> I do think that you want to think about—especially in the beginning, with students who are just learning how to respond—that, very often, just as with anything else, some kind of structure is helpful. It's a kind of training wheels. So it helps in learning how to ride the bicycle. You get training wheels first; then, as you get comfortable doing it, you get your sense of balance. Then you take the training wheels away.</p> <p>Well, the structure in peer conferencing can act like training wheels. And in that—in acting that way, the first thing it can do, just as training wheels do, is make it safe. So it makes it safe for the writer to share if he or she knows the first response is going to be a positive response and then they're going to have an opportunity to ask questions. But I</p> |       |       |



|   |   |       |       |
|---|---|-------|-------|
|   | <p>would view it as exactly that—a kind of training wheels. And when you feel they've got it, so that they feel safe in the conferencing and they feel good about the kind of feedback they're getting and they're able to receive it, that then you can remove it. And just as in the teacher-student conference, then the conferences can be negotiated.</p>  | 01:11 | 09:44 |
| <p>Jeanne Boiarsky,<br/>Zaharis Elementary,<br/>Mesa, Arizona</p> | <p><b>JEANNE:</b> I think third-graders can peer conference effectively because they know how to communicate; they know what they want to say. They've written their ideas down, and they're so excited to share them, and they like the idea of working with a peer. So I don't think they're too young. I think they can handle it. I mean, they do. They—I doubt, like, know if you give them the expectation and set it up; then they—they're able to do it.</p>  | 00:29 | 10:13 |
| <p>Jeanne Boiarsky,<br/>Zaharis Elementary,<br/>Mesa, Arizona</p> | <p><b>GIRL #1:</b> When we got there we unpacked and we found a hotel. It was sunny but hot. I was so excited to go. We ate pumpkin pie then we went swimming. I am going to stop right there.</p> <p><b>GIRL #2:</b> OK. It was a sunny morning and your mom and dad told you that you were going to Disney Land and you were really excited when your grandma and grandpa picked you up. A few of your friends and your brothers and your sister went with you. And you ate pumpkin pie and then you went swimming. That was an easy story to remember.</p> <p><b>JEANNE:</b> Good. Good for you. Is there anything you have a question about in her story?</p> <p><b>GIRL #2:</b> Um. What did you do? Like what rides did you go on?</p> <p><b>GIRL #1:</b> Well on the rides, like on the thing where you sit down and you go up and up and up and then you go spinning. And the one</p> |       |       |

|            |  |       |       |
|------------|--|-------|-------|
|            | <p>that we went on is the one that keeps rocking back and forth. It was kind of scary, but I got over it. And there was a couple of more rides. The other ride was the merry-go-round. That was my favorite because it was a long time ago. It was like three summers ago.</p> <p><b>JEANNE:</b> Do you have a suggestion for her for her story?</p> <p><b>GIRL #2:</b> Um Maybe you could put like some of the rides that you went on. Like if they were roller coasters or merry-go-rounds.</p> <p><b>GIRL #1:</b> Yeah that could be true. Yeah I could put that.</p>   | 01:58 | 12:11 |
| Jack Wilde | <p><b>JACK:</b> I think there are some teacher pitfalls in starting peer conferencing. And I think the first pitfall is having an unrealistic expectation because we think, “Well, the children have talked, and they’ve written, so they should be able to come together and talk meaningfully—and always meaningfully—about each other’s writing.” But, no, this is a very new skill for many of them. And so if they haven’t practiced it at all, if they haven’t conferenced the book the teacher is reading aloud to them or practiced, in some way, then those first conferences are a time to practice. And there’s going to be a lot that’s going to happen that seems to be off task or not in the right kind of focus. And so we’ve got to be careful not to expect too much too soon.</p> | 00:51 | 13:02 |
| B-Roll     | <p><b>NARRATOR:</b> Jeanne Boiarsky knows that her students need practice and coaching to learn how to confer effectively. But as young writers become more experienced with peer conferences, they require less and less direct guidance from their teachers.</p> <p>Like Jeanne’s third-graders, the students in Lindsay Dibert’s fifth grade in Danville, New Hampshire are working on personal narratives. Two months into the school year,</p>  |       |       |

|  |   |       |       |
|--|---|-------|-------|
|  | <p>these fifth-graders are accustomed to peer conferences. But today their teacher has asked them to try something different.</p> <p>Lindsay wants the students to TALK about their stories with their partners—NOT to read them. And their partners' job is to listen carefully and ask questions. The technique is designed to help the students think about their writing in a new way.</p> <p>Two of the fifth-graders—Steffan and Emily—have been talking with each other on a comfortable bench. But when they return to their seats, something unexpected and spontaneous occurs.</p> <p>Steffan and Emily continue to confer with each other, this time about new leads they wrote for their narratives the day before. They've departed from the structure established by their teacher and struck off on their own. And since Lindsay has been moving around the room checking on her students, she's noticed what Steffan and Emily are up to.</p> | 01:18 | 14:20 |
| Lindsay Dibert, Danville Elementary, Danville, New Hampshire | <p><b>LINDSAY:</b> Steffan and Emily, that just kind of happened. They did an amazing job. I was really impressed by how well they could speak to one another and how willing they were to confide in one another with their writing and their comments and their suggestions. When I saw them working together, I was just incredibly thrilled at their abilities to discuss and to speak.</p>   | 00:23 | 14:43 |
| Lindsay Dibert, Danville Elementary, Danville, New Hampshire | <p><b>STEFFAN:</b> What is your favorite lead?</p> <p><b>EMILY:</b> Mine is this one I just did, The Dark. I have been afraid since 1999 when I was four years old. I don't know why.</p> <p><b>STEFFAN:</b> That's good because people want to know well what else about the dark? Why were you afraid?</p>  |       |       |

**EMILY:** Then I'll add it in. I was scared.

**STEFFAN:** Don't be scared. You said to yourself. It's OK. So why do you think that's good? Why do you think that's bad?

**EMILY:** I think its good because I don't just come out and say like I was afraid of the dark and it makes the reader think well what were you afraid of and why are you telling yourself don't be afraid of it.

**STEFFAN:** Yeah. Exactly. I think that is good. "Don't be afraid", I said to myself, "It's OK." People will want, people will read and be like, afraid of what?

**EMILY:** What OK?

**STEFFAN:** Yeah. So then they will read on. The reason why you don't want to have a beginning like I was afraid of the dark is because everybody will think this is boring and will just put the book down.

**EMILY:** Yeah. Just think of the dark and instead of saying I was afraid of the dark just say the dark.

**STEFFAN:** Now why do you think that is a good one?

**EMILY:** That is a good one only because that I like sometimes I just like for people to just come out and say what the book is about. Just say it in one sentence at the beginning and that just gives me a question in my head, why were you afraid? So

**STEFFAN:** Yeah

**LINDSAY:** What did Emily have to say about your leads?

**EMILY:** I liked his first one, because it just comes out with a question. Why couldn't I

kick a soccer ball far? I don't know. Anyway.

**STEFFAN:** You liked the question.

**LINDSAY:** You liked that form

**STEFFAN:** I like hers. I like the second one because if I ever picked up a book and the first sentence was, Don't be afraid, I'd say to myself it's OK. I be like well what are you afraid of and I'd just keep reading on and what it is and what's OK. That would be a good beginning.

**LINDSAY:** I think you're doing an excellent job bouncing ideas off of each other and talking about your leads from yesterday and your questions that you did today. And you added your information from today's lesson.

**STEFFAN:** Yes.

**LINDSAY:** And did it give you some more ideas?

**STEFFAN:** Yeah. It adds some questions that were left open that the reader would really that she was wondering and I put the answers and it made it sound better.

**LINDSAY:** Good. Did it change your story that much?

**STEFFAN:** Yes. It made my story sound better, because if you ever had a book published and there was questions, then the reader would probably be like well why did that happen? But now I have answered most of the questions there was.

**LINDSAY:** That was giving a little bit more information. Did you do the same thing Emily?

**EMILY** Yes.

|            |   |       |       |
|------------|---|-------|-------|
|            | <p><b>LINDSAY:</b> Did you answer all his questions? Or did you choose not to put some of the answers in?</p> <p><b>EMILY:</b> Like one of them, I just answered, but, How did you not be afraid of the dark? I didn't answer that.</p> <p><b>LINDSAY:</b> Why did you choose to not answer that question?</p> <p><b>EMILY:</b> It would make them want to read my story.</p> <p><b>LINDSAY:</b> OK. That was a good writerly choice to leave that open ended for your reader. Very good.</p>   | 03:37 | 18:20 |
| Jack Wilde | <p><b>JACK:</b> I think one of the ways that you know how to start removing the training wheels is they start doing it. So they will start saying, "You know, what I really want to know is what didn't work." Then you know that they don't need to be—they don't need the same kind of support they needed, initially, when they needed to hear what was working in their writing; that they've started to get the sense that, "While I do want to know what's working in my writing—to get going, to move from where I am right now—What I really want to know is, is there something that doesn't make sense to you? Is there something that's confusing? Is there something that I-that feels unelaborated? Let me know those things, then let me look at my writing, and I'll start to address it."</p> | 00:42 | 19:02 |
| B-Roll     | <p><b>NARRATOR:</b> Clearly, Steffan and Emily are moving beyond their training wheels. A similar metamorphosis has taken place in another fifth-grade—Silvia Edgerton's urban classroom in Phoenix, Arizona.</p> <p>At the beginning of the school year, Silvia taught and modeled a structure for her</p>   |       |       |

|  |   |       |       |
|--|---|-------|-------|
|  | <p>students to follow during peer conferences. But now it's later in the year, and the class has evolved. The students have become more independent and confident about asking their peers for assistance. Silvia's planning, modeling, and trust in her students' commitment to writing have paid off. Their conferences have become free-flowing, purposeful, yet respectful conversations about writing choices and craft.</p>   | 00:43 | 19:45 |
| <p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p> | <p><b>STUDENT #1:</b> Have you worked on, on your titles?</p> <p><b>STUDENT #2:</b> I've got these titles—"Viendo Mazatlan," "Voy a Mazatlan," y "Vieje De Recuerdos."</p> <p><b>STUDENT #3:</b> I like the last one.</p> <p><b>STUDENT #1:</b> Yeah.</p> <p><b>STUDENT #2:</b> Because my parents went there for their luna de miel.</p> <p><b>STUDENT #3:</b> Anniversary?</p> <p><b>STUDENT #2:</b> Yeah. Like when they were married. And then they went there for their anniversary.</p> <p><b>STUDENT #1:</b> 1 Yeah. Are you finished with your story or are you still working on it?</p> <p><b>STUDENT #2:</b> I'm still working on it.</p> <p><b>STUDENT #3:</b> I like it how you did the "sabe que mas, estaba pasado."</p> <p><b>STUDENT #2:</b> Yeah, it starts with dialogue.</p> <p><b>STUDENT #1:</b> What did you start with like dialogue? Dialogue.</p> <p><b>STUDENT #2:</b> I was thinking of leads.</p> |       |       |

|  |   |              |              |
|--|---|--------------|--------------|
|  | <p><b>STUDENT #3:</b> It was like at first, its like dialogue and a question. Because it says "sabe que hace pasando."</p> <p><b>STUDENT #2:</b> Yes.</p> <p><b>STUDENT #1:</b> You started with dialogue and you started with a question.</p> <p><b>STUDENT #2:</b> Yes</p> <p><b>STUDENT #3:</b> It was like do you know what is happening?</p> <p><b>STUDENT #2:</b> Do you think I should put more dialogue, Spanglish, code switch?</p> <p><b>STUDENT #1:</b> I think you should at least try code switch.</p> <p><b>STUDENT #2:</b> Code switch?</p> <p><b>STUDENT #1:</b> Yeah I think that would go perfect with the story you are writing</p> <p><b>STUDENT #2:</b> So I will just write like when my dad is talking and when I am talking.</p> <p><b>STUDENT #1:</b> When you are talking, when you are talking to your dad.</p> <p><b>STUDENT #2:</b> No because I don't talk to my dad. So I just, so I just, so I just put "semanas pasaban" I put it in English and like...</p> | <p>02:07</p> | <p>21:52</p> |
| <p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p> | <p><b>SILVIA:</b> At first, it seems like a step-by-step to get us to this point where now they have so many revision strategies and then how to conference with a group, how to conference with a partner. And all of that is done as a demonstration here, at the carpet, where either—sometimes, I do have two students share and then practice; but, most of the time, it's me and another student practicing how to conference, how to—even how to do a revision strategy—you know, in listening to a</p>  |              |              |



|  |  |       |       |
|--|--|-------|-------|
|  | <p>story and how to listen.</p> <p>And then, after about six weeks, the first day comes, and then you just cross your fingers. And even though it happened last year and everything worked beautifully, it's just like, as a teacher, I'm thinking, "Oh, my gosh, is this going to work?" And you let them go and, you know, it's a matter of trusting them and, you know, and realizing that they can make decisions and they're—and they want to make the decisions for themselves. And they are. I will pull them, in and we talk about the few—first few days of, you know, going back to the procedures and, you know—I mean, keeping—from keeping the noise level down to make sure that everybody can work comfortably, to where to sit, why you sit where you want to sit. If a student's having difficulty concentrating on their writing piece and they want alone time, where could they go in the room? So there's a lot of talk about, you know, even where to sit, how to sit, you know, who to conference with.</p> | 01:34 | 23:26 |
| <p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p> | <p><b>STUDENT #1:</b> Hermonas y llego lo puse en las masa.</p> <p><b>STUDENT #2:</b> Y ayer, in the first one. Look. look. "Cuando you estaban chiquita y me lo es." So when your madre brings them and you feel like eating them so you can look at them from far and then you can get closer and closer because you are walking closer to that one. Write that down right there.</p> <p><b>STUDENT #1:</b> Cuando el cochi negro hoy llego la puso al todo que necessito....</p> <p><b>STUDENT #2:</b> Oh, you burned your mouth, huh?</p> <p><b>STUDENT #1:</b> Y llueve le puso como salsa...</p> <p><b>STUDENT #2:</b> Ohhh. (unintelligible)</p>  |       |       |

|                 |  |       |       |
|-----------------|--|-------|-------|
|                 | <p><b>STUDENT #1:</b> Y luego la puso en el orno y le dí a mi tío y estaba...</p> <p><b>STUDENT #2:</b> Ah, You gave it to your uncle?</p> <p><b>STUDENT #1:</b> He ate it.</p> <p><b>STUDENT #2:</b> He did?</p>  | 00:52 | 24:18 |
| Jack Wilde      | <p><b>JACK:</b> It's one of the most powerful things, and it gets overlooked—is the kind of learning that happens when they're sharing in a peer group; the learning by overhearing. So even though the focus is on Sarah's piece, because she's the one who's sharing it, it can be that Kaitlyn is learning how Sarah went about doing her writing; how she approached the subject. So there's no talk about Kaitlyn's piece, at this point, and whether Kaitlyn made the right choice or not; but while she's listening to Sarah's piece, she's overhearing how Sarah addressed it, and there's a very good chance that she's going to make parts of that part of her own writing, especially if it goes on over time.</p>  | 00:45 | 25:03 |
| Karla (student) | <p><b>KARLA:</b> It's good to share your thoughts with your classmates because they can understand what you're going through, and they can help you, and they can say, "This is a good story. It's perfect. I love it. It's so funny."</p> <p>My conference partner is Artemio, right there. Before other people listen to it, he listens to it, and he says if it's good or if I need a little more detail or I—I would have bad spelling so the teacher won't be able to read that, and she'll misunderstand, and maybe she won't read it, you know. And Artemio—he makes me feel like, "It's good. It's good, but you just need to add just a little more detail."</p> <p>If Artemio says that, well, I'm, like, "Okay, that'll be fine, like, because if you want, we could add something." You have to practice</p> |       |       |

|                              |   |       |       |
|------------------------------|---|-------|-------|
|                              | over and over again until you get it right and that you're—it's—it can't be perfect, 'cause nothing in life is perfect, you know. But it has to be good and ready for everybody to hear and like a story, like an author. | 01:28 | 26:31 |
| Credits                      | Inside Writing Communities, Grade 3-5 Close   |       |       |
| Annenberg Media Funding Logo |   |       |       |
| 1-800 Tag                    |   |       |       |