

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

### **Workshop 3 Reasons for Writing**

**Narration written by  
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**FINAL DRAFT**

## RUNDOWN SHEET

**Program Duration:**

	<b>MASTER IN</b>	<b>DURATION</b>
ANNENBERG MEDIA LOGO	01:00:00	00:15
KET LOGO	01:00:15	00:03
SERIES OPEN/TITLE #3	01:00:18	00:27
INTERVIEW Luis (Student) Ayana (Student) Julia (Student) Artemio (Student) Karla (Student)	01:00:45	01:04
INTERVIEW Isoke Nia	01:01:49	00:25
NARRATION 1	01:02:14	00:54
CLASSROOM FOOTAGE Silvia Edgerton	01:03:08	01:09
INTERVIEW Ralph Cordova	01:04:19	00:35
NARRATION 2	01:04:54	00:21
CLASSROOM FOOTAGE Christine Sanchez	01:05:15	00:31
NARRATION 3	01:05:46	00:30
CLASSROOM FOOTAGE Silvia Edgerton	01:06:16	00:35
NARRATION 4	01:06:51	00:37
INTERVIEW Isoke Nia	01:07:28	00:42
CLASSROOM FOOTAGE Latosha Rowley	01:08:10	00:55
INTERVIEW Latosha Rowley	01:09:05	00:51
NARRATION 5	01:09:56	00:17
INTERVIEW Katie Ray	01:10:13	00:40
INTERVIEW Marc (Student)	01:10:53	00:51
INTERVIEW Sara (Student)	01:11:44	00:18

NARRATION 6	01:12:02	00:16
INTERVIEW Christine Sanchez	01:12:18	00:41
CLASSROOM FOOTAGE Christine Sanchez	01:12:59	02:20
NARRATION 7	01:15:19	00:36
INTERVIEW Mark Hansen	01:15:55	01:37
CLASSROOM FOOTAGE Mark Hansen	01:17:32	00:42
NARRATION 8	01:18:14	00:28
INTERVIEW Katie Ray	01:18:42	00:24
CLASSROOM FOOTAGE Latosha Rowley	01:19:06	00:54
NARRATION 9	01:20:00	00:41
INTERVIEW Sheryl Block	01:20:41	00:48
CLASSROOM FOOTAGE Sheryl Block	01:21:29	00:42
INTERVIEW Latosha Rowley	01:22:11	00:40
INTERVIEW Katie Ray	01:22:51	00:21
NARRATION 10	01:23:12	00:28
INTERVIEW Silvia Edgerton	01:23:40	00:45
CLASSROOM FOOTAGE Silvia Edgerton	01:24:25	01:35
INTERVIEW Silvia Edgerton	01:26:00	00:15
INTERVIEW Mark Hansen	01:26:15	00:50
CREDITS	01:27:05	00:55
ANNENBERG MEDIA FUNDING LOGO	01:28:00	00:15
1-800-LEARNER TAG	01:28:15	00:10
<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		00:03	00:18
Series Open/ Title 3	Inside Writing Communities, Grades 3-5 Theme	00:27	00:45
Luis (Student)	<b>LUIS:</b> I feel like a writer because, when I read a story to someone, they—some—to my family, they think that it's really good and that gets me to do my—more stories and stuff.		
Ayana (Student)	<b>AYANA:</b> It's like—it's like I've been writing for 2000 years; but, you know, it's fun, and I write a lot at home. Or I like to make my own books and write it. And then, I put it in my bookshelf, and then I just read it a lot.		
Julia (Student)	<b>JULIA:</b> I think I definitely write, like, fiction better because I can explore and write anything I want.		
Artemio (Student)	<b>ARTEMIO:</b> I write a lot. Even in my house, because I write a long—I have a—like, a journal, and I write fantasy stories.		
Karla (Student)	<b>KARLA:</b> My family is so weird, and I get my ideas from them. And my friends—they are nice, and some of them are kind of funny. So I try to make them more funny in my stories, and everybody will laugh.	01:04	01:49
Isoke Nia	<b>ISOKE:</b> For writing to be meaningful for students, again, they have to choose things from their life that are meaningful, that they have to start from inside and work their way out. But they also have to have a way to get their voice out, that they have to understand that that's what writing does and that my voice, now on this paper, can go to many more people than it could have if I just were talking to them.	00:25	02:14

B-Roll	<p><b>NARRATOR:</b> Successful writing workshops begin with teachers. But the motivation to write has to come from students—their interests, passions, and experiences. To tap into this rich source of inspiration, children need to know that they are important, that their cultures are important, and that their lives are worth talking and writing about.</p> <p>How can teachers help students see the intrinsic value of their experiences? What practices encourage children to look inside themselves for reasons to write? How does choice motivate young writers? And what helps students understand the power of written communication?</p> <p>REASONS FOR WRITING explores the answers to these questions through visits to classrooms where teachers value and celebrate their students' experiences and where children feel free to draw from their family and cultural backgrounds.</p>	00:54	03:08
Luis (Student)	<p><b>LUIS:</b> I remember when we went to the zoo, and our guide started talking about the chupacabras. And we got scared. So we separate in groups. We hid in the bushes. Then the guide told us that the chupacabras lived in the bushes. So we went with him; but he kept talking about the chupacabras. Then we heard a noise, like somebody was trying to get air. And the zookeeper told us he didn't know what it was.</p> <p>And then my sister responded to the story, and she said, "I cannot believe that the zookeeper sounded like that." And—</p> <p>In Mexico, there's just a legend that that animal goes and eats people—I mean, animals. And it's a legend, and lots of people get scared when they hear the legend. It is, usually, the dad told us—the parents told us stories so the kids won't go at night, outside.</p>	01:09	04:19

<p>Ralph Cordova</p>	<p><b>RALPH:</b> When we view our students who come into our classroom—their experiences and their families—as rich, potential texts to be read, to be learned from, to be interacted with, to contribute to the diverse perspectives and the diverse literacies or multiple literacies that occur over time in a classroom.</p> <p>Then to begin to value and draw upon their home lives and what they know; to view their language as—or languages as rich, rich resources.</p>	<p>00:35</p>	<p>04:54</p>
<p>B-Roll</p>	<p><b>NARRATOR:</b> As Ralph points out, childrens' languages and family background can be a rich source of inspiration for writing. That's true in Christine Sanchez's third grade class in Toadlena (Toe-de-lena), New Mexico, where the Navaho culture and language are revered and celebrated. Today, the children choose to begin with a traditional Navaho greeting.</p>	<p>00:21</p>	<p>05:15</p>
<p>Christine Sanchez, Tohaali Community School, Newcomb, New Mexico</p>	<p><b>CHRISTINE:</b> What greeting would you like us to do this morning?</p> <p><b>STUDENT:</b> Navajo.</p> <p><b>CHRISTINE:</b> Navajo greeting, okay.</p> <p><b>EVERYONE:</b> Yá' át' ééh abini, Janae.</p> <p><b>JANAE:</b> Yá' át' ééh abini</p> <p><b>EVERYONE:</b> Ya at eeh abini, Jalane.</p> <p><b>JALANE:</b> Yá' át' ééh abini</p> <p><b>EVERYONE:</b> Ya at eeh abini, Jermane.</p> <p><b>JERMANE:</b> Yá' át' ééh abini</p> <p><b>EVERYONE:</b> Yá' át' ééh abini, Ms. Sanchez.</p> <p><b>CHRISTINE:</b> Yá' át' ééh abini .</p>		

	<p><b>EVERYONE:</b> Yá' át' ééh abini Rochelle.</p> <p><b>ROCHELLE:</b> Yá' át' ééh abini.</p> <p><b>EVERYONE:</b> Yá' át' ééh abini (can't make out her name.)</p>	00:31	05:46
B-Roll	<p><b>NARRATOR:</b> Silvia Edgerton teaches in a dual immersion elementary school in Phoenix, Arizona. Many of her 5<sup>th</sup> graders are native Spanish speakers and all of them come from Latino backgrounds. As part of the immersion program Silvia's students sometimes write entirely in Spanish. Other times they punctuate their English writing with Spanish dialogue or vocabulary. This practice reflects the students' experiences and allows them to write more authentically and colorfully about their families and communities.</p>	00:30	06:16
Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona	<p><b>SILVIA:</b> I think this is really interesting. Why you practice your leads in English, but in your writing piece you wrote it in Spanish. Why?</p> <p><b>STUDENT:</b> I decided to do Spanglish in the beginning and so I wrote some parts in Spanish at the beginning.</p> <p><b>SILVIA:</b> But, but why? Why did you decide to do Spanglish in the beginning?</p> <p><b>STUDENT:</b> Because my parents only speak Spanish.</p> <p><b>SILVIA:</b> Ohhh. Okay, makes sense.</p>	00:35	06:51
B-Roll	<p><b>NARRATOR:</b> The dual immersion approach at Silvia's school makes it easier for her to honor her students' languages and culture. But there are other ways that teachers can demonstrate their respect for children's experiences.</p> <p>Starting on the first day of school, Latosha Rowley, a third-grade teacher from Indianapolis, lets her students know that what</p>		

	<p>they think and feel is important. One way she does this is to have the children reflect on the things that matter most to them and record them in their writer's notebooks. Now it's later in the year, and the students return to this information to help them find ideas worth exploring through writing.</p>	00:37	07:28
Isoke Nia	<p><b>ISOKE:</b> Because so many children come into the classroom having had an experience of someone giving them a topic or insisting that they write about a certain thing—even suggesting. And to free them, sometimes we almost have to force them into looking at their own lives.</p> <p>But we need to get them to have the trust in a classroom to create the kind of trust in a classroom that will allow every single student, no matter what kind of life they have, to understand that it's theirs and it's valuable and it's important and we want to know about it and that—take risks. Take the risk of sharing it with us.</p>	00:42	08:10
Latosha Rowley, Cold Spring Elementary, Indianapolis, Indiana	<p><b>LATOSHA:</b> Look back at your heart map, your heart puzzle. Remember we created those heart puzzles and it had all of that wonderful stuff that was important to us in our lives? It should be right there at the beginning of your notebook so that you can take a look at it and think about all of those wonderful things that you can write about. So think about them and then see if you can create a poem with one of those topics. And I know some of you had pets, you had Mom, you had Dad, you had grandparents, you had parties and games—all kinds of topics that you had in your heart map. So look at that for a moment and then decide on something that you could create a poem using that topic.</p>	00:55	09:05
Latosha Rowley, Cold Spring Elementary,	<p><b>LATOSHA:</b> At the beginning of the school year, we did a heart map, and that was just an opportunity for us to get started with our writerly life. And that is just things that are</p>		



<p>Indianapolis, Indiana</p>	<p>important to us. And we put it in a heart shape because that's things that are near and dear to our hearts; things that we love or things that just are important to us, it makes it easy for us to write about. And so the students put—and we kind of section it off, like a puzzle; and so it would be pieces of our heart.</p> <p>And that gives them kind of a starting point. If they're thinking, "Oh, I don't have anything to write about," well, they can always go back to their heart and think about, "Oh, yeah, I can write about the game that I love." And then they can—you know, so it was—it's just a nice, I guess, organization tool that is meaningful because they each have one at the beginning of their writer's notebooks.</p>	<p>00:51</p>	<p>09:56</p>
<p>B-Roll</p>	<p><b>NARRATOR:</b> By having her students keep a writer's notebook, Latosha is giving them a ready source of inspiration and ideas. In most writing workshops, such notebooks are indispensable. And—as Katie Wood Ray asserts—they should be part of students' lives both in and out of school.</p>	<p>00:17</p>	<p>10:13</p>
<p>Katie Ray</p>	<p><b>KATIE:</b> Writers' notebooks have to leave school. If they're staying at school, they're really not—you know, they're not matching the way writers use them. Writers use them because—for the very fact that they're away from their desks. And some of your best ideas happen when you're not sitting at your desk. So you need to have a place to make sure you get that down. And so they have to go outside school. I mean, kids lose them sometimes; adults lose them sometimes, you know. It just happens. But that's when they really become powerful, too—is when you bring the potential of the world into the writing workshop in a notebook.</p>	<p>00:40</p>	<p>10:53</p>
<p>Marc (Student)</p>	<p><b>MARC:</b> When I got the little notebook, first, we went outside to go hear the noises and stuff—like the airplanes and the—like, the</p>		

	<p>sounds that we knew. And the, after that, I went home—after that day. And then I—after I did my homework, and everything, again, I kept on thinking about that little notebook—well, should I write in it or not.</p> <p>And then, when my brother told me to play, I said, “I have to do—I have to write something, real quick.” And then I went outside. And I have a palm tree, and it bangs against the gate. And I went to go listen to the noise, and it goes, “Choo, choo, choo!” And I wrote that down—how that it sounded to me; like, where was it at. And that—I wrote in that.</p>	00:51	11:44
Sara (Student)	<p><b>SARA:</b> I like it because you can write down your thoughts of what you’ve done the past few days, and you can turn them into a great big story. And that seems really fun because you can just get everything down; you can make this huge, great story.</p>	00:18	12:02
B-Roll	<p><b>NARRATOR:</b> Back in Christine Sanchez’s room, her children are participating in a morning ritual. Every day, they spend several minutes writing about a recent experience in their notebooks. When they’re finished, Christine invites them to share their entries with the rest of the class.</p>	00:16	12:18
Christine Sanchez, Tohaali Community School, Newcomb, New Mexico	<p><b>CHRISTINE:</b> Well in the morning, we have a writer’s notebook and they come in and they just put down any thoughts they have. And I said, “You know these are things that are important to you. They may not seem like it now, but whatever you are writing may spring another idea and another one.” And it serves different purposes, for some just getting thoughts down on paper and for others they are actually using it as a tool. So it has been a good tool to address a lot of the different needs that the children have. Some of them just need to write and for others it’s a good place to get ideas</p>	00:41	12:59
Christine	<p><b>STUDENT:</b> Tomorrow night we are going to</p>		

<p>Sanchez, Tohaali Community School, Newcomb, New Mexico</p>	<p>sing a song for Christmas Carol Night. Me and Janae has our song sheet for Christmas. I can't wait because last time Janae's dad and got—gave us hot cocoa and I wish it was like that again and again.</p> <p><b>CHRISTINE:</b> Well, it could be so sounds good. Anyone else from this table? Okay, Tyler.</p> <p><b>TYLER:</b> This morning I went on the wrong bus. First I was in the, in my Mom's car and we saw a bus and I thought that was Toadlena bus and I ran to the bus and I thought all those kids were new students and there was no more room so I just sat way in the back And the lady bus driver said, "What bus do you ride?" And I said, "This bus." And she said, "What's your name?" And I said, "Tyler." She said, "Where do you, where do you go to school?" And I said, "Toadlena." And she said, "This bus is the Newcombe bus." And I said, "Oh." I got off the bus and, I wait, and the bus left and I waited with my cousin.</p> <p><b>CHRISTINE:</b> How did you feel when that happened? A little embarrassed? Yeah? That is a great entry. That's a great—I, I felt like I was there with you the whole time. I'm going to take a moment just to say that he helped trigger a story in my head. My brother and sister did the same thing. So, I'm going to add that into my writer's notebook. My brother's name is Roland and my sister's name is Roleen. And they got on the wrong bus. I'm just going to write one sentence and then tomorrow I'm going to go back to it and add to it. So sometimes when people share they can give you ideas. They'll spark a memory and you can add it. OK, Thank you Tyler.</p>	<p>02:20</p>	<p>15:19</p>
<p>B-Roll</p>	<p><b>NARRATOR:</b> Students often focus on their personal lives in their writing, since this is the information they are most knowledgeable about. But given the opportunity to broaden</p>		

	<p>their viewpoints and apply what they think and experience within their local community, students can readily use writing to influence others.</p> <p>In Portland, Oregon, Mark Hansen is introducing his third-graders to persuasive writing. To help them discover topics for the letters they'll be drafting, he takes the children on a walk around their neighborhood. As they walk, they stop to take notes about problems they see along the way.</p>	00:36	15:55
<p>Mark Hansen, Clarendon Elementary, Portland, Oregon</p>	<p><b>MARK:</b> I started taking kids out into the community to sort of generate what they want to do or, you know, the topic that they want to address in their letter because of what we saw today, in some ways, which is some kids just go, "I don't know," you know. And it's not that they're apathetic; it's probably just that they haven't had enough time to think about it. And it's also that they may not be so tuned in to what's going on around them. And so being very concrete thinkers—and myself, you know, having—needing these experiences in order to get me places it's—I think it's really important to take kids to look at it, to touch it, to feel it, and to go, "Wow! That's actually wrong"; or, "I love that tree, you know? I can't believe they want to cut down that tree." And to see that they're—also builds a richer sensory connection that, I think, is important to being persuasive.</p> <p>I also hope that they are engaged, to the degree that they feel like there are things that need to change and that they are able to do that. And whether that gives them an identity as a crusader or an activist or merely, you know, someone who's empowered or someone who cares enough to say something, you know, that's a spectrum I hope they fall in on there somewhere, you know, so long as they don't not care.</p>	01:37	17:32
<p>Mark Hansen,</p>	<p><b>MARK:</b> You know, one last thing I just</p>		

<p>Clarendon Elementary, Portland, Oregon</p>	<p>realized one thing that happened yesterday was that tire swing is too small and so kids are always getting hurt on it. And Carlos hurt his ear yesterday when he was on that. Que lastima ayer.</p> <p><b>STUDENT:</b> Oooh, you've given me a good idea!</p> <p><b>MARK:</b> So I think we need to</p> <p><b>STUDENT:</b> Make the tire swing bigger!</p> <p><b>MARK:</b> Bigger, bigger tire swing?</p> <p><b>STUDENTS:</b> No, (lots of comments at once)</p> <p><b>MARK:</b> Take it off?</p> <p><b>STUDENT:</b> Make it a little bit bigger!</p> <p><b>MARK:</b> So fixing up that</p> <p><b>STUDENT:</b> (lots of comments at once) Most people get on the big one instead of the small one.</p> <p><b>MARK:</b> The small one people get hurt, right? Okay.</p>	<p>00:42</p>	<p>18:14</p>
<p>B-Roll</p>	<p><b>NARRATOR:</b> Once students understand the power of self-expression, they are eager to communicate what they know and think. And it's essential that they have as much freedom as possible in choosing topics for their writing. This is a truth that Latosha Rowley recognizes and embraces in her teaching. Latosha's commitment to choice is evident in "About," a classroom ritual in which students share the topic of their current workshop writing.</p>	<p>00:28</p>	<p>18:42</p>
<p>Katie Ray</p>	<p><b>KATIE:</b> Certainly, we do a good bit more telling children which genre they're going to write in because that's genre study; that's what we do. But even then, whenever a teacher can preserve the right to choose the</p>		

	topic inside that genre, you're likely to get more energy for the work than you would if you—you know, if you assigned the topic.	00:24	19:06
Latosha Rowley, Cold Spring Elementary, Indianapolis, Indiana	<p><b>STUDENT:</b> Ms Rowley?</p> <p><b>LATOSHA:</b> Yes.</p> <p><b>STUDENT:</b> Can we do an about?</p> <p><b>LATOSHA:</b> You want the about? You want a quick about so you can hear what everybody's doing? We can do a quick about. I like that. It gives us an idea of possible topics that we can all write about at some time. That helps me too when I hear an about because I might not have thought about that. And that helps each writer develop their brainstorm list of things they can write about. So, we'll quickly do an about—I like that. All right, we'll start with you since you wanted to start. You wrote about?</p> <p><b>STUDENT:</b> My sister talks to me a lot.</p> <p><b>LATOSHA:</b> Your sister and she talks to you a lot.</p> <p><b>STUDENT:</b> Ms. Rowley.</p> <p><b>LATOSHA:</b> You wrote about Ms. Rowley</p> <p><b>STUDENT:</b> My friend.</p> <p><b>LATOSHA:</b> Your friend. Your new bike. Malik? You wrote about?</p> <p><b>STUDENT:</b> I wrote about blues and how things is going down for blues.</p> <p><b>LATOSHA:</b> Okay, blues and how things go down.</p> <p><b>STUDENT:</b> Blue and green.</p> <p><b>LATOSHA:</b> Blue and green.</p>		

	<p><b>STUDENT:</b> Candy store.</p> <p><b>LATOSHA:</b> Candy store.</p> <p><b>STUDENT:</b> Life.</p> <p><b>LATOSHA:</b> Life. Darryl, about?</p> <p><b>STUDENT:</b> The class and how they need to act.</p> <p><b>LATOSHA:</b> About class and how they need to act. Donna?</p> <p><b>STUDENT:</b> Lariss and Maria.</p> <p><b>LATOSHA:</b> And those are friends right? So your friends Lariss and Maria. Yes?</p> <p><b>STUDENT:</b> My dog.</p> <p><b>LATOSHA:</b> Your dog. Toya?</p>	00:54	20:00
B-Roll	<p><b>NARRATOR:</b> In effective writing workshops, teachers realize that students need to make their own decisions about all aspects of their writing, from choosing topics and genres to editing their final drafts. Teachers don't dictate what to write or how to write it—instead, they show their students what's possible and how to achieve it.</p> <p>In Simpsonville, Kentucky, writing resource teacher Sheryl Block designs all her instruction to facilitate and support student choice and ownership. The success of her teaching approach is apparent when one of her fourth-graders reads a poem he's shaped through his own decision-making process.</p>	00:41	20:41
Sheryl Block, Simpsonville Elementary, Simpsonville, Kentucky	<p><b>SHERYL:</b> Student choice is fundamental and basic in the writing program. Students know what they know better than anybody else. I truly believe that, yes, I'm a teacher of writing; but I open the door so that children can walk through and discover what it is that they have</p>		

	<p>to say. I need to teach them the skills that they need to become a more flexible writer. If I make all the decision points, or if I own the piece by perhaps giving them the topic to write about, and I explain what it is that they need to write about, they're not going to learn how to invest themselves in a piece of writing.</p>	00:48	21:29
<p>Sheryl Block, Simpsonville Elementary, Simpsonville, Kentucky</p>	<p><b>SHERYL:</b> Authors who are sharing, what I'd like you to do is first read the sentence from your original draft. Then boys and girls, I want you to hear these great ideas and you're welcome to close your eyes and get the moving picture in your head. John?</p> <p><b>JOHN:</b> Okay. It says rapid waves, calm waves, speeding waves</p> <p><b>SHERYL:</b> Oh John, stop. Read that sentence first that came from your draft, At the very beginning so we know where your writing started.</p> <p><b>JOHN:</b> The sentence is here.</p> <p><b>SHERYL:</b> Oh, it is? I thought it was like describe the waves or something. Okay, go ahead.</p> <p><b>JOHN:</b> Rapid waves, calm waves, speeding waves. Water waving around from one area to another. Fish lying on top of the olive green sea, dead as a doornail. Boys and girls, women and men striding out to sea. Dolphins jumping way far out and twirling as the water splatters all.</p> <p><b>SHERYL:</b> Whoa, excellent job!</p>	00:42	22:11
<p>Latosha Rowley, Cold Spring Elementary, Indianapolis, Indiana</p>	<p><b>LATOSHA:</b> When you have choice, there's ownership. They feel, "Oh, this is my piece. I'm excited about it, and I get to write about what I'm thinking; what's important to me; what I want others to know," you know. So I think it's real important to have choice. Now, we do spend some time with that kind</p>		



	<p>of—we call it “prompt writing.” And the kids know the difference between writing workshop time and prompt writing; because there is a place for prompt writing for standardized testing. So I do have to walk the kids through how to write to something given to you and—but, other than that, if we want them to be real writers they have to have choice.</p>	00:40	22:51
Katie Ray	<p><b>KATIE:</b> The more you teach them what a writer really goes through, and the more you put that—you know, at its heart, writing is just this ongoing process of decision making, and there’s no one sitting behind you telling you which decisions to make.</p> <p>And so I would rather young children struggle through it, not write as well, and learn to do it.</p>	00:21	23:12
B-Roll	<p><b>NARRATOR:</b> One decision writers make concerns audience—who will read their published work? In Silvia Edgerton’s fifth-grade class in Phoenix, the students are encouraged to explore this aspect of the writing craft. When the children know that someone other than their teacher will read their pieces, when they see writing as authentic communication, not as an academic exercise, they write with more enthusiasm and purpose.</p>	00:28	23:40
Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona	<p><b>SILVIA:</b> When students think about their writing and they think about audience, they think about—even though, in their minds, they might think that the audience is important, it helps them to create. And so, as they’re writing their piece, they’re thinking about whom they’re writing it for and whether it impacts that person the way that they’re thinking. I think it helps them guide how they’re writing, what they’re saying, you know, why they’re saying what they’re saying. And so it’s not necessarily the audience, I think, that is important, but it’s the thought of who they’re writing for that’s important. And that the thoughts that they have about their</p>		

	audience is what guides their writing and crafting their writing.	00:45	24:25
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p>	<p><b>SILVIA:</b> This is something that I'm going to throw in that's a little bit new, Francisco, today. Can you tell us whom you were writing this writing piece for?</p> <p><b>FRANCISCO:</b> To who?</p> <p><b>SILVIA:</b> To whom.</p> <p><b>FRANCISCO:</b> For my mom because she made up the story.</p> <p><b>SILVIA:</b> Okay.</p> <p><b>FRANCISCO:</b> I mean she, she just saw the guy lying there and she told me and I tried to make a story. So I did, not a story but about me and my brothers and I wanted, umm, to tell her the story.</p> <p><b>SILVIA:</b> Okay.</p> <p><b>FRANCISCO:</b> Why is he doing that I asked? "Because he does not have a job and money," my mom said. I yelled to my brother, "Pablo, can I play?" My brother said, "Sure, but you're on Julian's team." "Okay," I said. We played so much. Then my mom said, "Come and get your food." We all run to the table to eat and my three sisters got Happy Meals with hamburgers and fries. My brother got Happy Meal, my brother got Happy Meal with fries and chicken and I got a large drink with big fries and a big hamburger, Big Mac. My brother, my big brother got the same. I said, "Let's eat." We all ate and I said, "Let's play tag."</p>	01:35	26:00
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix,</p>	<p><b>SILVIA:</b> When students feel that they are heard, that they have a story to tell, and that there's people who are willing to listen to those stories, that that's the greatest motivator that they can have.</p>	00:15	26:15

Arizona			
Mark Hansen, Clarendon Elementary, Portland, Oregon	<b>MARK:</b> I know it is very true about writing—that it takes a lot of time and that students need time—hopefully, every day, but as often as possible, to write. And I know, it’s true that students need choice, and they need to be able to form a personal connection to their writing. And they need to be able to share it with other people in a safe space, and they need to know that it does things—that writing can change the world; that writing can change what someone thinks; writing can teach you something; and that the process of writing is also deeply meaningful and that it’s also true that writing can really help you learn how to think.	00:50	27:05
Credits	Inside Writing Communities, Grade 3-5 Close	00:55	28:00
Annenberg Media Funding Logo		00:15	28:15
1-800 Tag		00:10	28:25