

Inside Writing Communities, Grades 3-5

Workshop 13 Learning to Revise

**Narration written by
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FINAL DRAFT

RUNDOWN SHEET

Program Duration: 28:25

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ANNENBERG MEDIA LOGO	01:00:00	00:15
KET LOGO	01:00:15	00:08
SERIES OPEN/TITLE #13	01:00:23	00:28
INTERVIEW Jack Wilde	01:00:51	00:50
INTERVIEW Isoke Nia	01:01:41	00:39
INTERVIEW Mark (Student)	01:02:22	00:38
NARRATION #1	01:03:00	01:44
INTERVIEW Sheryl Block	01:04:44	01:04
NARRATION #2	01:05:48	00:24
CLASSROOM FOOTAGE Sheryl Block	01:06:12	01:39
INTERVIEW Sheryl Block	01:07:51	00:38
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CLASSROOM FOOTAGE Silvia Edgerton	01:18:30	01:06
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INTERVIEW Silvia Edgerton	01:24:37	00:55
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VIDEO	AUDIO	LGTH	TRT
Annenberg Media Logo	Annenberg Media Logo Music	00:15	00:15
KET Logo		00:08	00:23
Series Open/ Title 13	Inside Writing Communities, Grades 3-5 Theme	00:28	00:51
Jack Wilde	<p>JACK: I think the idea of revision is—can be difficult—especially, again, if the—if revision is given too narrow a definition. And so if we’re going to say the only way we’re going to think about revision is that you’ve written a piece and that now you’ve got to go back and change it once it’s done—that can be problematic with at least some young writers. Because, for some young writers, what they may very well feel—and some of us feel it as adults sometimes, too, is, “I’ve done it. I’m done. I want to move on to the next thing.”</p> <p>And so I think that one of the things we have to do is realize for ourselves that there are ways of revising while the piece is being written; that revision doesn’t just have to happen at the end.</p>	00:50	01:41
Isoke Nia	<p>ISOKE: I get the children to revise by having them start playing around with the words—literally playing with them as soon as they get something on paper. If they’re children who have writing notebooks, the first day they put an entry in, the next day, I might say, “Guys, let’s try to write that again—better. Let’s try to do it one more time.” They say, “The same thing?” I say, “Yes, the same thing. Let’s try to do it better. “</p> <p>Even if you liked it the way it was, you still have strengthened your writing muscles because you’ve tried to do it more than one way. So revision, for me, is getting closer to your own image of what you’re trying to make.</p>	00:39	02:22
Mark (Silvia Edgerton’s student)	<p>MARK: I write about my family, sometimes, in here; and that, when I talk about my family, it—when I read it over and over again, sometimes it doesn’t sound right, so I add</p>		

	<p>more to it. And then, like, the next day, I read it more, and it doesn't sound good today. And then I write a little bit more. And then, like, after that, the next day I go back to it, and I look at it, and it sounds perfect after, like, the third or fourth day. And after that, it's perfect.</p>	00:38	03:00
B-Roll	<p>NARRATOR: Ten-year-old Mark's reflection on his writing goes straight to the heart of revision. He describes how he shapes and reshapes a piece, changing it, adding to it, until finally "it's perfect." Mark knows how to envision what he wants to say and then work toward his goal.</p> <p>But for many elementary-age students with minimal writing experience, just putting words on paper presents a challenge. Add to that the responsibility of revisiting and changing what they've written, and the challenge may seem almost insurmountable.</p> <p>How can teachers help young writers meet this challenge? What will encourage students to see that writing is a mutable thinking process as well as a fixed product? What strategies make it easier for them to revise? And how can they learn to embrace the power of revision in their own work?</p> <p>In this workshop, you'll see two lessons that address these questions by providing students with concrete revision strategies they can try in their own writing. By trying out these strategies, the students are well on their way to understanding the benefit of change to clarify their writing and that experienced writers make revisions at any stage in the writing process.</p> <p>The first lesson takes place at a school in the small town of Simpsonville, Kentucky, where writing specialist Sheryl Block teaches several different levels, including this fourth-grade class.</p>		

	<p>For the past few days, the students have been working on personal narratives, and Sheryl has discovered that most of their descriptions need to be further developed. So she's decided to introduce them to a revision strategy that will help them create more vivid scenes.</p>	01:44	04:44
<p>Sheryl Block, Simpsonville Elementary, Simpsonville, Kentucky</p>	<p>SHERYL: This lesson was designed around needs that I found by reading the kids' drafts. I'd hoped that we would be a little bit further along than what we were, but I found, by reading their drafts, that they were still writing by just listing details and not really developing the full moment or the full event.</p> <p>I wanted them to learn how to go through and read a piece, identify ideas that were started, but they stopped too short. I decided to take some kids' writing from last year. If that writing and that model is real, and they know a real student developed it, it becomes so much more meaningful. Plus, I knew that, in the mini-lesson, I would have to have a common experience that all children would have. So I selected this one, about the playground, because every elementary child usually goes out to recess. So I decided to use that little paragraph that was taken out of a draft of writing and direct and guide so that the students could hear my thinking, could see how we would actually go about changing a piece of writing.</p>	01:04	05:48
<p>B-Roll</p>	<p>NARRATOR: Sheryl starts by reviewing the previous day's lesson—a questioning strategy that helps students develop their writing. Then she introduces an excerpt from an authentic student draft from a previous year that all her students can relate to it. Sheryl uses this sample piece about the playground to model how her students might expand their own writing to show more action.</p>	00:24	06:12
<p>Sheryl Block, Simpsonville</p>	<p>SHERYL: Up to now you have been drafting a personal narrative, you've been thinking about</p>		

<p>Elementary, Simpsonville, Kentucky</p>	<p>a moment in your life that has happened. Up to now, we've thought about three questions, and you're welcome to say them with me. We have three questions that help us think about ways that we want to express our ideas. The "How", and the "Why" and the "What"? And it is important to do that for your reader. Can anybody remind us why it's important to use those questions to come up with ideas for our reader? Stevie?</p> <p>STEVIE: To make sure that they have no questions about any story.</p> <p>SHERYL: Exactly. Your reader wants to go to that moment with you and if you are not descriptive enough and your ideas don't answer those questions. Your reader is sitting going, "Now why did she get in that wreck?" or "How did she fall into the pool?" Today we are going to talk about another idea strategy and that is to show action. When you read a book, I want you to start paying attention to this. You are going to see that the author will use words to describe action and that action will help your picture start moving in your mind. And then you will start creating a movie that goes along with what you are reading. Well that's your challenge as a writer, to select your words so that your words help your reader do more than just see, but select words that show action so that what they see turns into a movie.</p>	<p>01:39</p>	<p>07:51</p>
<p>Sheryl Block, Simpsonville Elementary, Simpsonville, Kentucky</p>	<p>SHERYL: Kids, at this age—nine and ten—usually need to be taught how to be more introspective; how to be more insightful; how to reach out and connect with other people in the way that they speak. They're still very me-centered. And so, of course, their story is enough because they experienced it, they understand their stories, so you should too.</p> <p>Once they get the hang of questions that are asked, and they begin to internalize those questions, that they're never satisfied with just</p>		

	<p>the first draft. They do want to reach out and make sure that no questions exist in the mind of the reader.</p>	00:38	08:29
<p>Sheryl Block, Simpsonville Elementary, Simpsonville, Kentucky</p>	<p>SHERYL: This was a sample piece of writing from last year before action was put into it. Now I want your eyes following along and reading along as I read it.</p> <p>SHERYL & STUDENTS: It all started on the playground where all the kids were playing. Kaitlyn and I were playing on the seesaw. We wanted to go to the monkey bars.</p> <p>SHERYL: Now I can use my questions and say, "Well what were they playing?" Anybody have a question. Macy?</p> <p>MACY: Why did they want to go on the monkey bars?</p> <p>SHERYL: Why did they want to go on the monkey bars? Sure. Michael?</p> <p>MICHAEL: How did it all start on the playground?</p> <p>SHERYL: Excellent. How did it all start on the playground? Robert?</p> <p>ROBERT: Why did it start on the playground?</p> <p>SHERYL: Why did it start on the playground? These are wonderful questions boys and girls.</p>	00:54	09:23
<p>B-Roll</p>	<p>NARRATOR: When their initial discussion of the sample student paragraph is over, Sheryl asks her fourth-graders to identify sentences in the text that fail to show action. As they discuss the possibilities, it appears that all the sentences might qualify. But Sheryl and the students zero in on just one.</p>	00:19	09:42
<p>Sheryl Block, Simpsonville Elementary,</p>	<p>SHERYL: All right everybody close your eyes. Can you see kids playing? Do you know exactly what they are doing or are you having</p>		

<p>Simpsonville, Kentucky</p>	<p>to create that picture? Open your eyes. Based on this sentence can you see the action or are you having to create that action? Jasmine?</p> <p>JASMINE: I have to create it.</p> <p>SHERYL: You have to create it. And you know what that is just not enough. Would it be OK, Amondo, if we use this sentence to show the action? Now what I'm going to do is I'm going to record: The kids were playing: on this chart.</p> <p>The kids were playing. While I am writing, I want you to make your mind turn into a movie. See kids playing and find words that will describe action. Need some action ideas. Macy?</p> <p>MACY: You could say that the kids were hanging upside down and they were racing across the monkey bars.</p> <p>SHERYL: That's two ideas. I love the hanging upside down but instead of kids could you use, see I think, I used kids here. Could you find another word? Who's out on that playground? Adults and teachers?</p> <p>MACY: Children.</p> <p>SHERYL: Children. OK. Children were hanging upside down. Where?</p> <p>MACY: On the monkey bars.</p> <p>SHERYL: Children were hanging upside down on the monkey bars. You know what I love about that idea? What is so cool is she knows that the kids in the story are going to be heading in that direction. That's pretty cool that she came up with that. Let me check as a writer to make sure I recorded exactly what I wanted to write. The kids were playing. Children were hanging upside down on the monkey bars. What's another image that you</p>		
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	<p>got in your mind?</p> <p>JOHN: Kids were running around and screaming like a chimpanzee.</p> <p>SHERYL: They never do that do they?</p> <p>JOHN: Yeah.</p> <p>SHERYL: All right, we have kids and we have children. Can we think of a different word for? Miranda?</p> <p>MIRANDA: Boys and girls.</p> <p>SHERYL: Boys and girls. Say that again John.</p> <p>JOHN: Boys and girls were running around and screaming like a chimpanzee.</p> <p>SHERYL: Boys and girls were running around</p> <p>JOHN: And screaming like a chimpanzee.</p> <p>SHERYL: And screaming like a, oh boy, chim-pan-zee. I know this word is going to challenge me so I am going to go ahead and put a line as a writer and I am going to try to use the word parts to help me spell. Chimpanze. Now you know when I look at that word, I'm not sure if it looks and I am not sure if it needs two e's . Because this word doesn't look right I'm going to leave a line. I'm not going to stop and check and use the dictionary, but I am going to go back and check the dictionary later on when I finish my piece. But for right now in drafting, this is the strategy that I use. Now let's stop for just a minute, and lets reread our ideas.</p>	03:33	13:15
B-Roll	<p>NARRATOR: After using the student-writing sample to practice the strategy of creating a movie in the mind, the students return to their seats. Now their job is to experiment with the strategy in their own writing. They rely on a</p>		

	<p>partner to help them think about how and where they might change their drafts.</p> <p>During this paired work time, Sheryl circulates throughout the room, observing what the students are doing and asking questions.</p>	00:26	13:41
Sheryl Block, Simpsonville Elementary, Simpsonville, Kentucky	<p>BOY #1: We had been at the beach all day and it was time to go home in the golf cart. We had no room in the front because my Dad was driving and Mom was sitting next to him. We also had the beach chairs and the shovels in the front. My cousins, Zack and Alex were sitting next to me. My Mom had asked for Karen to sit on her lap. Off we went. My Dad's foot tapped on the gas, but we were in reverse. Then he switched gears to drive. When we got to the rocky beach area, it looked like a meteor shower. Then we came onto the pavement and Dad had to come to a complete stop at the four-way intersection. I was tired from being at the beach all day and I was thinking about taking a nap when I got back to the beach house. Then when we took off again, my Dad slammed the gas pedal and the golf cart went flying. I felt my bottom start to slip off the back seat. I grabbed the handle but my hand was slipping. Then my hand got down to where I was almost being dragged by the thundering golf cart. I let go of the handle because I didn't want to be dragged the rest of the way. I flew into the middle of the intersection. A lady in a big red jeep had gotten to the intersection. She jumped out of her jeep to see if I was OK. My Mom had gotten out of the golf cart and was also running towards me. My knees and hands were bloody. My Mom picked me up. She told my Dad to go ahead and go home. My Mom carried me all the way back to the beach house. My grandmother put gauze and bandages all over me. The next few days all I could do was sit and watch TV with my cousins.</p>		

	<p>BOY #2: Well somewhere, here it is, The big red jeep, I don't really get a picture in my mind.</p> <p>Another clip</p> <p>SHERYL: I love doing monkey bars and I love racing. So I raced across the fun monkey bars. I felt like the wind coming making my hair fly in the air. I felt like I was flying. Yes, Can you tell me what your hands were doing? Monkey bars, I'm not sure, are they the ones that come up like this or are they the ones that go across? I'm not sure.</p> <p>MACY: Like this</p> <p>SHERYL: Well what action was your body doing? Give me one more idea that is good. Tasha, let's see what was your sentence?</p>	02:45	16:26
B-Roll	<p>NARRATOR: Sheryl completes the day's lesson by asking the students to return to the rug for one last whole-class activity. This time, the students celebrate their progress by sharing their revision ideas in the author's chair.</p>	00:14	16:40
Sheryl Block, Simpsonville Elementary, Simpsonville, Kentucky	<p>STEVIE: The kindergartener watching us. That was what I started with and I expanded it to this. The kindergartener's big brown eyes were locked on me like I was the target.</p> <p>SHERYL: I get so excited with your ideas. The kindergartener's big brown eyes were locked on me like I was the target. I can see a kindergartner do that. Stevie, thank you. Some of you asked are we going to have to rewrite all of this? No Caleb, the good news is, these are just ideas and these are called revisions. They're ideas that we see after we've drafted and we can put them in there. You can have a choice in the future to either pick up this personal narrative again or maybe start another one and really try to use this strategy. Raise your hand if you think you'll</p>		

	<p>try this strategy and if it will help your writing. OK, I still have to work on a few more. Great job, boys and girls.</p>	01:12	17:52
B-Roll	<p>NARRATOR: In Silvia Edgerton’s fifth-grade classroom in Phoenix, Arizona, the past two days have been spent studying another revision strategy: using visual imagery to zoom in on a scene.</p> <p>To demonstrate how the technique works, Silvia has relied on passages from <u><i>Esperanza Rising</i></u> and <u><i>Polar Express</i></u>—books the students have read in class—and from her own writing. The class has also analyzed an illustration from <u><i>Too Many Tamales</i></u> to practice moving further and further into a scene.</p> <p>Now it’s the third day, and Silvia has turned to an excerpt from <u><i>Charlotte’s Web</i></u> to model the strategy with her fifth-graders.</p>	00:38	18:30
Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona	<p>SILVIA: I know in class we haven’t read any work by E.B. White and E.B. White wrote <u><i>Charlotte’s Web</i></u>. Anybody read <u><i>Charlotte’s Web</i></u>? Great. OK, so this is from <u><i>Charlotte’s Web</i></u>. And I took a passage from <u><i>Charlotte’s Web</i></u> and this is what it says. “ Stretched across the upper part of the doorway was a big spiderweb.” So I am going to give you this form in a minute and when you read this, I want you to think about the picture that you see and then I want you to draw that picture underneath in this box. Then the second passage says “And hanging from the top of the web, head down, was a large grey spider. She was about the size of a gumbdrop.” You see it? Are you seeing it?</p> <p>STUDENTS: Yeah</p> <p>SILVIA: And then the last passage says “She had eight legs, and she was waving one of them at Wilbur in friendly greeting.”</p>	01:06	19:36

<p>B-Roll</p>	<p>NARRATOR: Because the technique Silvia is modeling is so visual, she has decided to reinforce her lesson with an activity that combines art and writing. At her direction, the students create a sort of storyboard—drawings that represent what they see from the beginning to the end of the passage from <u>Charlotte's Web</u>.</p> <p>After the students have finished their storyboards, they walk around the room to look at all their classmates' drawings. Then Silvia asks them to comment on what they've seen. Following this discussion, Silvia will share a second example of the new revision strategy—this one from a student's personal narrative.</p>	<p>00:37</p>	<p>20:13</p>
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p>	<p>SILVIA: I don't want to know, you know, which pictures you liked, which ones were the best. That's not--This is not what it's about. This is about what picture did you see that you could actually see the whole thing, and then zooming in, zooming in, zooming in. Michelle?</p> <p>MICHELLE: Francisco's</p> <p>SILVIA: Why? What did you see there?</p> <p>MICHELLE: He made the spider web, and like when he did the spider it was little and then on the last one you could see how big it is.</p> <p>SILVIA: Yeah. In the first picture it was a tiny little and you couldn't see details or anything.</p> <p>BOY: Miguel's</p> <p>SILVIA: What did you see in Miguel's?</p> <p>BOY: First there was the door and the spider web and then there was half of the door and the spider web, and then there was like only a little tiny bit of the door and the whole spider</p>		

web and the spider.

SILVIA: Yeah. Now I have a story I am going to read to you. This story was written by Kimberly. And Kimberly is a sixth grade student and she was in my class last year. I want you to listen to the story and then we are going to pay attention to something that she did in her own story.

The Day at the Beach.

“Are you done yet?” I asked. “No”, my Mom said, as she was getting ready so we could go to the beach. “Fifteen more minutes.” “Ahhh, I can’t wait to get there.” I heard the seagulls calling as we were getting close. I saw some kids playing in the sand making sandcastles. I saw them up close. They were nice and round.

SILVIA: And we are going to look at this first page. And we are going to pay particular attention to that part right there. Jonathan?

JONATHAN: What I think that she could see that’s not in the writing,

SILVIA: OK

JONATHAN: What I think she could see that’s not in the writing is like the ocean, because when we went to the beach, I could see the seagulls and I could see the water too.

SILVIA: Yeah. Even though she didn’t put it in there, if you have been to the beach, you actually see the water and everything else because the seagulls are so far up there, you know, you can actually see the water and maybe the beach.

BOY: What I see is the girl running up to the boys and asking them can I help you build the sandcastles.

	<p>SILVIA: What were you able to see before that, before she got up there?</p> <p>BOY: Before I see the car like getting closer and closer to the beach.</p> <p>SILVIA: OK. So it was driving up and getting closer and closer. Let me tell you a little story about when Kimberly was working on this story, she came to me, and last year, it is interesting because you brought in zoom in. That's what we called it last year, a zoom in. And Kimberly came to me and she said, "Mrs. Edgerton, I went to the beach and I want to do a zoom in." And we talked about it and one of my suggestions was that maybe she could do exactly what some of you saw. The beach and the waves and the waves coming in onto the beach. But when she wrote it, she didn't. She decided she wasn't going to use my suggestion. She thought that that was enough to say that</p> <p>I heard the seagulls calling as we were getting close. She said, "I think that people who have been to the beach, they won't only see the seagulls, they'll see the water and the beach and everything else and then I want them to see the castles and then I want them to see how the castles are round." So do you think she accomplished that? Yea she did a nice job.</p> <p>Well today, I want you to try this. I want you to take out your writing notebooks and I want you to find a passage an idea in there that you think that you might be able to do a zoom in. I want you to do the triad. Remember on the left side of the book, you should have a blank page and if you don't just let me know, OK and we will work it out. Find a place where you might be able to do a zoom in.</p>	04:24	24:37
Silvia Edgerton, Herrera	SILVIA: One of the things, that I enjoy, is listening to students when they revise, is the different ways they revise. Last year I had a		

Magnet School of Fine Arts, Phoenix, Arizona	student, I was conferencing with her and I ask her how she thinks about the revision strategies and how does she, you know, use the revision strategies. And she said, "Well I write, and I write, and I write and then I stop and I think back. "Have I used repetition?" I go back and I read it and if I haven't, then I think could I put it in here? And that's how she would do the revision. She wouldn't do revision after the piece, she would do revision as she was working on the piece and it worked really well for her. So there is no set way of doing revision in the classroom and for all students. Each student needs to find their own way into revision, into the revision process.	00:55	25:32
Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona	<p>JONATHAN: So put I see the (inaudible)</p> <p>MARK: That sounds good.</p> <p>JONATHAN: It was like that when it started. All of the, I could like hear, then see, the parade.</p> <p>MARK: That. When you read the first one to me last time. It wasn't getting close but now when you changed it, it shows when you saw the balloons and the music, it got close and close and closer. Like zooming in, into the picture I could see in my mind. Going closer and closer,</p>	00:47	26:19
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