

Inside Writing Communities, Grades 3-5

Workshop 8 Teaching a Specific Writing Strategy

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

FINAL DRAFT

RUNDOWN SHEET

Program Duration: 28:25

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KET LOGO	01:00:15:28	7:11
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INTERVIEW Silvia Edgerton	01:01:45:13	20:20
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VIDEO	AUDIO	LGTH	TRT
Annenberg Media Logo	Annenberg Media Logo Music	15:14	15:28
KET Logo		7:11	23:09
Series Open/ Title 8	Inside Writing Communities, Grades 3-5 Theme	24:22	48:01
Isoke Nia	<p>ISOKE: I think every single solitary day of the writing workshop should include both whole class teaching, mini lessons—or sometimes they're called focus lessons and should include conferring or conferences; that those are the two staples of the writing workshop, in terms of teaching. The lessons that are planned through our units of study that come from us saying we're in a particular unit and so there are some particular things that I want kids to know, absolutely, come through mini lessons.</p> <p>And they're not planned in the sense of I've lined up every word that I'm going to say. But they are planned, in terms of, I've chosen some materials, and I have established a way for my kids to learn some particular things—whole class.</p>	56:23	1:45:13
Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona	<p>SILVIA: Today I decided to teach a lesson on what I think in literature is traditionally called snapshots, um. In our classroom I think it will be called something different. But, um, a snapshot is the idea that you start with a large area and then you get closer and closer and closer.</p>	20:20	2:06:05
Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona	<p>SILVIA: Today our friend Chris is going to teach us something. So if you can get out that paper that I just gave you and we're just going to look at that very first passage, <u>The Polar Express</u>. And I took this right out of Chris' book. I want you to listen to this passage and I want you to try to visualize what Chris Van Allsburg is doing. A conductor stood at the open door of one of the cars. He took a large pocket watch from</p>		

	<p>his vest then looked up at a window. I don't want you to think about the picture that you saw in the book. I want you to think about the picture that you see when you read that passage. Okay? And I want you to talk to your neighbor and talk about what is it that you see. What do you see first? Then what do you see second? And is there a third thing that you see as you read the passage? Okay so take a minute</p> <p>BOY 1:The watch is from his vest.</p> <p>BOY 2:The watch and his vest?</p> <p>BOY 1: First it was the vest because he took the watch out of the vest.</p>	1:11:2	3:18:02
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p>	<p>SILVIA (VO): With that first passage, when I—I heard some good conversations, and I did feel that, you know, I wanted the students to explain a little further. And I was trying to take the—some of them to that first sentence—what does that, you know—because all of them—or most of the groups I went to were going right to the watch. And it was, like, “Well, was there something before that?” So I wanted to—them to express that they were able to see the whole conductor before they went to the watch.</p>	24:25	3:42:27
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p>	<p>SILVIA: Let's hear from Brandon. I didn't come to Brandon. Brandon, what did you guys talk about? What did you guys see?</p> <p>BRANDON: Well we talked about, um, how he, how we saw when we're reading. And what I saw was he was getting out like one of the big long car things and opening the door and he was like one mailman or something I guess, and he reached his hand right into his pocket and took the watch out and just peered at the watch and looked at the sky and looked back in the room.</p> <p>SILVIA: Okay. How many of you kind of</p>		

	<p>could see what Brandon saw? Yeah. Javier, what do you see?</p> <p>JAVIER: He took the big, big pocket clock, watch from his vest.</p> <p>SILVIA: Okay. Can you show me what that might look like? Can you stand up and show me what that might look like?</p> <p>JAVIER: He went like this and he got it.</p> <p>SILVIA: Okay, do that again. Do that again. Okay, where are you, when you see Javier doing that where do you see, where are you looking? What part of his body are you looking at?</p> <p>STUDENT: His right hand.</p> <p>SILVIA: Mark, what are you looking at?</p> <p>MARK: Like, uh, to his arm, to his like stomach part or chest.</p> <p>SILVIA: Okay, so you're kind of looking at this part of him. But is that what you looking at the beginning?</p> <p>STUDENTS: No.</p> <p>SILVIA: No. What were you looking at the beginning?</p> <p>STUDENT: Only the vest.</p> <p>STUDENT: The whole body.</p> <p>SILVIA: The whole body. So first you were looking at the whole body and then when he went to the pocket, we all did what? We looked right at the side. Very nice. Well, I have another passage here. You don't have it. I'm the only one that has it because this is probably one of the most famous authors you know, writers you know, and this is, this</p>	
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is from "The Bees". It says, Poncho stood in the open alfalfa field next to the sixteen white wooden boxes. The boxes were stacked in pyramid form. Slowly Poncho opened one box and pulled a long column. The honey slides gently down the side of the column like molten lava until it landed on the ground. What do you see now?

Student discussion

SILVIA: I have some illustrations I want to show you. And the illustrations were even, were drawn even by a more famous person than me. Um, Francisco did the illustrations. Let's see if this is what you saw. Is this what you saw. This is what Francisco and I thought we saw. Right Francisco? This is, Poncho stood in the open alfalfa field next to the sixteen white wooden boxes. Is he standing next to the boxes in the whole field? Do you see the whole field? Okay. The next one—you have a different picture in your head? That's fine. You can have a different picture in your head. The boxes were stacked in pyramid form. So what's happened?

STUDENT: It gets closer!

SILVIA: It gets closer?

MARK: It gets closer and closer

SILVIA: Slowly Poncho opened one box and pulled a long, a column in this case is just a, is just a long kind of square like this, so here's the hand and he's getting ready to pull it up.

STUDENT: It got closer!

SILVIA: And then, the honey is dripping down slowly, slowly, all the way down to the ground. Francisco drew that.

	<p>STUDENT: He knows how to draw good!</p> <p>SILVIA: Yes he does. So what happened here?</p> <p>STUDENTS: He got closer. They got closer.</p> <p>SILVIA: It went from far, all the way—that’s really nice. That’s a nice way of putting it Laura, from real far all the way in to close. Okay, I want you to turn your papers over on the blank side. I want you to draw only three boxes like I did on this one. I have four, but you only need three. So make three boxes. We’re going to use</p> <p>STUDENT: Oh, I know where that’s from</p> <p>SILVIA: This is from <u>Too Many Tamales</u> by Gary Soto. And this is what’s going to happen. First we have, and you can give them a name, okay? If you want to give them a name, don’t worry about, just give, we’re going to go from this picture to this, to this. Okay so be thinking about what you’re going to write. Okay, so first it’s this here. So write about the whole picture. And you can give them a name.</p>	5:37	9:20:02
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p>	<p>SILVIA (VO): I really actually thought about it quite a bit: Should I start with a picture so that they can see what’s happening? Should I start with the writing? And I—it was almost a kind of up in the air, you know; take whatever and just start.</p>	12:02	9:32:04
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p>	<p>SILVIA: Okay, I’m just going to have a couple of people; maybe three people share what they have so far. Cassandra? Nice and loud so everybody can hear.</p> <p>CASSANDRA: I see</p> <p>SILVIA: Hold on a second. Listen to see if she captures everything that we see on this screen.</p>		

	<p>CASSANDRA: I see a mom holding her, her daughter's hand. I can see the Christmas tree with red lights all over the tree. I can see an orange and green pillow and I can see Mom wearing a necklace.</p> <p>SILVIA: Nancy?</p> <p>NANCY: It was Christmas and a girl and a mom were talking about something sad because the girl looked sad. It looks like they're Mexican because of the dress the girl has.</p> <p>SILVIA: Okay. Could you see the whole picture, in her, in her piece? Now we're going to go to the next frame, okay, and write about this one.</p> <p>MARK: I see a mom sitting on a couch.</p> <p>SILVIA: Okay, can work on, instead of I see, I see, I see, don't erase anything, just how word that without having to say, I see, I see, I see, so it would sound more like a story. Just work on that.</p>	1:54	11:26:06
<p>Silvia Edgerton, Herrera Magnet School of Fine Arts, Phoenix, Arizona</p>	<p>SILVIA: As I went around the classroom listening to them, listening and reading what they had written, I noticed some of them were just basically describing what was there. I see, I see, I see. And what I thought well it is not so bad. It's a beginning and it's a start.</p> <p>Okay, and let's go to the last frame</p> <p>I don't see it, as it didn't go well. I actually see it as I've learned something that, you know, I probably need to touch on. And that's okay, you know, because tomorrow we'll do two more, and then we'll continue, throughout the year, working on it.</p>	38:27	12:06:09
<p>Isoke Nia</p>	<p>ISOKE: We also have to hold on to the fact that mini lessons don't occur individually,</p>		

	<p>that mini lessons occur in strings; that we should never expect a class of students to learn a single thing in a single day.</p> <p>So, today, I might teach it by using a book because some of my students learn best when they have an example from a professional. Tomorrow, I'm going to teach it by modeling because some of my students learn best when they watch me do it. The next day, I'm going to teach it and ask them to try it because some of my students learn best when they can put their own hand in. The next day, I'm going to have a student teach it because some of my students learn best when another—when one of their peers actually does it with them.</p> <p>Mini lessons come in strings. That's how we get what we're teaching to all of the students in our rooms.</p>	47:26	12:54:05
<p>Mark Hardy, Partnership Elementary, Raleigh, North Carolina</p>	<p>MARK: I felt like a lot of kids, yesterday, probably ended the day not feeling that successful, not having much on the page; some of them only having just gotten their topics. So I wanted to make sure everyone knew that whatever they had done was successful and that even learning how to unstick yourself is successful, whether or not you get much on the page.</p>	19:11	13:13:18
<p>Mark Hardy, Partnership Elementary, Raleigh, North Carolina</p>	<p>MARK: So yesterday class we got started doing what writers do in our writing workshop, right Ariel? We started making the things that writers make. And today we're going to continue making the things that writers make. I thought I'd start by passing out what people made yesterday. And then we'll have a lesson about how to continue today. And then we'll send you back to your seats and you can get started very quickly. Should I start with myself? I think I'll save myself for last. Yesterday Xavier and Andrew did what great writers do. They spent a lot of time thinking about</p>		

their idea. They worked together and talked about their idea until they came up with a really, really great one. And Andrew is going to write a picture book about your life. Andrew, am I correct? Very good. And Xavier spent so much time making such a great decision; he is going to write a storybook about his pony. He hasn't gotten started yet because they did what good writers do. They spent time making their decision. But today, they'll actually start making their book. Timothy started writing a book about his life, one day, I went to the store with my mom, he says. Timothy, pass that to Timothy. And just when you get your paper, lay it down on the ground; you're going to need it in a minute. Patrick started writing a story about when his parents were gone and he wasn't there. Did that story really happen, Patrick?

PATRICK: Yeah.

MARK: Yeah, it really happened to you?

PATRICK: My brother and me were left alone.

MARK: Your brother and you were left alone. I can't

PATRICK: And an attack

MARK: Oh my goodness. I can't wait to hear the end of your story. And remember, just lay it down. Ariel Moraney's making a cookbook; how to make rice krispie squares, just like she said. Will you pass that back to Ariel? Justin got started, and Justin you finished your first story, right? You just finished right as time was up so Justin will have to figure out how to get started today. Brittany, she spent a long time deciding too and remember, she spent some time learning how to unstick herself and she's gotten started on a story about when she

	went to the beach.	2:28	15:41:24
Mark Hardy, Partnership Elementary, Raleigh, North Carolina	MARK (VO): I also wanted them to, early on, have the concept that writing continues from day to day. And I wanted them to have a chance to hear the ideas of other people and the writing of other people—and also to use talking as a thinking device so that, after a little bit of conversation with someone sitting beside them, when they go back to the page they’ll be more language developed from the talking that they had, and it will be easier for them to get language onto the page.	30:02	16:11:28
Mark Hardy, Partnership Elementary, Raleigh, North Carolina	MARK: All right, so today before you go back and continue your books, I want to give you the chance to talk about your writing with the person sitting beside you. Writers talk about their writing a lot. Today, Nick, there are two ways I want you to choose from when you’re thinking about how you’re going to talk. One of them is just to talk about it. Just talk about it. You’re not reading it Andrew. You’re not trying to read what’s, going to think of what’s going to come next. You’re just talking about it. Okay? So watch me. Sit and make sure your legs are folded and your knees are facing me. Your hands are down so your eyes can watch my mouth, and I’ll show you how it goes. You ready partner? Can I go first? Okay, great! So I’m writing this letter to my mom. I decided to write her a letter because it’s my birthday and I wanted my mom to know how much I love her, and how glad I am she raised me to be a good person and how many things she taught me which helps make my life easier. And I especially wanted to thank her for having a birthday party for me next week, and to tell her that I was really, really looking forward to coming. So, do you see how I’m talking about my letter? I’m not reading my letter. Does that sound like a letter to a mom?		

	<p>STUDENTS: No.</p> <p>MARK: No. Does it sound like the stuff you would talk about in a letter to a mom?</p> <p>STUDENTS: Yes.</p> <p>MARK: So one choice you and your partner can have, Nick, you can choose to just talk about it. Choice B is to read what you've written and to talk as if you were really writing the letter or the story or the information book. So, Andrew, listen to how this goes. I'm going to start and then when I keep talking, Timothy, it's going to sound like the letter's going to sound. So if you try this, you're going to sound like your book's going to sound, right? With me?</p> <p>Dear Mom. It's so hot today; I'm going to melt. I know you always said it was hot the day you gave birth to me 40 years ago today. I really am thankful that you had me and that you didn't stop after six children because if I had never been born I would really hate it. Thank you so much for making sure I did good in school. Thank you so much for making sure that I always learned to treat people kindly. And I really want to thank you for having a big birthday party. I can't wait to come next weekend. Don't have black cake. Love Mark.</p> <p>Now, did that sound like a letter? Did that sound like it? So one way is talk to your partner and make it sound like what you're writing, sound like a story, sound like a survey, sound like a nonfiction book. Or, just talk about it. Tell them what you're going to do, why you're doing it, what your plans are. It's a little confusing isn't it? Right? Who thinks they're going to kind of pretend like they're writing their letter out loud with their mouth, the second thing I did where it sounded like a letter? Who thinks they'll try that? Who thinks they're going to do what I</p>	
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	<p>did the first time and just talk about what they're writing and not try to make their words out of their mouth sound like a book? All right. You have your partner, you have your partner, I'm going to watch my watch and I'm going to let you choose A. Will you decide who's going to be the A partner?</p> <p>STUDENT: I'm A.</p> <p>MARK: You're A. You're A.</p> <p>STUDENT: I'm B.</p> <p>MARK: You're B so that makes Andrew A. So Andrew's talking first? Is that okay? You're B. Who's A over here? Camden?</p> <p>CAMDEN: I'm B.</p> <p>MARK: You're the A partner so you'll talk first. Okay. A, partners, begin.</p> <p>Students talking with partners</p>	4:01	20:13:06
<p>Mark Hardy, Partnership Elementary, Raleigh, North Carolina</p>	<p>MARK: And then I also wanted to, you know, make sure they all had strategies for continuing. Largely, all of that goes towards their independence because a lot of kids freeze when they're finished, and I want to make sure that they use all of their time making writing and that they use all of their time productively. So I wanted to make sure that they had a way to go back—a strategy for going back and beginning again.</p>	23:29	20:37:05
<p>Mark Hardy, Partnership Elementary, Raleigh, North Carolina</p>	<p>MARK: The thing about starting is, Andrew, different people are starting in different places. Some people are over here Camden. I'm just starting my draft. That means I'm just starting my story on loose leaf. Raise your hand if you're just starting your story on loose leaf. You've got your idea and you're just starting it. All right. Xavier is just starting his. Andrew is just starting his on loose leaf. He's going to get</p>		

	<p>the loose leaf today. Camden, you're just starting yours right? So if you're just starting your draft one thing you'll want to do first is tell it to yourself in your mind. Xavier, that's kind of like I did with my mom's letter right? I told it to myself out loud but if you're just starting your draft you're going to tell it to yourself in your mind. Okay? And then once you've told it to yourself in your mind, you're going to find a place that feels like the beginning of your story right? And then you're going to write until you get to a place that feels like the end. A very famous writer, Caroline Komen, said that. We'll read some of her books this year. And remember, if you're writing pictures and nonfiction books illustrations may come first. So Andrew and Xavier, if your story that you're going to make is going to be a picture book, you can do what Will did. You can start with the illustrations and then add the words later. Okay? All right. Some people are continuing a draft they started yesterday. They have some stuff on the paper and they're continuing. Raise your hand if you are continuing. Okay? If you are continuing. If you are continuing you need to reread from the top. From the top means just like I did with the letter from the top of the page reread from the top. Okay? And as you're rereading from the top you're going to add or change things that come to your mind. I left a word out. I'll fill it in later. Add or change things that come to mind. You see how I was rereading my novel from the top? And as I was rereading my novel from the top, I was adding and changing things that came into my mind. And Camden, when you reread your writing that happens like magic. All writers do it. So you'll want to give that a try. And then when you get down to the bottom, you're going to start where you left off. So when I got to the bottom of my letter I would start here and go right. And then I write to a place that feels like the end, okay? Now, I think Justin is the only one but there</p>	
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are some people who just finished and some people who are continuing may just finish in the middle of today's work, right? So when you finish put your draft in the feedback box. So, if my draft is in the feedback box, then I answer the two questions. Remember those two questions from yesterday? What kind of book am I going to make? Camden, what kind of book are you going to make once you're done with the story you wrote today?

CAMDEN: Letter.

MARK: A letter. So see, he answered one question. Now whom is your letter going to be to? What's your letter going to be about?

CAMDEN: I'll write to my mom.

MARK: To your mom? Excellent. So he answered the two questions—what kind of thing will I make? Right? And he said, answered the second question what will I write about? Okay? So, once you've done that, you write another book. Okay? Once you've answered the two questions, you write another book. All right. Now what you need to do is you need to look here at the chart and you need to decide, you need to decide and you need to say, am I just starting my draft? And Camden if you're just starting your draft like Xavier and Andrew then you're going to want to look at this and say, "Do I know how to do that?" All right? If you're continuing your draft, you need to reread this and make sure you know how to do it because as soon as everyone's ready, we're going to get started. And if you just finished, then you need to reread this part of the chart, that's for you Justin, right? And make sure you understand how to do it. Okay? Eyes are on the chart. People are choosing where they are and making sure they understand how to get started. Okay?

	So let's see	5:13	25:50:04
Mark Hardy, Partnership Elementary, Raleigh, North Carolina	MARK: I also wanted to get them started back rather quickly, so I tried to have, you know, less time with them in front of me, less time with them processing my language. And I knew that there would need to be a lot of individualized kind of shoring kids up and giving them the support that they needed so they could, you know, work successfully and feel successfully.	27:07	26:17:13
Isoke Nia	ISOKE: One of the things about mini lessons, about in-classroom teaching that's important for all of the teachers to remember is that your teaching has to be connected to the work that the students are doing. If you don't have ongoing work, if the students aren't involved in a regular daily basis in making real things. So our teaching has to be connected—so tied to actual work—to the students' daily 30 to 35 minutes of hard work. And we support that with our conferences and our mini lessons.	36:24	26:54:10
Credits	Inside Writing Communities, Grade 3-5 Close	48:19	27:43:19
Annenberg Media Funding Logo		15:12	27:59:18
1-800 Tag		25:10	28:25