Professional Learning Guide: Building a Culture of Writing

Collaborative Conversations
With Colleagues

Georgia Department of Education
Curriculum and Instruction/English Language Arts
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Beginning Fall 2016, the English Language Arts (ELA) unit of the Georgia Department of Education (GaDOE) will offer *Collaborative Conversations on Building a Culture of Writing* as an interactive professional learning series designed to build teachers’ capacity for writing instruction while cultivating a culture of writing. Teachers in grades K – 5 and 6 – 12 will work through seven uniquely designed sessions, where researchers and educators will share research-based writing and literacy practices along with practical classroom application.

**Series Highlights:**

- **Expert panelists** (College/University Professors, Coaches, ELA Coordinators, Classroom teachers, and members of GaDOE staff) will present evidence-based and practical application of writing and literacy strategies
- **Live, interactive 90-minute webcast** Broadcast from GaDOE’s Center for Classroom Innovation to participating sites, followed by a 90-minute implementation session with on-site facilitator
- **Recorded sessions** Participant and facilitator materials hosted on the GaDOE website for districts, schools, and teachers to design and personalize learning

**Series Learning Model:**

- **Tiered Professional Learning**
  - Tier I (Self-paced option)
  - Tier II (Professional Learning Community with Facilitator option)
  - Tier III (Live, on-site option)

**Series Timeline:**

<table>
<thead>
<tr>
<th>Session Title</th>
<th>Grades K-5</th>
<th>Grades 6-12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essential Components of Teaching Writing</td>
<td>September 20, 2016</td>
<td>October 20, 2016</td>
</tr>
<tr>
<td>Assessing Writing</td>
<td>October 18, 2016</td>
<td>September 22, 2016</td>
</tr>
<tr>
<td>Writing Genres</td>
<td>November 15, 2016</td>
<td>November 17, 2016</td>
</tr>
<tr>
<td>Writing Across the Curriculum</td>
<td>January 24, 2017</td>
<td>January 26, 2017</td>
</tr>
<tr>
<td>Disciplinary Literacy</td>
<td>February 21, 2017</td>
<td>February 23, 2017</td>
</tr>
<tr>
<td>Digital/Media Literacy</td>
<td>March 14, 2017</td>
<td>March 16, 2017</td>
</tr>
<tr>
<td>*Visual Literacy (Recorded at the High Museum)</td>
<td>Pre-recorded Session posted April 2017</td>
<td>Pre-recorded Session posted April 2017</td>
</tr>
</tbody>
</table>

*Visual Literacy (Recorded at the High Museum) Pre-recorded Session posted April 2017
Brief Session Overview

**Essential Components of Teaching Writing** Participants will become familiar with instructional frameworks for teaching writing. They will also deepen their understanding of ways to integrate writing opportunities in response to students’ engagement with text.

**Assessing Writing** Participants will delve into the wealth of knowledge they can gain through assessing student writing and examine how this information can be effectively used to guide further instruction.

**Writing Genres** Participants will explore structures, techniques, and conventions associated with narrative, informational, and opinion/argumentative writing.

**Writing Across the Curriculum** Participants will deepen their understanding of how to support students with synthesizing information and explaining their understanding of key concepts and ideas.

**Disciplinary Literacy** Participants will examine appropriate strategies to help students comprehend informational/nonfiction text. Grade-appropriate strategies for careful and intentional analysis of informational/nonfiction text will also be explored.

**Digital/Media Literacy** Participants will develop new ways to engage students in the practice of accessing, developing, and sharing information using digital texts.

**Visual Literacy** Participants will explore inquiry-based teaching strategies to support students with observing artwork, creating meaning, articulating a response, and finding evidence to support their opinions and reasoning.

*Participants are highly encouraged to participate in all sessions of the series; however, districts, schools and teachers should design professional learning to meet their individual needs.

**Registration Information**: To begin the registration process, complete this linked form. Once you submit the form, you will be added to our mailing list and will receive periodic reminders about the series.

For additional information, contact Stephanie Sanders, Program Manager at ssanders@gadoe.k12.ga.us, Cassandra Matthews, Program Specialist at camatthews@gadoe.k12.ga.us or Cheralyn Lee, Program Specialist at clee@gadoe.k12.ga.us.
Introduction

*Collaborative Conversations on Building a Culture of Writing* is an interactive series designed to build teachers’ capacity for writing instruction while cultivating a culture of writing. Teachers in grade K – 5 and 6 – 12 will work through seven uniquely designed sessions, where experts, along with classroom teachers will share the research-based practices as well as what those writing practices look like in the classroom. By giving practice to theory, this series will answer questions about writing instruction, engage teachers in professional growth, impact instructional practice, and ultimately, cultivate a culture of writing. While the writing series is designed for English Language Arts (ELA) instruction, it is important to note that the research-based instructional practices shared are also applicable to content area teachers. These instructional practices are not *unique* to ELA, as writing is a life skill that is embedded in all content areas. This hybrid-model approach to professional development is designed for teachers, schools, and districts and provides *three tiers of learning*. Tiered professional learning will allow schools and districts to design professional learning based on their individual needs.

- **Tier I** is a self-paced option. Participants will be provided with a Professional Development Guide and will work through the series at their own pace with options for pausing for reflection using guided questions.

  Tier II is also self-paced but is conducted within a Professional Learning Community (PLC) with a designated facilitator. The facilitators will use the professional learning guide to lead participants through the series using: *targeted questions, debriefing sessions, and collaborative conversations* and activities to encourage reflection and growth. Participants will also work to create a plan for implementing the research-based strategies highlighted in the sessions.

  Tier III is an on-site option. Participants will engage with literacy experts in a live, interactive webinar followed by a face-to-face collaborative session with a designated
facilitator. Similar to Tier II, facilitators will use the professional learning guide to debrief webinar content, facilitate small group work, and provide opportunities for participants to collaborate as they create plans for implementing research-based strategies highlighted in the sessions.

All participants (Tier I, Tier II, and Tier II) are encouraged to build capacity within their respective schools by participating in peer observations and/or facilitating a professional learning community. For example, all participants, regardless of the tier, can open up their classrooms to colleagues and demonstrate their new learning by modeling the research-based instructional practices highlighted in the series. Participants in Tiers II and III are encouraged to transition from the role of a participant in a PLC to the role of a facilitator as they complete the series. Participants are encouraged to continue the “collaborative conversation” by using the recorded webinars and leading a PLC with teachers in their building. Both of these opportunities serve as ways to enhance pedagogical knowledge and strengthen professional practice.

Lave and Wegner’s Situated Learning Theory (1991) suggests that learning takes place through the relationships between people and connecting prior knowledge with authentic, contextual learning. *The Building a Culture of Writing* series is designed to engage participants in connecting their existing knowledge to new learning around writing from various genres of text. In addition, the series creates space for participants to share their experience and understanding of the highlighted instructional practices with others to determine for themselves the next steps for classroom implementation. As participants integrate these high-quality instructional practices, it is expected that they will build capacity by sharing their new learning through peer observations and or professional learning communities (PLCs).
The series is guided by two key pillars of our state-wide literacy plan: *Teacher Preparation and Effectiveness* and *Positive Learning Climate: Teacher Preparation and Effectiveness and Positive Learning Climate*. Session experts are tasked with equipping teachers with evidence-based practices, pedagogical knowledge, and resources that will enhance participants’ ability to plan and implement effective literacy instruction. Facilitators will also help deepen participants’ understanding of the potential impact of implementation on student engagement and ultimately student growth.
Acknowledgements

Sincere appreciation is extended to the following for their time and attention in the planning, development, and/or review of this series.

- RESA ELA Specialists
- Georgia Department of Education, College Readiness
- Georgia Department of Education, English Language Arts and Advisory Council
- Georgia Department of Education, ESOL
- Georgia Department of Education, Gifted Education
- Georgia Department of Education, Office of Assessment and Accountability
- Georgia Department of Education, Special Education and Support
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- Tameka Thomas, Griffin-Spalding County Schools
- Corrie Tuttle, Cobb County Public Schools
- Dr. Meghan Welch, Georgia State University
- Kate Woodbridge, City Schools of Decatur
**Tips for Administrators**

New learning for teachers is often contextual and embedded into their daily activities through social interaction and collaboration with colleagues in their school community (cite). It is expected that teachers participating in the series will deepen their understanding of effective writing instruction through implementation, reflection, and collaboration. One of the goals of the series is to build capacity within the local school building. Participants are strongly encouraged to share the effective teaching practices highlighted in the literacy series through professional learning communities (PLCs) and/or peer observations.

While the writing series is designed for ELA instruction, it is important to note that the research-based instructional practices shared are also applicable to content area teachers. As participants continue through the series, we suggest that administrators support their development by conducting walkthroughs. Walkthroughs are not formal observations but rather an opportunity for administrators to take a 10-15 minute snapshot of classroom practice.

We offer several “look fors” here as you conduct walkthroughs.

<table>
<thead>
<tr>
<th>Look for</th>
<th>Examples of what it might look like in practice</th>
</tr>
</thead>
</table>
| Explicit time for writing | • Teacher modeling effective writing techniques  
• Shared writing activity where teacher and students create writing piece  
• Students writing (in journals, on tablets and/or computers)  
• Students participating in peer editing |
| Writing assessments connected to specific outcomes | • Pedagogically sound assignment description and learning goals for the writing task  
• Predetermined assessment method (i.e., checklist, rubric)  
• Students using rubrics to guide their writing  
• Teachers conducting writing conferences |
| Multi-genre writing | • Teacher modeling varied approaches to different types of writing  
• Teacher using mentor texts to highlight writing crafts, text features, and organizational structures |
One of the key components to building capacity is to create *sacred time* for peer observation. **It is highly suggested that building administrators commit to providing opportunities for other colleagues to observe the work of series participants.** The benefit of these peer observations is two-fold. One, rather than being left to apply their learning in isolation, series participants will have opportunities to practice and refine their instructional practices. The collaborative and job-embedded practice of peer observation will also prevent participants’ implementation of new teaching strategies from becoming stagnant (Grimm, Kaufmann, and Doty, 2014). Two, peer observations can serve as a tool for professional
development for the colleagues of series participants. During the observations, colleagues have opportunities to see new techniques in action, acquire new ideas for their teaching toolkits, and reflect on their own assumptions, beliefs, and teaching practices based on what they observed. A review of the literature suggests there are numerous benefits to peer observation of teaching including: increased teacher confidence, greater collegiality, encourages debate and dissemination of best practice: and improves teacher interactions with students (Marshall, 2004; Bell and Mladenovic, 2008).
Tips for Teacher Leaders/Coaches

Teacher leaders and coaches can support participants by observing classroom instruction and offering feedback. It is important to conduct a **pre-observation conference** so participants can share their lesson and determine for themselves a target area for the observation. Prior to an observation, teacher leaders or coaches should determine what **type** of data to collect and what **tool** to use for data collection. Some of the techniques coaches and teacher leaders may consider using to collect data include **scripting**, **anecdotal record**, **verbal flow**, **free writing** or **numeric data** (Pittton, 2000).

During the observation, teacher leaders and coaches should only focus on the target area agreed upon during the pre-observation conference. Instructional coaches who do not have homeroom classes can further support participants by orchestrating a peer observation schedule. Again, the goal is to build capacity among other teachers in the building, so it is suggested that the administrative team provide **sacred time** for teachers to observe course participants as they model effective instructional strategies learned throughout the series.
Tips for Peer Observers

As teachers participate in peer observations, series participants will demonstrate their new learning by modeling some of the research-based instructional strategies highlighted in the series. It is not expected that teachers who are observing will see examples of all of the highlighted “look fors” below during a single observation, but they should at least be able to recognize one targeted “look for” during their classroom visit. Remember, these instructional practices are not unique to ELA, as writing is a life skill that is embedded in all content areas.

To this end, content area teachers are also encouraged to participate in peer observations.

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</tr>
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<td>• Teacher using mentor texts to highlight writing crafts, text features, and organizational structures</td>
</tr>
<tr>
<td></td>
<td>• Students tailoring writing for specific writing types and audience</td>
</tr>
<tr>
<td></td>
<td>• Students incorporating a variety of writing crafts into their own work</td>
</tr>
<tr>
<td>Students writing across the curriculum</td>
<td>• Teacher modeling a synthesis activity by drawing commonalities from multiple readings</td>
</tr>
<tr>
<td></td>
<td>• Students summarizing articles or arguments, identifying main ideas, noting key details, and highlighting relevant quotations</td>
</tr>
<tr>
<td></td>
<td>• Students annotating the text, noting key ideas and evaluating the strengths and weaknesses in ideas and arguments</td>
</tr>
<tr>
<td>Targeted instructional strategies that support</td>
<td>• Interactive, shared, guided, and independent reading with opportunities for students to share oral and written responses</td>
</tr>
</tbody>
</table>
| students with understanding and synthesizing information from content area text | • Open-ended tasks requiring evidence from the text to support ideas  
• Use of graphic organizers to support students with gathering and organizing information from multiple texts  
• Opportunities for students to work in groups to improve the clarity of their responses and those of their peers |
| Reading and writing tasks that emphasize effective use of digital media | • Students accessing websites to conduct research  
• Students creating a digital story or documentary  
• Students editing documents using Google docs |
| Integration of arts and curriculum content | • Students analyzing a photograph to prompt discussion and build background knowledge  
• Students discussing their interpretation of a sculpture in small groups  
• Teacher conducting a think aloud on his/her interpretation of a sculpture related to social studies curriculum |

Following the observation, peer observers should engage in self-reflection by answering the questions below. In addition, observers are strongly encouraged to use the observation as an opportunity to build their professional knowledge and add to their existing toolkit of instructional practices.

**Reflection Questions**

- What resonated most with you during the lesson?
- What did this observation help you recognize about your own teaching?
- How would you approach implementing the instructional strategies you observed into your professional practice?
- What barriers (if any) do you perceive may impact classroom implementation?
- What steps can you take to overcome the perceived barrier(s)?
How to Use this Guide

This guide is designed to support facilitators with planning for the webinar and conducting the 90-minute follow-up session after the webinar. The guide is also designed to support Tier I participants who are self-directed and participating in the series at their own pace. Included in this guide are the following:

- descriptions of each session outlining the content
- guiding questions for participants to think about as they view the webinar
- references for the research-based practices shared by presenters
- activities to deepen participants’ understanding of webinar content
- resource materials to support participants with developing plans for classroom implementation

Following the webinar, facilitators will then guide participants through a series of discussions and activities designed to deepen their understanding of webinar content. Participants will also work to create next steps for individual classroom implementation. Upon returning to their building and implementing the high-quality instructional strategies shared in the webinar, participants are encouraged to further collaborate with colleagues in their schools through Professional Learning Communities and/or peer observations. It is suggested that participants share practices with colleagues across all content areas.

The outline for the 90-minute, face-to-face session is as follows:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Suggested time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion of Webinar Content</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Small Group Work</td>
<td>15 minutes</td>
</tr>
<tr>
<td>Break</td>
<td>5 minutes</td>
</tr>
<tr>
<td>Plan for Implementation</td>
<td>40 minutes</td>
</tr>
<tr>
<td>Share plan</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Reflection</td>
<td>10 minutes</td>
</tr>
</tbody>
</table>

Total time: 90 minutes
**Things to Consider for Tier 2 and Tier 3 Facilitators**

Each session opens with an **Activator** that includes questions for participants to consider prior to viewing the webinar. Facilitators can have participants share their responses orally, complete a written response or “hold” their thinking. Following the webinar is **Opening Moves**. This is a Think-Pair-Share activity that engages participants in collaborative conversations as they reflect on the webinar content and debrief the concepts and ideas shared by Presenters and Co-Presenters. Facilitators will then guide participants through the **Work Period** where they will participate in a small group activity to deepen their understanding of the instructional practices highlighted during the webinar, create a plan for classroom implementation, and share their plan with the group. The session ends with **Closing Moves** where participants will engage in a reflection activity.

**Before viewing:**

The **Activator** should be done prior to viewing the webinar and take no more than 10 minutes. The activator questions are designed for participants to ponder as they prepare to engage in the webinar. Facilitators can also choose to have participants write a response using the following:

**Carousel Brainstorming**

Post activator questions or on poster paper. Divide your group into smaller teams to match the number of questions you have. Give a different color marker to each team, and have each team start at a particular question. At each question, participants should brainstorm responses or points they want to make about the posted question. After 2-3 of minutes with each question, signal the teams to move to the next question, until all teams have responded to all questions.
**View with a Question in Mind**

Before viewing the webinar, have participants review the session overview and objective(s). From these, ask them to develop a question that comes to mind. After developing the question, encourage them to view the webinar with their question in mind and note new learning, important information, connections, and questions they may have.


**After viewing:**

“Opening Moves” is a post-webinar activity that engages participants in collaborative conversations as they reflect on the webinar content. It is designed as a Think-Pair-Share activity but again facilitators can utilize alternative methods for a collaborative reflection. Here are a few suggestions:

**The National School Reform Faculty’s 4 “A“s Protocol**

- What **Assumptions** do the presenters in the webinar hold?
- What do you **Agree** with in the presentation?
- What do you want to **Argue** with in the presentation?
- What parts of the presentation do you want to **Aspire** to?

Resource:
http://www.nsrfharmony.org/system/files/protocols/4_a_text_0.pdf

**Visible Thinking Protocol**

I used to think________, but now I think________  or

I used to think _________ and I still think________

Have participants share and explain any shifts in their thinking.

Resource:
http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03c_Core_routines/UsedToThink/UsedToThink_Routine.htm
**Additional Suggestion for Tier II and Tier III Facilitators**

If possible, schedule additional time *prior to* each session to allow an opportunity for participants to collaborate and discuss the previous session. Creating space for participants to share their new learning and experience with implementing new instructional practices can prove to be a powerful professional learning tool. As participants share ideas, successes, and wonderings, they begin to make their work “visible.” Taking time to collaborate before delving into the new session fosters a more collaborative culture and provides participants with opportunities to hear from their colleagues as they continue building their capacity for effective writing instruction.
**Things to Consider for Tier I Participants**

Each session opens with an **Activator** that includes questions for participants to consider prior to viewing the webinar. Participants can complete a written response or “hold” their thinking as they prepare to view the webinar. While Tier I is self-paced, it is suggested that participants view the entire webinar in one session and make note of key ideas. Following the webinar is **Opening Moves**. This is an activity designed to debrief the concepts and ideas shared by Presenters and Co-Presenters. Tier I participants will complete a written response to the questions in this section. Following **Opening Moves** is the **Work Period**. Tier I participants will notice that the **Work Period** engages participants in a *small group* activity to deepen their understanding of the instructional practices highlighted during the webinar and allows time for participants to create a plan for classroom implementation. **Although Tier I participants will likely work through the series independently, they are still encouraged to work through the activity.** After creating a plan for implementation, participants are further encouraged to share their new learning and plan with a colleague. The session ends with **Closing Moves** where participants will complete a written reflection.
Participant Surveys

*Building a Culture of Writing Series* is specifically designed to build teachers’ capacity for writing instruction. As a way to measure teachers’ current understanding and the impact of the series on instructional practices and student growth, participants will be asked to complete a pre and post survey. Prior to beginning the series, facilitators will send the pre-survey link to each participant. Please note: **At the end of the pre-survey, participants will be asked to include baseline writing data for one group of students.** Facilitators should make participants aware in advance that student writing data is needed when completing the survey.

At the end of the series, facilitators will send the post-survey link to participants. Again, participants will be asked to include writing data for the same group of students as a way to determine growth. Feedback from the surveys will used to evaluate the effectiveness of this professional learning opportunity.
Building a Culture of Writing

Professional Learning Guide (K-5)
Supporting the Learning Needs of all Students

The guiding principles of Universal Design for Learning (UDL) can be applied across the curriculum as all subject area teachers can improve their instruction using the basic principles of student learning (http://www.cast.org/our-work/about-udl.html#.V72jcvkrKcj). To meet the needs of students in reading and writing instruction, teachers need to provide multiple options in instruction, curricular materials and assessments so that every student has the opportunity to be a successful learner.

What is Universal Design for Learning?

Universal Design for Learning (UDL) is a set of principles for curriculum development that gives all individuals equal opportunities to learn (CAST, n.d.). UDL focuses on instructional goals, methods, materials, and assessments that can be effectively accessed, and used by all students, regardless of learning styles, cognitive abilities, culture, race, gender or physical disabilities.

UDL provides a proactive, overarching framework for designing a flexible curriculum for the broadest range of students by building flexibility into learning tools and experiences from the beginning. UDL is achieved when teachers present information in multiple formats, appealing to diverse learning styles and learning preferences. Teachers must also provide assessments that work for different types of learners, and attend to students' levels of motivation and engagement.
Research about how the brain works supports the importance of UDL for engaging and addressing learner variability for all students. Visit the **National Center on Universal Design for Learning** and read the UDL Guidelines 2.0: [http://www.udlcenter.org/aboutudl/udlguidelines](http://www.udlcenter.org/aboutudl/udlguidelines)

UDL addresses the three (3) learning principles based on Neuroscience research. According to the following three UDL principles, each area of the curriculum should provide multiple, varied, and flexible options for representation, expression and engagement:

- **Principle 1:** Provide Multiple Means of Representation (Recognition Network)
- **Principle 2:** Provide Multiple Means of Action and Expression (Strategic Network)
- **Principle 3:** Provide Multiple Means of Engagement (Affective Network)

([http://www.udlcenter.org/aboutudl/whatisudl/3principles](http://www.udlcenter.org/aboutudl/whatisudl/3principles))

**UDL and Technology**

Technology and UDL are not one and the same. Technology often plays a valuable role in the implementation of UDL. Providing technology in the classroom should not be considered the only way to implement UDL. Creating flexible learning environments that address the variability of learners should include a range of solutions which are not all-inclusive of technology. ([http://www.udlcenter.org/aboutudl/udltechnology](http://www.udlcenter.org/aboutudl/udltechnology))
## Universal Design for Learning Guidelines

### I. Provide Multiple Means of Representation
1. Provide options for perception
   - Offer ways of customizing the display of information
   - Offer alternatives for auditory information
   - Offer alternatives for visual information
2. Provide options for language, mathematical expressions, and symbols
   - Clarify vocabulary and symbols
   - Clarify syntax and structure
   - Support decoding of text, mathematical notation, and symbols
   - Promote understanding across languages
   - Illustrate through multiple media
3. Provide options for comprehension
   - Activate or supply background knowledge
   - Highlight patterns, critical features, big ideas, and relationships
   - Guide information processing, visualization, and manipulation
   - Maximize transfer and generalization

### II. Provide Multiple Means of Action and Expression
4. Provide options for physical action
   - Vary the methods for response and navigation
   - Optimize access to tools and assistive technologies
5. Provide options for expression and communication
   - Use multiple media for communication
   - Use multiple tools for construction and composition
   - Build fluencies with graduated levels of support for practice and performance

### III. Provide Multiple Means of Engagement
7. Provide options for recruiting interest
   - Optimize individual choice and autonomy
   - Optimize relevance, value, and authenticity
   - Minimize threats and distractions
8. Provide options for sustaining effort and persistence
   - Heighten salience of goals and objectives
   - Vary demands and resources to optimize challenge
   - Foster collaboration and community
   - Increase mastery-oriented feedback
9. Provide options for self-regulation
   - Promote expectations and beliefs that optimize motivation
   - Facilitate personal coping skills and strategies
   - Develop self-assessment and reflection

**Resourceful, knowledgeable learners**

**Strategic, goal-directed learners**

**Purposeful, motivated learners**

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Writing Intervention Flow Chart

Below is a writing flowchart that explains why some students may experience difficulty with writing. The chart is not considered as an exhaustive list but it does highlight interventions that could bolster students’ foundational skills as well as some of the available scaffolds to support students’ writing development.

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Reading Intervention Flow Chart

Below is a writing flowchart that explains why some students may experience difficulty with reading. The chart is not considered as an exhaustive list but it does highlight interventions that could bolster students’ foundational skills as well as some of the available scaffolds to support students’ reading development.

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Instructional Principles for Diverse Learners

Things to Consider for English Language Learners

Every teacher is a language teacher and all teachers should have both a content and a language focus in all their lessons as they teach English Learner (ELs) academic language.

- Differentiate your lessons for the ELs in your room based on their English language proficiency skill. This information is available from their ACCESS or W-APT score reports.

- All ELs should practice the same cognitive content function regardless of their English language proficiency.

- Georgia is a member of the WIDA Consortium. Teachers of ELs in Georgia should become familiar with the following WIDA resources: The Standards Matrices, The Performance Definitions, the 2012 Amplification of the English Language Development Standards and the Can Do Descriptors-Key Uses.

- WIDA resources are available at the following websites:
  - https://www.wida.us/aboutUs/AcademicLanguage/
  - https://www.wida.us/standards/CAN_DOs/

Leveled Writing Tips from Differentiating Instruction and Assessment for English Language Learners: A Guide by K-12 Teachers by Shelley Fairburn and Stepheaney Jones-Vo

- Level 1 - Beginning Writers
  - Expect writing that includes drawing, copying or labeling, production of letters, words, numbers and phrases
  - Use visually supported graphic organizers and require students to supplement early writing with visual supports to enhance meaning
  - If students are literate in L1 welcome L1 writing where appropriate.

- Levels 2 and Level 3 – Intermediate Writer
  - Expect writing of phrases and simple sentences with occasional content and academic vocabulary when supported.
  - Errors often obstruct meaning; Concentrate on student meaning rather than correctness
  - Accept increasingly complex sentences in lieu of grade-level writing expectations

- Level 4 and Level 5 Writers – Proficient Writers
  - Expect writing with more complex academic and grammatically varied language on both concrete and abstract topics
  - Writing samples may vary length, complexity, vocabulary mastery
Expect writing samples in the range of the grade-level performance exhibited by English-proficient peers.
Things to Consider for Advanced Placement (AP) Students

Advanced Placement (AP) students must write confidently and analytically to satisfy the requirements of college-level essay and free response work on the annual AP exams. Teachers of AP courses must coach their students to write following the recommended guidelines for the specific AP course.

Collaborative conversations on building a culture of writing for teachers of Advanced Placement (AP) begins with exploration of APCentral and the AP Teacher Community. Thirty-four of the thirty-eight AP courses include an essay section and/or several short free response writings. At APCentral teachers of these thirty-four AP courses are afforded opportunities to explore unique writing requirements for the course. At APCentral teachers will find complete explanations of writing requirements, writing resources, writing tips from exam readers, writing rubrics, and writing samples. Teachers of these courses should also join the AP teacher community for their course(s) to discuss questions related to writing requirements and scoring. Being part of the AP community will ensure the vital Conversations with Colleagues.

As in all writing, AP students must take time to plan their writing and must understand:

Building a thesis;

Writing in context;

Implementing the requirements of evidence-based writing;

Writing from visual and other non-text sources;

Synthesizing from multiple sources within the recommended guidelines for that AP course.
Things to Consider for High Achieving Students

Develop or use inquiry-based, interdisciplinary units that integrate writing.

Introduce complex topics, problems, and issues for reading, discussion, and writing responses.

Provide verbally gifted students with a group of peers who share interests for discussions and projects in conjunction with their writing.

Develop writing using process-based instruction in all areas, such as narrative, expository, poetry, argument, report, and performance pieces.

Provide opportunities such as debate, play performance, journalism, in-depth research, and journal writing.

Use classic and exceptional contemporary literature as reading and discussion materials as a basis for writing.

Provide role models through teachers and also by including professional writers in many fields as guest speakers and as mentors.

Guide students toward higher levels of thought and writing through open-ended questions.

Students problem find and solve issues to write about that are relevant and worth solving.

Student products represent an accumulation of knowledge rather than a regeneration of facts. Assignments are tiered by the readiness, interest, or learning style of the student.

Students are allowed choices to work on projects collaboratively or independently as appropriate to the writing task.

Students know and utilize research skills.

Students know and utilize creative thinking skills.

A variety of resources are available to and used by the students.

Work with students to generate criteria that promote complexity and depth so students can document their approximations to personal excellence when pursuing writing tasks.

Ensure that high-ability students maintain records of progress and reflect on personal changes as learners rather than gauge their results through comparisons with grade-level peers.
References


Session 1: Essential Components of Teaching Writing - Practical, Research-Based Methods for Literacy Instruction

Lead Presenter: Dr. Roberta Gardner

Co-Presenter: Kate Woodbridge

Session Overview: During this 90-minute webinar, we will discuss research-based approaches for writing instructing and how these particular research principles support strategies for teaching writing crafts and the writing process in elementary classrooms.

We will begin by discussing instructional frameworks and content knowledge for planning, organizing and teaching whole-group, small group, partner-focused and independent writing. We will then discuss cultivating our own as well as students’ writing identity, the importance of building writing knowledge and motivation, cultivating word consciousness, developing a common language and essential tools and routines. We will share useful mentor texts for launching a writing program, and examples of how teachers have supported students in processes of writing expressively, creatively, and practically.

Finally, we will discuss reading as a method for instructional scaffolding and ways it can be used to help students at various literacy levels learn how to listen and observe with purpose, in order to build strategic writing behaviors.

Objective(s): By the end of this session, participants will be able to

- demonstrate their understanding of effective writing instruction
- model effective writing
- employ practical strategies to support students with building strategic writing behaviors

Activator

Questions to consider prior to viewing webinar:

- What are your current beliefs on the connection between reading and writing?
- How often do your students participate in writing activities?
- What is your current approach to writing instruction?
How do you support struggling or unmotivated writers?

**Guide for Follow-up Session**

**Materials:** Timer  Chart Paper  Markers  Square-Triangle-Circle Reflection Sheet

**Opening Moves**

**Discussion of Webinar Content (Think-Pair-Share)**  Suggested time: 10 minutes

- How has what was shared in the webinar reshaped or confirmed your thinking about writing instruction?
- What is one take-away that you feel you can immediately implement into your practice?

**Work Period**

**Writing Feedback Activity**  Suggested time: 15 minutes

**Step 1: Small Group Work**

a. Explain to participants that they will be given time to continue working on the piece they began writing during the live webinar and they will take part in a writing feedback activity.

b. Have participants get into groups of 2 people. Using the BEAP feedback choices created by the *Red Clay Writing Project Fellows* referenced in the webinar, participants will determine which type of feedback they would like to receive.

**BEAP- Bless** (ask to hear something positive/complimentary about the piece), **Express** (ask to receive feedback on the emotional impact of the piece), **Address** (Ask group members for specific feedback on something the writer is looking to improve, such as mood, descriptive language, lead, ending, etc.) and **Press** (Ask group members to offer suggestions for improving the piece).

c. Allow 8-10 minutes for participants to return to their writing from the live session, or to begin a new piece entirely. (set timer) Remind them of the "data dump" list of writing possibilities they brainstormed, and encourage them, just as students should be held to the same expectation, that they should be writing without stopping, trying to fill a page.

d. Have each member first share with their partner which type of feedback they would like to receive on his or her piece. Next, they will read and receive feedback from their partner. *An important rule should be stated that no one gives a "disclaimer" before reading their piece.* Disclaimers may be that they aren't a good writer, don't like writing, couldn't think of anything, feel weird, etc. Just say the type of feedback
you want, and start reading. Explain that everyone is in the same boat and here to learn.

e. Bring participants back to the large group to discuss how it felt to participate in a writing group; whether this was their first or hundredth time. Allow participants to share ways they think the activity could influence their teaching. Ask for feedback as the person who shared their writing and also as a member of the group giving feedback.

Break

Suggested time: 5 minutes

Step 2: Create a Plan for Implementation

Suggested time: 40 minutes

Think about your existing approach to teaching writing. What are some additional concepts you learned today that could support you with teaching writing more effectively? What can you begin immediately implementing into your writing instruction tomorrow? Create a text based writing lesson using some of the research-based instructional practices shared in today’s session.

Step 3: Share plan

Suggested time: 10 minutes

Have participants group themselves in groups of 3-4. Allow time for each participant to share with the group.

Closing Moves

Reflect on what we have learned

Suggested time: 10 minutes

Use the Square/Triangle/Circle (STC) reflection process below as a framework for reflecting on today’s session.

<table>
<thead>
<tr>
<th>Square</th>
<th>What “squared” with your thinking? That is, what concepts or ideas did you hear and/or see that were consistent with what you already know and/or believe about teaching writing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangle</td>
<td>What “pointed” you in new directions? What new ideas did you learn about and plan to implement? Share ways in which the webinar provided new understandings about writing instruction.</td>
</tr>
<tr>
<td>Circle</td>
<td>What thoughts are still “circling” in your mind? What is something that you are still wondering or are concerned about?</td>
</tr>
</tbody>
</table>
### STC Reflection Sheet

<table>
<thead>
<tr>
<th>Square</th>
<th>What “squared” with your thinking? That is, what concepts or ideas did you hear and/or see that were consistent with what you already know and/or believe about teaching writing?</th>
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</tr>
</tbody>
</table>

References


Session 2: Assessing Writing

Lead Presenter: Dr. Roberta Gardner  Co-Presenter Julie Owens

Session Overview: During this 90-minute session, we will delve into the wealth of knowledge a teacher can gain through assessing student’s writing and how this information can be effectively used to guide further instruction.

The presenters will discuss and review multiple assessments used in evaluating student’s writing such as conferring, rubrics, and writer’s notebooks. We will examine a portion of rubrics that teachers commonly use to assess writing in the classroom: analytic, holistic, and teacher made rubrics. After discussing the types, we will then evaluate the pros and cons of each type of rubric. The presenter will model how to effectively assess writing using rubrics, while also emphasizing the importance of giving meaningful feedback to students.

The presenters will then discuss a valuable area of writing assessment that is often dismissed due to time constraints: Conferring. We will discuss the many ways to conduct writing conferences and share examples of writing notebooks used to collect data from the conferences.

Finally, we will explore how these assessments can be used to better understand our students, help to create authentic assignments, and guide us to create more engaging, effective instruction.

Objective(s): By the end of this session, participants will be able to:
• employ authentic assessments that are connected to specific outcomes
• effectively use assessment data to guide instruction

Activator
• How do you currently assess student writing?
• How do you use writing assessments to guide instruction?
• What are some of the barriers you have experienced when it comes to assessing student writing?
Guide for Follow-up Session

Materials: Writing standards  Writing samples  Writing rubrics  Conference form

Opening Moves

Discussion of Webinar Content (Think-Pair-Share)  
Suggested time: 10 minutes

- What challenges have you experienced when it comes to assessing student writing? Share what have you done to overcome those challenges.
- What has been your experience with some of the writing assessments shared in the webinar? What value can you glean from other assessments shared that you are unfamiliar with using?
- What is one take-away from today’s session that you feel can be implemented immediately into your practice to support you with evaluating student writing and planning future instruction?

Break  
Suggested time: 5 minutes

Work Period  

Step 1. Small Group Work  
Suggested time: 25 minutes

a. Say, “It is imperative to assess students’ writing along the way to ensure the students are grasping the concepts being taught. These formative assessments allow you to guide your instruction, differentiate based on individual writer’s needs, and re-teach common misconceptions in instruction and standards that have previously been taught. Choosing the correct rubric to assess the information that the student has learned is essential. Keep in mind that a rubric rarely remains the same throughout the entire school year because we continue to learn new skills throughout the year so the rubric will continue to evolve.”

b. Have participants get into groups of 2-3. They need to determine who will be the recorder.

c. Provide each participant with copies of the 5th grade writing standards, student writing sample, and both persuasive writing rubrics. Give each recorder one copy of the conference form.

d. Explain they will examine both rubrics to determine which one their group would use to assess the writing if it was written in November after only these writing sessions below have been taught on persuasive writing. (Be sure to post the sessions for context)

- Writer’s study mentor texts to understand the genre of persuasive texts.
- Writer’s use mentor texts to identify effective arguments and evidence.
- Writer’s experiment with the different sides of an issue.
• Writer’s plan using a persuasive graphic organizer (which includes): 1 opinion, 3
reasons, at least 1 piece of evidence for each, concluding statement.
• Teacher models drafting an essay from the graphic organizer.
• Writer’s choose one topic and state an opinion and begin formulating their
arguments with evidence, and begin drafting a persuasive essay from their plans.
• Writer’s gather information from various sources to support their persuasive
essay.

e. Explain to participants they will use the formative rubric to assess where the student is
currently based on the lessons that have been taught.
f. Say, “While your group is assessing, make notes on the conference sheet about the
strengths and weaknesses of this writer that can be addressed at your next writing
conference.”
g. Ask, “What are some writing mini-lessons that may need to be retaught? What lessons
would logically be next steps for this student and/or class?”
h. Allow time for groups to assess the writing piece then have the recorder from each
group share their scores along with feedback from the conference form and next steps
for writing instruction.

**Step 2. Create a Plan for Implementation**
**Suggested time: 30 Minutes**

Say, “Think about your existing approach to evaluating student writing. What are some
additional strategies you learned today that could support you with effectively determining
student needs and designing instruction to address their needs? Consider the writing genre
that you are currently studying. Create a writing prompt in response to a piece of literature
students have recently read then design a rubric to assess their writing. Use some of the
sample rubrics shared during the webinar as well as the rubrics used during the work period as
a guide.

**Step 3. Share plan**
**Suggested time: 10 minutes**
Have participants group themselves into groups of 3-4. Allow time for them to share their
writing task and rubric with group members.

**Closing Moves**

*Reflect on what we have learned*
**Suggested time: 10 minutes**
Use the 3-2-1 Activity as a framework for reflecting on today’s session.

**3-2-1 Activity**

| 3 | List 3 new things you learned |
| 2 | List 2 things you found MOST interesting |
| 1 | List 1 question that you still have about assessing writing |
Writing Standards

ELAGSE5W1: Write opinion pieces on topics or texts, supporting a point of view with reasons.
a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.
b. Provide logically ordered reasons that are supported by facts and details.
c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).
d. Provide a concluding statement or section related to the opinion presented.

ELAGSE5W4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in Standards 1–3 above.)

ELAGSE5W5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language Standards 1–3 up to and including grade 5.)

ELAGSE5W6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

ELAGSE5W8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

ELAGSE5W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.
**Writing Prompt:** Some students want to have drink and snack machines at your school. Many parents, however, think those foods are not healthy for students.

What do you think about having drink and snack machines in school? Write a letter to convince the principal that drink and snack machines should or should not be allowed at your school.

**Paper 6**

Honestly, I think the adults are correct that the juicy mouth watering drinks and delightful snacks but sometimes the children will need a delicious snack because the parents accidentally forget to pack the perfect snack. I would advise the adults to not let the mind blowing children abuse the candy bars. Possibly the adults at the school should put water bottles in the drink bars and nutri grain bars in the snack bars. I will say it again, I want the snack bars and drink bars, because children might starve or go plain at all. If the parents do not want snack or drinks then they should put some snacks with hardly any calories. That is all I have to say about how I feel if you took away the snack bars and sweet and sour drinks.

(Georgia Department of Education, 2013)
# Persuasive Essay Rubric #1

<table>
<thead>
<tr>
<th>Rating Indicator</th>
<th>Exceeds Standard 3</th>
<th>Meets Standards 2</th>
<th>Does Not Meet Standards 1</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>States Opinion</strong></td>
<td>Well defined statement presents specific issue and writer’s opinion clearly in the introduction paragraph.</td>
<td>The writer presents an opinion and point of view, but it is somewhat vague or confusing to the reader.</td>
<td>The writer hints at an issue but the opinion is unclear and does not have a clear point of view.</td>
<td></td>
</tr>
<tr>
<td><strong>Defends Opinion with reasons</strong></td>
<td>Has 3 clearly defined reasons that defend the writer’s opinion in a logical manner.</td>
<td>Has 2 clearly defined reasons that defend the writer’s opinion.</td>
<td>Has 1 clearly defined reason that defends the writer’s opinion OR has no clearly defined reasons that defend the writer’s opinion.</td>
<td></td>
</tr>
<tr>
<td><strong>Provides Evidence</strong></td>
<td>Each of the 3 reasons has at least 2 pieces of evidence that logically support the reason and reflects a consistent point of view.</td>
<td>Each of the defined reasons have at least 1 piece of evidence to support the reason.</td>
<td>The reasons do not have clearly relevant evidence to support the reasons or the evidence does not reflect the writer’s point of view.</td>
<td></td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The essay has a clear introduction paragraph, 3 body paragraphs organized by reasons, and a conclusion paragraph</td>
<td>The writer did not organize the introduction and reasons into paragraphs, yet the reader was able to follow the point of view.</td>
<td>The writer had no organizational structure and this caused confusion on the writer’s point of view.</td>
<td></td>
</tr>
<tr>
<td><strong>Conclusion (1 pt.)</strong></td>
<td>A conclusion paragraph exists that restates the writer’s opinion and summarizes the reasons.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Style (1 pt.)</strong></td>
<td>The writer used rich language that would affect the reader. Transition words were used, but were not formulaic.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total:** $\boxed{12}$/12

**Comments/Feedback:**
<table>
<thead>
<tr>
<th>Ideas</th>
<th>Exceeds Expectations 4</th>
<th>Meets Expectations 3</th>
<th>Approaching Expectations 2</th>
<th>Expectations Not Met 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearly establishes a position that appeals to logic and emotion</td>
<td>Clearly establishes a position that appeals to logic and emotion.</td>
<td>Attempts to establish a position that appeals to logic and emotion.</td>
<td>No attempt to establish a position that appeals to logic and emotion.</td>
<td></td>
</tr>
<tr>
<td>Extensively develops the writer’s position with specific details, statistics, and examples.</td>
<td>Develops the writer’s position with specific details, statistics, and examples.</td>
<td>Minimally develops the writer’s position with specific details, statistics, and examples.</td>
<td>No development of the writer’s position with specific details, statistics, and examples.</td>
<td></td>
</tr>
<tr>
<td>Aggressively anticipates and counters the audience’s arguments in regards to the writer’s position</td>
<td>Anticipates and counters the audience’s arguments in regards to the writer’s position</td>
<td>Attempts to anticipate and counters the audience’s arguments in regards to the writer’s position.</td>
<td>No attempt to anticipate and counters the audience’s arguments in regards to the writer’s position.</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Closure convinces reader to take action upon stated position.</td>
<td>Closure makes an attempt to convince reader toward a stated position.</td>
<td>No evidence of closure.</td>
<td></td>
</tr>
<tr>
<td>Sustained focus.</td>
<td>Sustained focus.</td>
<td>Attempt to focus.</td>
<td>Minimal response to topic; uncertain focus</td>
<td></td>
</tr>
<tr>
<td>Appropriate and logical progression for the purpose of persuasion.</td>
<td>Logical progress of ideas for the purpose of persuasion.</td>
<td>Limited logical progression of ideas for the purpose of persuasion.</td>
<td>Inappropriate or illogical progression of ideas for the purpose of persuasion. Related ideas do not support a specific side of an issue.</td>
<td></td>
</tr>
<tr>
<td>Related ideas support a specific side of an issue.</td>
<td>Frequent use of related ideas support a specific side of an issue.</td>
<td>Limited use of related ideas support a specific side of an issue.</td>
<td>Few, if any, transitions between ideas.</td>
<td></td>
</tr>
<tr>
<td>Varied transitional elements effectively link ideas and parts of the paper.</td>
<td>Transitions are evident.</td>
<td>May lack transitions between ideas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Style</td>
<td>Effective use of appropriate persuasive word choices.</td>
<td>Uses appropriate persuasive word choices.</td>
<td>No evidence of appropriate persuasive word choices.</td>
<td></td>
</tr>
<tr>
<td>Uses a lively writing voice to engage the reader.</td>
<td>Attempts to use lively writing voice to engage the reader.</td>
<td>Writing voice is bland and does not engage the reader.</td>
<td>Writing voice is not noticeable.</td>
<td></td>
</tr>
<tr>
<td>Effective variety of sentence beginnings, structures, and lengths.</td>
<td>Attempts to vary sentence beginnings, structures, and lengths.</td>
<td>Little variety in sentence beginnings, structures, and lengths.</td>
<td>Lacks evidence of variety in sentence beginnings, structures, and lengths.</td>
<td></td>
</tr>
<tr>
<td>Conventions</td>
<td>Contains correct sentences, usage, grammar, and spelling that make the writer’s ideas understandable.</td>
<td>Some errors are present, but they do interfere with meaning</td>
<td>Errors interrupt the flow of communication and may interfere with meaning.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Errors prevent the reader from understanding the writer’s meaning.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Writing Conference Form

<table>
<thead>
<tr>
<th>Date</th>
<th>Strengths</th>
<th>Areas of Growth</th>
<th>Next Steps</th>
<th>Notes from Conference</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Writing Lesson Ideas

<table>
<thead>
<tr>
<th>Lessons to Reteach</th>
<th>Next Steps for Student/Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

44
### 3-2-1 Reflection Activity

<table>
<thead>
<tr>
<th>3</th>
<th><strong>List 3 NEW things you learned</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td><strong>List 2 things you found MOST interesting</strong></td>
</tr>
<tr>
<td>1</td>
<td><strong>List 1 QUESTION that you still have about assessing writing</strong></td>
</tr>
</tbody>
</table>

References


Session 3: Writing Genres

Lead Presenter: Dr. Roberta Gardner  
Co-Presenter: Rachel Gilmore

Session Overview: During this 90 minute session, we will explore the structures, techniques, and conventions associated with narrative, informational, and persuasive writing. First, we will examine external and internal structures of these writing forms, the difference between genres and text types, and multi-genre writing. We will then model how to read like writers and identify particular writing crafts, text features, and organizational structures.

The presenters will discuss how narrative writing can serve as a foundation for teaching informational and persuasive writing, why using multiple modes and genres for reading and writing is necessary, and how repeated practice and controlled choice serve as methods for helping reluctant writers gain confidence and fluidity.

Finally, we will model how to use short excerpts of texts to teach writing across content areas and share approaches to writing instruction that incorporate standards and allow students to engage in writing for authentic purposes and audiences.

Objective(s): By the end of this session, participants will be able to:

- demonstrate and use a variety of writing genres
- provide instruction through reading and writing that helps students become knowledgeable about these genres and how they are structured

Activator

Questions to consider prior to viewing webinar

- How do you support students with differentiating their approach to writing in varied genres?
- How often do you utilize mentor text?
- What are some strategies you use to support struggling or unmotivated writers?
Guide for Follow-up Session

**Materials:** Paper  Markers  Crayons  Colored pencils

**Opening Moves**

*Discussion of Webinar Content (Think-Pair-Share)*

Suggested time: 10 minutes

- What resonated **most** with you during today’s session? Why?

**Work Period**

*Step 1. Small Group Work*  

**Suggested time: 15 minutes**

**Draw-Label-Caption Strategy**

a. Say, “One challenge some of you may face in the classroom is helping students understand that a single event is made up of different “scenes”. It has been proven that students experience more success when writing personal narratives but in order to encourage them to write more personal narratives and less about non-fiction events is to write about your life and read high quality personal narrative writing to them. By taking each scene in a narrative and breaking it down into a Draw-Label-Caption strategy, students will be able to elaborate on details, producing writing that is more expansive.

b. Say, “You will become ‘students’ as we practice the strategy during this activity.”

c. Provide participants with a sheet of paper and markers, crayons, and/or colored pencils.

d. Say, “Pick a topic and provide a sketch. In the sketch draw everything that is a part of the experience including the background and other objects that might have been around.

e. Say, “Now I want you to label everything in your picture. This includes your background.”

f. Say, “Ok, now I want you to write one sentence caption to accompany the sketch.”

g. Say, “Next you will write a description for everything in your picture. Make sure you encompass all five senses. You want to use as much detail as you can.”

h. Have participants sort through their information and decide what adds value and makes their writing cohesive.

i. Debrief by asking, “How do you think this strategy could support your students with writing?”

**Break**

**Suggested time: 5 minutes**

Step 2. Create a Plan for Implementation  

**Suggested time: 40 minutes**

Think about your existing approach to engaging students in authentic writing. What are some additional strategies you learned today that could support you with planning and designing
instruction to enhance students’ ability to write in various genres? Design a lesson using some of the highlighted examples from today’s session.

**Step 3. Share plan**  
*Suggested time: 10 minutes*  
Have participants organize themselves into groups of 2-3. Allow time for them to share their plan with the group.

**Closing Moves**  
*Reflect on what we have learned*  
*Suggested time: 10 minutes*  
Use the “Oops, A ha, Huh” Activity as a framework for reflecting on today’s session.

**Oops, A ha!, Huh? Reflection Activity**

<table>
<thead>
<tr>
<th>Oops</th>
<th>Name something that you could or should have done differently</th>
</tr>
</thead>
<tbody>
<tr>
<td>A ha</td>
<td>Name something that you plan to do differently in your instruction</td>
</tr>
<tr>
<td>Huh</td>
<td>Name something that you may still be wondering about</td>
</tr>
</tbody>
</table>

**Oops, A ha!, Huh? Reflection Activity**

<table>
<thead>
<tr>
<th><strong>Oops</strong></th>
<th>Name something that you could or should have done differently</th>
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<td><img src="image" alt="OOPS!" /></td>
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<tr>
<th><strong>A ha</strong></th>
<th>Name something that you plan to do differently in your instruction</th>
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<tr>
<th><strong>Huh</strong></th>
<th>Name something that you may still be wondering about</th>
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References


Session 4: Writing Across the Curriculum

Lead Presenter: Dr. Roberta Gardner  Co-Presenter: Dr. Beth Friese

Session Overview: Building on previous discussions of teaching writing, assessment, and genres, in this 90 minute webinar, we will explore several ways principles of writing can be applied across the curriculum. Beyond familiar essays and research syntheses, informational writing can be creative, dynamic, and unconventional.

The co-presenter will share her experiences teaching research and writing in the library media center. She will discuss both the challenges and the successes of teaching students how to transform their learning into multiple genres of writing. Examples of student work will be included.

Objective: By the end of this session, participants will be able to
  ▪ provide instruction that supports students in their ability to synthesize information and explain their understanding of key concepts and ideas

Activator
Questions to Consider
  ▪ How often do you have students conduct research?
  ▪ How is the new information students learn shared?
  ▪ What is your current approach to having students write from informational text?

Guide for Follow-up Session

Materials: Chart paper  Markers

Opening Moves
Discussion of Webinar Content (Think-Pair-Share)  Suggested time: 10 minutes
  ▪ What concepts or ideas did you hear and/or see that were consistent with what you already know or believe about teaching students how to write across the curriculum?
• Share ways in which the webinar provided new understandings about writing instruction.

**Work Period**

Suggested time: 15 minutes

a. Have participants pair up into groups of 2.

b. Say, “Different curricular areas offer a variety of opportunities for writing. Part of the writing process is considering the different genres that might be appropriate for sharing knowledge about a given topic. For example, writers might express their knowledge about history through letters, diaries, timelines, or maps. Topics in science might invite labeled diagrams, lab reports, or brochures. Mathematics learning might be demonstrated through step-by-step procedural writing or real-world narrative applications.”

c. With their partner, have participants choose a curricular topic or unit of study.

d. Explain to participants that they will work with their partners to identify some of the genres they might use to demonstrate learning about their particular topic. Encourage them to think broadly about the types of writing that might be worthwhile and try to include a range of writing that can incorporate words, images, and perspectives. Suggest to them that they can also include types of writing that they may want to experiment with as a writer. Have participants list their ideas on chart paper.

e. Have each group select their top four genres they would like to use to present multiple perspectives on their selected topic.

f. Allow time for each group to share their top four genres and their reasoning for their choice.

**Break**

Suggested time: 5 minutes

**Step 2. Create a Plan for Implementation**

Suggested time: 40 minutes

Say, “Reflect on the shifts in ELA standards that require students to build knowledge through content-rich, non-fiction text and use evidence from text when writing. Keeping your students’ needs in mind, how can you implement some of the strategies shared by presenters into your instruction? Plan a lesson using a new approach to engaging students in informational writing.”

**Step 3. Share plan**

Suggested time: 10 minutes

Have participants organize themselves into groups of 2-3. Allow time for them to share their plan with the group.

**Closing Moves**

Reflect on what we have learned

Use the Chalk Talk protocol to debrief session

Write Chalk Talk stems on chart paper and post them around the meeting space. Provide participants with markers.

**Chalk Talk Stems**

- I used to think ______________but now I think ______________
- Helping students learn to express themselves with confidence in all subject areas can contribute to...
- Something I can begin doing differently tomorrow is...
- Something that still concerns me is...

Say, “We are going to use Chalk Talk to debrief today. Chalk Talk is a silent activity. No one may talk at all and anyone may add to the chalk talk as they please. You can comment on other people’s ideas simply by drawing a connecting line to the comment.”

Invite participants to walk around and write as they feel moved. There are likely to be long silences—that is natural.

How you choose to interact with the Chalk Talk influences its outcome. You can stand back and let it unfold or expand thinking by:

- circling other interesting ideas, thereby inviting comments to broaden
- adding your own reflections or ideas
- writing questions about a participant’s comment
- connecting two interesting ideas/comments together with a line and adding a question mark

Invite participants to do the same kinds of expansions. Allow them to comment for about 10 minutes (set timer). Thank them for their attention and participation in the session.
References

Session 5: Disciplinary Literacy

Lead Presenter: Tameka Thomas  
Co-Presenter: Melanie Lockett

Session Overview: During this 90-minute webinar, we will discuss and use current and relevant research as the basis for our discussion on instructional practices that promote effective analysis and evaluation of a text. Teachers will have access to all research provided, as well as access to additional research findings for further exploration. Our learning will begin with a focus on grade appropriate strategies to help students comprehend informational/nonfiction text. Looking a little deeper, we will then explore grade appropriate strategies for careful and intentional analysis of informational/nonfiction text. We will discuss types of information gathered from a text, and tools for using the information gathered from an analysis or evaluation of a text, to inform grade appropriate writing task.

Objective(s): By the end of this session, participants will be able to
- demonstrate their understanding of instructional practices that support students with comprehending informational text
- employ effective teaching strategies for writing in response to text

Activator
Questions to consider prior to viewing webinar
- What strategies do you utilize to support students with comprehending and responding to non-fiction text?
- What in your experience has been most successful?

Guide for Follow-up Session

Materials: Newsela article  
Timer
Opening Moves
Discussion of Webinar Content (Think-Pair-Share)  Suggested time: 10 minutes
What resonated most with you in the webinar? What is one “take-away” that you feel you can begin implementing immediately into your practice?

Work Period
Step 1. Small Group Work  Suggested time: 15 minutes

Written Conversations Activity

a. Have participants get into groups of 3 (Encourage them to partner with others in similar grades. Support staff members should assign themselves to the grade levels in which they teach)
b. Provide each participant with a copy of the Newsela article on the Panama Canal. (The article is included in this section of the guide)
c. Give the groups five minutes to read and write a response to the question below. They must write for the entire three minutes. (Set timer)

   How does the information in the article fit with or make you question what you already know about the Panama Canal?

d. Participants should swap papers with someone in their group. They will have three minutes to read the response and then respond to them. They should be actively reading and writing for the entire three minutes.
e. Have participants repeat this step once more with a different partner. The new partner will have five minutes to read the original author’s statement as well as the first partner’s statement and respond.
f. Have participants return the paper to the original author. The original author will take three minutes to read the comments on their paper and mark the one most interesting, unusual, or debatable sentence that their partner’s wrote. This should be something they would be interested in talking about further with their group.
g. Debrief the activity by asking participants: What were the big ideas about the topic that came up? What did you agree or debate about? How can this be helpful in your classroom? What content areas does it lend itself to?

Break  Suggested time: 5 minutes

Step 2. Create a Plan for Implementation  Suggested time: 40 minutes
Say, “Think about your existing approach to supporting students with comprehending and responding to informational text. What are some additional strategies you learned today that could support you with planning and designing instruction to enhance students’ ability to
effectively analyze information gathered from text and use that information as the basis for a writing task. “Explain they will now design a lesson using some of the highlighted examples from today’s session.”

*Step 3. Share plan*  
**Suggested time: 10 minutes**  
Have participants organize themselves into groups of 3-4. Allow time for them to share their plan with the group.

**Closing Moves**  
**Reflect on what we have learned**  
**Suggested time: 10 minutes**

Use the “The Important Thing” summarizing activity as a framework for reflecting on today’s session.

Three important ideas/things from the today’s session are _________, _________, and _________, but the most important thing I learned today is _____________________.

Panama Canal expansion project makes room for megaships, new business

By Miami Herald, adapted by Newsela staff on 07.07.16
Word Count 825

A ship arrives with new rolling gates for the Panama Canal’s third set of locks for the canal’s expansion project at Limon Bay, Gatun, Panama, June 10, 2014. Photo AP Photo/Tito Herrera

PANAMA CITY, Panama — More than 100 years ago the SS Ancon sailed into the history books as the first ship to cross the Panama Canal. The canal was built by the U.S., and the area around the canal, the Panama Canal Zone, was under the control of the U.S. for many years. The waterway was seen as a display of American ingenuity and engineering skill.

The Panama Canal cuts across Panama. It was created so that ships could get from one side of the Americas to the other without having to sail all the way down to the tip of South America.

Updating The Highway Of The Sea

The United States completely withdrew from the canal on Dec. 31, 1999. There was barely any U.S. participation in the recent $5.5 billion canal project, which will allow the world’s bigger ships to cross Panama’s “highway of the sea.” The project was meant to expand the canal so bigger ships could fit through it. The ship making the first official trip through the newly expanded canal Sunday will be a Chinese megaship.
Part of this project has been building new locks. Locks are devices that are used to raise or lower boats. The canal is not the same elevation throughout, so the locks are necessary for ships to pass through the canal. The new locks are an engineering marvel, as they are almost as tall as an 11-story building. The project is expected to double the canal's capacity. However, it's been a long slog. The project is being delivered nearly two years behind schedule. Additionally, claims made by the international organization that built the project could push the price for the project even higher.

But now — 110 million hours of work, 292,000 tons of structural steel, 1.6 million tons of cement and 5 million cubic meters of concrete later — the project is finished. Panamanians voted to approve it in 2006.

“This is a great project from an engineering and logistical point of view,” said Giuseppe Quarta. He is the chief executive of the organization that worked on the project.

The project got underway in 2007. It included deepening and widening the entrances to the canal, widening and deepening the navigational channels, and raising the level of certain parts. It also involved building larger Atlantic and Pacific locks that are as long as three Empire State Buildings laid end to end.

**Expanded Canal Will Expand International Trade Options**

The original canal, built at great cost in money and human lives, is simply too small to handle the bigger ships now traveling the world's trade routes. Smaller ships will continue to use the original locks. The old and new locks share much of the original canal route.

With the canal now able to handle longer, wider and heavier ships, the canal authority hopes to win back shipping lines. Many had switched to the Suez Canal in North Africa used U.S. West Coast ports because their ships couldn't fit through the original locks from 1914.

Panama Canal Administrator Jorge Quijano said that Panama is beginning a new era. This is an era "that will change the face of global shipping and international commerce."
Celebrating The Project's Completion

Panama's President Juan Carlos Varela will preside over a ceremony celebrating those who worked on the project. Then the Chinese ship will proceed to the main event on the Pacific side of the canal.

Prominent people from around the world are expected to mark the inaugural passage. The next day, the new locks will open for regular commercial traffic. Already, shipping lines have made more than 120 reservations for the new locks.

The timing for delivery of the project hasn't been great. Drought has caused low water levels and hampered shipping operations through the canal this year. Because China manufactures so many products, a slowdown in business in China has also taken a toll.

Meanwhile, the delays in completion of the project have given U.S. East Coast ports and other ports around the Americas more time to complete dredging and other improvements so that the big ships transiting the canal can enter their shipping channels fully loaded.

A Coveted Economic Position Between Two Oceans

In Panama, the canal is the economic lifeblood of the country that sits between two oceans. This project has also become a huge source of pride for Panamanians.

"The canal is the advantage that Panama has over everyone — and it always will," said Philip Nichols, a business professor at the University of Pennsylvania. "They know they have an income, no matter what."

Beyond just going from the West Coast to the East Coast, a lot of cargo also goes south to Latin American countries.

"Panama is a natural trans-shipment hub," said Benitez.

Although the paint is barely dry on the new locks, the Panama Canal Authority is already considering building another larger set of locks. Ships too big to fit through the new locks are already being built.

The Important Thing Reflection Activity

Three important ideas/things from the today’s session are ____________________________
________________________________________________, ___________________________
_______________________________________, and ________________________________
__________________________________________________________________________, but the most important thing I learned today is
__________________________________________________________________________.

References


Session 6: Digital/Media Literacy

Lead Presenter: Dr. Meghan Welch  Co-Presenter: Alison Eber

Session Overview: In this 90 minute session, participants will deepen their understanding of digital literacy. A theoretical discussion will frame how to think about digital tools and texts as a means of student participation in their classroom community. Practical applications will follow as teachers learn innovative ways to engage students in the practice of accessing information, participating in authentic digital writing tasks, and sharing information using digital tools.

Objective(s): By the end of this session, participants will be able to:
- critically think about the use of digital tools in the classroom
- consider developmentally appropriate practice when choosing digital tools
- support students with accessing, exploring, analyzing, and creating digital text
- employ authentic tasks that emphasize effective use of digital literacy across the curriculum

Activator
Questions to consider prior to viewing webinar
- What is your understanding of the concept “digital literacy?”
- How do you currently use digital media in your instruction?
- What has been the most successful?
- What barriers (if any) prevent you from utilizing digital media in your instruction?

Guide for Follow-up Session

Materials: Index cards  Chart paper  Markers  Digital device

Opening Moves
Discussion of Webinar Content (Think-Pair-Share)  Suggested time: 10 minutes
- Hand each participant an index card and have them complete the sentence “digital literacy is ________________”
After about 1 minute, ask them to share their ideas with a partner
Ask volunteers to share with the group; Write their ideas on a chart
Ask, “What resonated most with you in the webinar?” (Ah ha moment)
What are you still wondering about?

Work Period
Step 1. Small Group Work  
Suggested time: 25 minutes

a. Have participants partner with others in similar grades. Content area and/or support staff members should assign themselves to the grade levels in which they teach.
b. Invite the groups to explore some of the following digital websites:

http://popplet.com/
http://edu.glogster.com/
https://storybird.com/
https://www.text2mindmap.com/
https://www.thinglink.com/
https://newsela.com/
http://kidblog.org/home/

c. Tell participants that each group will select one of the sites to create a concept map, poster, or a short story.
d. Allow time for groups to share.

Break  
Suggested time: 5 minutes

Step 2. Create a Plan for Implementation  
Suggested time: 30 minutes
Say to participants, “After participating in the webinar and exploring digital websites, how do you plan to engage students in the practice of accessing, developing and sharing information using digital devices?” Have them create a lesson plan that includes the use of digital media. Remind them to identify the standards that will be addressed in the lesson.

Step 3. Share plan  
Suggested time: 10 minutes
Have participants organize themselves into groups of 3-4. Allow time for them to share their lesson with the group.
Closing Moves
Reflect on what we have learned

Suggested time: 10 minutes

Use the 3-2-1 Activity as a framework for reflecting on today’s session.

3-2-1 Activity

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<tr>
<td>3</td>
<td>List 3 new things you learned</td>
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<tr>
<td>2</td>
<td>List 2 things you found MOST interesting</td>
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<tr>
<td>1</td>
<td>List 1 question that you still have about digital literacy</td>
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3-2-1 Reflection Activity

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<td>3</td>
<td><strong>List 3 NEW things you learned</strong></td>
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<td>2</td>
<td><strong>List 2 things you found MOST interesting</strong></td>
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<tr>
<td>1</td>
<td><strong>List 1 QUESTION that you still have about assessing writing</strong></td>
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References


**Session 7: Visual Literacy (K-2)**

Guide for Self-paced and PLC option (Recorded session)

**Lead Presenter: Kelley York**

**Session Overview:** During this recorded webinar, we will examine inquiry-based teaching strategies designed to support students with observing, evaluating, and analyzing artwork. We will begin with research on aesthetics and cognitive development. Next, we will examine specific strategies to support students with observing art, creating meaning, finding evidence to support their opinions and reasoning and articulating a response in writing. Teachers will become students as they participate in a “reading art like a text” activity and explore ways to integrate visual literacy strategies into their instruction.

**Objective:** By the end of this session participants will be able to

- use a variety of visual genres to help students become knowledgeable about curriculum content through the integration of artwork
- design instruction to support students with analyzing and responding to visual “text”

**Materials:**
- Training Manual/L.E.A.P. Strategy Organizer
- Artwork print
- Reflective Planning Tool document
- Sample lesson plan
- Markers
- Index cards

Participants will need a digital device for the Work Period activity

* It is recommended that Facilitators conduct the PLC in two segments. Segment one consists of the activator, video presentation, and activity engagement. Segment two consists of the work period and reflection. Facilitators should use their professional judgement in determining whether to conduct both segments on the same day or over a two-day period.

**Segment One**

**Step 1: Activator**

Suggested time: 10 minutes

Questions to Consider (prior to viewing the introduction video)

- What comes to mind when you hear the term visual literacy?
What has been your experience with integrating visual literacy into your instructional practice?

What value do you see in developing students’ ability to “read” art like a text?

**Step 2: Video Presentation**

Step 2a: Watch *Visual Literacy* introduction video (2:33)

Step 2b. Watch “*Hear From the Expert*” videos highlighting presenter Kelley York answering the following questions:

- What is Visual Literacy? (:28)
- How does Visual Literacy connect to the Georgia Standards of Excellence (GSE)? (1:17)
- How can I bring the “museum” to my classroom? (1:15)
- How can I implement Visual Literacy into my current instruction? (1:23)

**Step 2c: Distribute Materials**

Following the introduction video, explain to participants that the presenter (Kelley York) in the Visual Literacy video they will view next will introduce them to a strategy for “reading art like a text” called *L.E.A.P*. Further explain that Kelley will walk them through an activity where they will use the *L.E.A.P.* strategy to examine a piece of artwork and complete a learning task. Next, hand out the Training Manual Packet and Artwork Print. Allow time for them to review. Bring participants’ attention to the Learning Task in Step 2 and ask a volunteer to read the learning task aloud. Last, tell participants to keep the learning task in mind as they view the video.

**Step 2d: Watch *K-2: Reading Art Like a Text* video (33:57 total viewing time)**

**Pause at 2:25** and ask participants, “What are some strategies you use to help students get into, through, and beyond the text? Allow time for them to share with an elbow partner then share out. Continue the video.

**Pause at 14:47** and allow 30 seconds for participants to just “look” at the piece and jot down any “noticings.” They can write their thoughts and ideas on the back or around the edges of the printed artwork. Allow time for them to share with an elbow partner then share out. Continue the video.

**Pause at 15:53** and have participants complete the 1st quadrant of the LEAP strategy organizer. They will have 30 seconds to draw images to show their thoughts about what is happening in the art. Allow time for them to share with their elbow partner some of the things captured in their drawings. (Look)

*Say, “This part of the activity supports with getting students into the text. In the next section, you will go a little deeper by taking students through the text”*. Continue the video.
Pause at 18:58 and have participants jot down their ideas in the 2nd quadrant highlighting something they may see, smell, taste, feel, and hear in that piece of artwork. (Evaluate)

Say, “You may have noticed that Kelley mentioned ‘peeling back another layer.’ Here is where you’ll begin moving students through the text as they begin to evaluate what they interpret happening in the artwork.” Continue the video.

Pause at 22:05 and have participants answer the questions in the 3rd quadrant:
What does it mean to be a good friend? How did the artist use the art to support the title? How do you know that? What might be happening beyond the scene? Where does the story go next? What clues make you say that? (Analyze)
Allow time for volunteers to share their responses.

Pause at 26:02 and have participants complete the 4th quadrant where they will use their (5) senses and imagine what they would see, smell, taste, feel, and hear if they were trapped inside the sculpture in order to produce a shape story that will help the curator locate the piece of artwork in the museum. (Produce) Remind them that all of the work in each step of the LEAP strategy process is to support them with completing the learning task. Ask a volunteer to re-read the learning task aloud.

Pause at 28:40 and allow time for participants to use words from the 4th quadrant to create their shape stories as Kelley modeled in the video. After completing their shape stories, encourage them to share with someone who is sitting the farthest away from them (not their elbow partner this time).
Say, “Again, we are peeling back another layer. Now we are moving from getting students through the text to now moving them beyond the text.

Step 2e. Watch the Gallery Walk (2:56) following the LEAP activity
The gallery walk features A Friend in Need is a Friend Indeed statue. Encourage participants to pay particular attention to the types of questions Kelley asks during the observation process. Following the video, ask, “What did you notice happening during the gallery wall?” What types of questioning techniques did Kelley use with participants?”

Step 2e. Final Thoughts
Allow a few minutes for participants to debrief the experience and to discuss the value they see in implementing Visual Literacy into their professional practice.

Break Suggested time: 5 minutes

Segment Two: Follow-up Session

Opening Moves
Reflect on Video Content Suggested time: 10 minutes
Ask participants the following questions:
How has the video content informed, reshaped or confirmed your understanding of visual literacy?
What resonated with you most?
How did the steps in the L.E.A.P. strategy impact your engagement with the artwork?

**Work Period**

*Step 1. Website exploration and lesson plan development  Suggested time: 40 minutes*

a. Say, “You will now explore several websites that feature a variety of artwork. Select a piece of artwork that connects to your curriculum content. Then you will create a lesson plan using the L.E.A.P. strategy featured in the video. I will provide you with a Reflective Planning Tool document as a guide to help you think through the planning process of your Visual Literacy lesson. There is also a sample lesson plan that includes text-dependent questions as well as a rubric for student discussion. The questions in the guide are designed to support students with developing their interpretive skills and gaining a deeper understanding of the main idea, purpose, and possible message in the art.”

b. Provide each participant with a copy of the Reflective Planning Document and Sample Lesson Plan.

c. Provide participants with links to the various art museums shown below. ***This is not an exhaustive list. They are encouraged to explore additional sites as well.*

  - High Museum of Art
  - J. Paul Getty Museum
  - The Smithsonian
  - The Philadelphia Museum of Art
  - The Honolulu Museum of Art
  - www.takeonepicture.org
  - http://p2artfulthinking.org/

*Step 2. Prepare for implementation  Suggested time: 20 minutes*

Explain to participants that they will now determine how to analyze and assess the learning task they created for their lesson. Allow time for them to create a rubric for their task.

*Step 3. Share your plan  Suggested time: 10 minutes*

Have participants get into groups of 3-4 people. Allow time for each participant to share their plan and rubric with group members.
Closing Moves
Reflect on what we have learned  

Suggested time: 15 minutes

Give each participant a 4x6 index card along with colored markers, crayons or colored pencils. Have them create a visual representation for visual literacy using pictures, words, and/or phrases. Encourage them to post their “artwork” in their classroom as a reminder to incorporate visual literacy into their instruction.
# Reflective Tool

*Created by Kelley York of Metro RESA*

**Directions:** Use this tool to think through each unit before deconstructing the unit/tasks to create a day-to-day instructional plan.

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<tr>
<th>ELA Shifts:</th>
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<tr>
<td>o Balance fiction &amp; nonfiction</td>
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<td>o Build knowledge in disciplines</td>
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<td>o Staircase of complexity</td>
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<td>o Text-based answers</td>
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<td>o Writing from sources</td>
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<td>o Academic Vocabulary</td>
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<tr>
<th>Key Tasks:</th>
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<tr>
<td>o Close Read</td>
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<td>o Cite Evidence</td>
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<td>o Analyze How &amp; Why</td>
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<td>o Interpret Words &amp; Phrases</td>
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<td>o Integrate &amp; Evaluate Content</td>
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<td>o Analyze Multiple Texts</td>
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<td>o Speak</td>
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<td>▪ Argument with claims</td>
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<td>▪ Informative/ Explanatory</td>
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<tr>
<th>Daily Best Practices:</th>
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<td>o Identify standard(s) to be taught</td>
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<td>o Identify skills within the standard(s)</td>
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<td>o Identify learning target categories</td>
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<td>o Explaining</td>
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<td>o Demonstrating</td>
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<td>o Collaborating/Discussions</td>
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<td>o Learning by teaching</td>
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<td>o Whole Group</td>
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<td>o Flexible Group</td>
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<td>o One-to-one</td>
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<td>o Modeling and Structured Practice</td>
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<td>o Guided Practice</td>
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<td>o Independent Practice</td>
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<td>o Defending/ debating</td>
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<tr>
<td>o Real-World Prompts</td>
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<td>o Technology as a learning tool</td>
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Date:  

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<tr>
<th>Unit Theme/ Major Concept: Visual Literacy</th>
<th>Duration of the Unit:</th>
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<td>End Date: __________</td>
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**Standards:** (Underline and define (as needed) key terms)

ELAGSEK-2RI1  ELAGSEK-2RI10  ELAGSEK-2SL3  
ELAGSEK-2RI2  ELAGSEK-2W5   ELAGSEK-2SL6  
ELAGSEK-2RI3  ELAGSEK-2W8   ELAGSEK-2W3   
ELAGSEK-2RI8  ELAGSEK-2SL1   

**Enduring Understanding (Big Ideas)- (Why is this worth studying?)**

- Ask and answer questions about key details, to get information, seek help, or clarify meaning
- Identify main idea and retell key details
- Describe connections between individuals and pieces of information
- Identify reasons to support the author’s points
- Engage in group reading with purpose and understanding
- Key parts of narrative writing
- Respond to others’ ideas and add details to strengthen writing
- Recall or gather information to respond to questions
- Participate in collaborative conversations
- Speak audibly and express feelings, thoughts, ideas clearly

**Essential Question (s):**

- How do visual images support comprehension and build text inspectors?
- How do visual images help writers build ideas for writing?
- Why does reading art like a written text enhance focus, observation, questioning, and analysis skills in all learners?

**Anticipated Questions/ Answers/ Possible Misconceptions:** (What questions might students ask? What questions do I have about teaching these GSE concepts?)

- How do I get students to the final writing task?
- How many days will this take?
- What does convey mean?
- Do I have to make a dog?

**Students should KNOW...**

<table>
<thead>
<tr>
<th>Pre-requisite Skills/ Concepts</th>
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<tr>
<th>Students should UNDERSTAND &amp; BE ABLE TO DO...</th>
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<tr>
<th>Depth of Knowledge or Rigor &amp; Relevance Quadrant</th>
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Formative Assessment and/or Performance Task (Describe assessment and align to GSE):
Present final task products. Assess using a rubric aligned to a checklist.

Learning Target/ Progressions (Instructional Sequence): (What needs to happen overtime to help the students complete the task/ assessment?) - Describe the standards as statements of intended learning with “I Can” statements.
I can ask and answer questions.
I can find the main idea.
I can support my thinking with key details.
I can retell events in a text.
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I can identify the parts of a narrative.
I can speak clearly.
Why Visual Literacy?

Much of the visual literacy process is a rehearsal or supplement for the comprehension process of traditional print text. Using visual literacy as a support or scaffold helps students to prepare for recognizing and decoding complex multi-sensory, layered information. Therefore, integrating visual literacy experiences with reading can serve as a diagnostic instrument and aid for comprehension.

**Goal:** The goal of the follow-up lesson is to allow students to practice their interpretive skills in response to visual images/texts and show a deeper understanding about the main idea, purpose, and possible message in the art.

**Task:** Use a Close Reading Protocol (Fisher, Frey 2015) to help students analyze and interpret art like a written text.

**Step 1:** Introduce the Close Reading Protocol to students.
- What does the text say?
- How does the text work?
- What does the text mean?
- What does the text inspire you to do?

**Step 2:** The teacher will ask the following questions whole-group and chart student responses.

Phase 1: What does the text say? (Literal level questions; helps students identify key details and gain a general understanding)
- What stands out most when you first look at the picture?
- Explain why it stands out.
- Look again, what else seems important and more?

Phase 2: How does the text work? (Structural level questions; helps students address vocabulary, structure, and author’s craft)
- What leads your eye from place to place?
- What feelings and mood does this picture have and how does the artist show it?
- What is the main idea of this picture and what details give you a clue to the main idea?

Phase 3: What does the text mean? (Inferential level questions; helps students determine author’s purpose and intertextual connections)
- What title would you give this picture and why?
- Which art elements do you notice the most in this picture?
- What do you already know about the objects, people, animals, shapes in this picture that helped you to understand the picture?

Phase 4: What does the text inspire you to do? (Application questions; takes what has been learned to create a new product; requires students to take action—usually tasks)
- What memories and new thoughts do you have that connect to your own life when you look at this painting?
- If you could be somewhere or something in the picture, what would it be and why?

**Step 3:** Pair the work of art with a printed piece of text or video clip. As the new text is either viewed, read aloud, or partner read students will respond to the following questions:
- Main Idea - What idea seems most important in the story?
- Transitions - How does the author connect events?
- Mood - What is the mood and what language depicts the story mood?
- Author’s Voice - What kinds of literary devices and phrasing does the author use to make the story come to life or make imagery?
- What personal connections can you make to this story?

**Step 4:** After exhausting all possible answers to the questions in Steps 2 & 3, students will work with a partner or as a small group to complete the T-chart comparing and contrasting the art and the printed text or video.

K-2: The Lion and the Mouse- [https://www.youtube.com/watch?v=ouM4RDmY6ek](https://www.youtube.com/watch?v=ouM4RDmY6ek)

**Step 5:** Either whole-group, small group, or individually students will complete a quick-write that explains how artist’s and author’s use similar techniques to help build students’ comprehension and depth of understanding about various types of texts. Students are to defend or refute if artists or authors help students to comprehend and retain information.

**Possible Extensions:**
- Use articles that help to build content knowledge aligned to the purpose, period, or title/ topic of the artwork
- Divide students into groups and have them to argue points related to the purpose, period, or title/ topic of the artwork from various perspectives of people, places, or ideas reflected in the artwork
- Divide the artwork into four quadrants; reveal one section at a time and have students use the Close Read Protocol to pull the layers of the artwork back to help deepen understanding
- Complete an artist study and compare/ contrast various works by the same artist to help students determine thematic, political, social, emotional positions/ claims of the artist
- Extend shape stories to help students learn to expand sentences and create mini-books
### Accountable Talk and Reasoning Rubric for Text-Dependent Discussions (K-2)

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Session 7: Visual Literacy (3-5)
Guide for Self-paced and PLC option (Recorded session)

Lead Presenter: Kelley York

Session Overview: During this recorded webinar, we will examine inquiry-based teaching strategies designed to support students with observing, evaluating, and analyzing artwork. We will begin with research on aesthetics and cognitive development. Next, we will examine specific strategies to support students with observing art, creating meaning, finding evidence to support their opinions and reasoning and articulating a response in writing. Teachers will become students as they participate in a “reading art like a text” activity and explore ways to integrate visual literacy strategies into their instruction.

Objective: By the end of this session participants will be able to

- use a variety of visual genres to help students become knowledgeable about curriculum content through the integration of artwork
- design instruction to support students with analyzing and responding to visual “text”

Materials: Training Manual/L.E.A.P. Strategy Organizer  Reflective Planning Tool document Sample lesson plan  Artwork print  Markers  Index cards  Dice (1 per pair)  Timer

Participants will need a digital device for the Work Period activity

* It is recommended that Facilitators conduct the PLC in two segments. Segment one consists of the activator, video presentation, and activity engagement. Segment two consists of the work period and reflection. Facilitators should use their professional judgement in determining whether to conduct both segments on the same day or over a two-day period.

Segment One
Step 1: Activator  
Questions to Consider (prior to viewing video)  
- What comes to mind when you hear the term visual literacy?  
- What has been your experience with integrating visual literacy into your instructional practice?  
- What value do you see in developing students’ ability to “read” art like a text?  

Step 2: Video Presentation  
Step 2a: Watch Visual Literacy introduction video (2:33)  
Step 2b. Watch “Hear From the Expert” videos highlighting presenter Kelley York answering the following questions:  
- What is Visual Literacy? (:28)  
- How does Visual Literacy connect to the Georgia Standards of Excellence (GSE)? (1:17)  
- How can I bring the “museum” to my classroom? (1:15)  
- How can I implement Visual Literacy into my current instruction? (1:23)  

Step 2c: Distribute Materials  
Suggestion: Place materials for (2) people in a basket and have baskets prepared prior to beginning the session. Participants will be working in groups of 2 throughout the session.  

Following the introduction video, explain to participants that the presenter (Kelley York) in the Visual Literacy video they will view next will introduce them to a strategy for reading art like a text called L.E.A.P. Further explain that Kelley will walk them through an activity where they will use the L.E.A.P. strategy to examine a piece of artwork and complete a learning task. Next, hand out the Training Manual Packet and allow time for them to review. Bring participants’ attention to the Learning Task in Step 2 and ask a volunteer to read the learning task aloud. Last, tell participants to keep the learning task in mind as they view the video.  

Step 2d: Watch 3-5: Reading Art Like a Text video (33:59)  
Pause at :58 and ask participants, “What are some strategies you use to help students get into, through, and beyond the text? Allow time for them to share with an elbow partner then share out. Continue the video.  

Pause at 4:39 and allow time for participants to answer the question, “What are some differences between Linguistic Literacy and Visual Literacy? Allow time for them to share with an elbow partner then share out. Continue the video.  

Pause at 15:36 and have participants take 30 seconds to just observe the artwork. Next, give them 1-2 minutes to look closely and jot down adjectives (in the 1st quadrant of the LEAP strategy organizer) to describe everything they see in the painting. Give them 15 seconds to share one thing they noticed with their elbow partner. Say, “This is step 1 of the LEAP strategy
(Look). This part of the activity supports with getting students into the text. In the next section, you will go a little deeper by taking students through the text.” Continue the video.

***At 17:27, you will notice a slide that says “Evaluate.” Please disregard the directions to “Notice similarities and differences between the two paintings and complete the T-chart with a partner.” Instead, refer to directions in the 2nd quadrant of the LEAP strategy organizer that instructs participants to “jot down nouns and verbs that help you describe the story in the painting.” Pause at 18:05 and give participants 1-2 minutes to complete the 2nd quadrant of the organizer by jotting down nouns and verbs that help them describe the story in the painting. Say, “As I mentioned earlier, we are going a little deeper. Now we are shifting from looking to evaluating. We are pulling back another layer.” Continue the video.

Pause at 18:35 and give participants 30 seconds to jot down all of the adjectives they could use to describe what is happening in the painting. If they have a print of the artwork, they can write around the edge or on the back. If they do not have copies of the artwork, they can write on the back of their training manual. Next, have participants share aloud some of the nouns, verbs, and adjectives they identified. Continue the video.

Pause at 21:46. Say, “Here is where we get into the analysis of the artwork. Now you’ll have 1-2 minutes to complete the 3rd quadrant of the organizer by answering the questions.”
1. How did the artist use the art to support the title?
2. How do you know that?
3. What might be happening beyond the scene?
4. Who is the man in the lightbulb? What purpose does he serve?
5. What clues make you say that?” (sound)
Continue the video.

Pause at 23:43. Partners will roll the die and share with their partner the answer to the question that corresponds with the number rolled. Give participants 2 minutes. Next, have participants complete a quick-write summary of the discussion they had with their partner. They can write on the back of the artwork print or the back of the organizer. Continue the video.

Pause at 25:38. Say, “The last step in the LEAP strategy is to produce. As Kelley mentioned in the video, you will use the adjectives, nouns, verbs, and your quick-write summary to create a six-sentence story (or memoir) describing what is happening in the painting. You will have 2 minutes.” Allow time for volunteers to share aloud. Continue the video.

Pause at 30:08. Ask a volunteer to read the Learning Task aloud. Remind them that all of the work done in the LEAP process was to enable them to successfully complete the learning task. Allow 3-5 minutes for participants to complete their introduction speech. Next, have them share their speech with someone who is sitting “farthest away” from them (not their elbow partner). Continue the video.
Pause at 31:00 and have everyone participate in the “Chained Conversation” by having each participants read the first sentence of the speech. Continue the video.

Pause at 31:54. Say, “Now you are going to see a Gallery Walk featuring the painting Alma Sewing as well as several additional pieces of artwork. As you watch, pay close attention to the types of questions Kelley asks during the observation process.” Following the video, ask, “What did you notice happening during the gallery walk?” What types of questioning techniques did Kelley use with participants?”

Step 2e. Final Thoughts
Allow a few minutes for participants to debrief the experience and to discuss the value they see in implementing Visual Literacy into their professional practice.

Break

Segment Two: Follow-up Session
Opening Moves
Reflect on Video Content
Suggested time: 10 minutes
Ask participants the following questions:

- How has the video content informed, reshaped or confirmed your understanding of visual literacy?
- What resonated with you most?
- How did the steps in the L.E.A.P. strategy impact your engagement with the artwork?

Work Period
Step 1. Website exploration and lesson plan development
Suggested time: 40 minutes

d. Say, “You will now explore several websites that feature a variety of artwork. Select a piece of artwork that connects to your curriculum content. Then you will create a lesson plan using the L.E.A.P. strategy featured in the video. I will provide you with a Reflective Planning Tool document as a guide to help you think through the planning process of your Visual Literacy lesson. There is also a sample lesson plan that includes text-dependent questions as well as a rubric for student discussion. The questions in the guide are designed to support students with developing their interpretive skills and gaining a deeper understanding of the main idea, purpose, and possible message in the art.”

e. Provide each participant with a copy of the Reflective Planning Document and Sample Lesson Plan.

f. Provide participants with links to the various art museums shown below. *** This is not an exhaustive list. They are encouraged to explore additional sites as well.
Step 2. Prepare for implementation  
**Suggested time: 20 minutes**
Explain to participants that they will now determine how to analyze and assess the learning task they created for their lesson. Allow time for them to create a rubric for their task.

Step 3. Share your plan  
**Suggested time: 10 minutes**
Have participants get into groups of 3-4 people. Allow time for each participant to share their plan and rubric with group members.

Closing Moves

Reflect on what we have learned  
**Suggested time: 15 minutes**
Give each participant a 4x6 index card along with colored markers, crayons or colored pencils. Have them create a visual representation for visual literacy using pictures, words, and/or phrases. Encourage them to post their “artwork” in their classroom as a reminder to incorporate visual literacy into their instruction.
**Reflective Tool**
*Created by Kelley York of Metro RESA*

**Directions:** Use this tool to think through each unit before deconstructing the unit/tasks to create a day-to-day instructional plan.

<table>
<thead>
<tr>
<th>ELA Shifts:</th>
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<tbody>
<tr>
<td>o Balance fiction &amp; nonfiction</td>
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<tr>
<td>o Build knowledge in disciplines</td>
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<tr>
<td>o Staircase of complexity</td>
</tr>
<tr>
<td>o Text-based answers</td>
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<tr>
<td>o Writing from sources</td>
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<tr>
<td>o Academic Vocabulary</td>
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<tr>
<th>Key Tasks:</th>
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<tbody>
<tr>
<td>o Close Read</td>
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<tr>
<td>o Cite Evidence</td>
</tr>
<tr>
<td>o Analyze How &amp; Why</td>
</tr>
<tr>
<td>o Interpret Words &amp; Phrases</td>
</tr>
<tr>
<td>o Integrate &amp; Evaluate Content</td>
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<tr>
<td>o Analyze Multiple Texts</td>
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<tr>
<td>o Speak</td>
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<tr>
<td>o Listen</td>
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<tr>
<td>o Write:</td>
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<tr>
<td>- Opinion</td>
</tr>
<tr>
<td>- Argument with claims</td>
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<tr>
<td>- Informative/ Explanatory</td>
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<tr>
<td>- Narrative</td>
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<tr>
<th>Daily Best Practices:</th>
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<tbody>
<tr>
<td>o Identify standard(s) to be taught</td>
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<tr>
<td>o Identify skills within the standard(s)</td>
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<tr>
<td>o Identify learning target categories</td>
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<tr>
<td>o Explaining</td>
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<tr>
<td>o Demonstrating</td>
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<tr>
<td>o Collaborating/Discussions</td>
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<tr>
<td>o Learning by teaching</td>
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<tr>
<td>o Whole Group</td>
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<td>o Flexible Group</td>
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<td>o One-to-one</td>
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<tr>
<td>o Modeling and Structured Practice</td>
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<tr>
<td>o Guided Practice</td>
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<tr>
<td>o Independent Practice</td>
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<tr>
<td>o Defending/ debating</td>
</tr>
<tr>
<td>o Real-World Prompts</td>
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<tr>
<td>o Technology as a learning tool</td>
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### Standards:
(Underline and define (as needed) key terms)

<table>
<thead>
<tr>
<th>ELAGSEK-2RI1</th>
<th>ELAGSEK-2RI10</th>
<th>ELAGSEK-2SL3</th>
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<tbody>
<tr>
<td>ELAGSEK-2RI2</td>
<td>ELAGSEK-2W5</td>
<td>ELAGSEK-2SL6</td>
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<tr>
<td>ELAGSEK-2RI8</td>
<td>ELAGSEK-2SL1</td>
<td></td>
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### Enduring Understanding (Big Ideas)- (Why is this worth studying?)

- Ask and answer questions about key details, to get information, seek help, or clarify meaning
- Identify main idea and retell key details
- Describe connections between individuals and pieces of information
- Identify reasons to support the author’s points
- Engage in group reading with purpose and understanding
- Key parts of narrative writing
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- Speak audibly and express feelings, thoughts, ideas clearly

### Essential Question(s):

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- Why does reading art like a written text enhance focus, observation, questioning, and analysis skills in all learners?

### Anticipated Questions/Answers/Possible Misconceptions:
(What questions might students ask? What questions do I have about teaching these GSE concepts?)

- How do I get students to the final writing task?
- How many days will this take?
- What does convey mean?
- Do I have to make a dog?

### Students should KNOW...
Pre-requisite Skills/Concepts

### Depth of Knowledge or Rigor & Relevance Quadrant

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(Examples of Strong Work)
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Sample Visual Literacy Lesson Plan and Rubric for “Text-Dependent” Discussions
Created by Session Facilitator, Kelley York of Metro RESA

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Phase 4: What does the text inspire you to do? (Application questions; takes what has been learned to create a new product; requires students to take action- usually tasks)
- What memories and new thoughts do you have that connect to your own life when you look at this painting?
If you could be somewhere or something in the picture, what would it be and why?

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- Main Idea - What idea seems most important in the story?
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3-5: Town Mouse, Country Mouse by Jan Brett

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<td>Conventions</td>
<td>Student used precise language and vocabulary with appropriate and varied transitions to create cohesion. Student used correct spelling, punctuation, and grammar.</td>
<td>Student used generic language and vocabulary with limited use of appropriate and varied transitions with some cohesion. Student had limited control of spelling, punctuation, and grammar.</td>
<td>Student used minimal language and vocabulary with no use of transitions or cohesion. Student had minimal control of spelling, punctuation, and grammar.</td>
</tr>
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Additional Resources

Apps that Support Visual Literacy

Lino- collaborative corkboard for posting notes, images, and video

PicStitch- easily create picture collages

Symphonical- a collaborative organization tool with a common workspace for sticky notes

Flayvr- automagically generated dynamic media albums synced with your calendar

Kanvas- add text, stickers, painting, and sound to a background image

Over- overlay captions and icons onto images

Write about this- an app for emerging writers that prompts the student to write about what they notice in a picture
References


Building a Culture of Writing

Collaborative Conversations

With Colleagues

Professional Learning Guide (6-12)
Supporting the Learning Needs of all Students

The guiding principles of Universal Design for Learning (UDL) can be applied across the curriculum as all subject area teachers can improve their instruction using the basic principles of student learning (http://www.cast.org/our-work/about-udl.html#.V72jcvkrKcj). To meet the needs of students in reading and writing instruction, teachers need to provide multiple options in instruction, curricular materials and assessments so that every student has the opportunity to be a successful learner.

What is Universal Design for Learning?

Universal Design for Learning (UDL) is a set of principles for curriculum development that gives all individuals equal opportunities to learn (CAST, n.d.). UDL focuses on instructional goals, methods, materials, and assessments that can be effectively accessed, and used by all students, regardless of learning styles, cognitive abilities, culture, race, gender or physical disabilities.

UDL provides a proactive, overarching framework for designing a flexible curriculum for the broadest range of students by building flexibility into learning tools and experiences from the beginning. UDL is achieved when teachers present information in multiple formats, appealing to diverse learning styles and learning preferences. Teachers must also provide assessments that work for different types of learners, and attend to students' levels of motivation and engagement.
Research about how the brain works supports the importance of UDL for engaging and addressing learner variability for all students. Visit the National Center on Universal Design for Learning and read the UDL Guidelines 2.0: http://www.udlcenter.org/aboutudl/udlguidelines

UDL addresses the three (3) learning principles based on Neuroscience research. According to the following three UDL principles, each area of the curriculum should provide multiple, varied, and flexible options for representation, expression and engagement:

Principle 1: Provide Multiple Means of Representation (Recognition Network)
Principle 2: Provide Multiple Means of Action and Expression (Strategic Network)
Principle 3: Provide Multiple Means of Engagement (Affective Network)

(http://www.udlcenter.org/aboutudl/whatisudl/3principles)

UDL and Technology

Technology and UDL are not one and the same. Technology often plays a valuable role in the implementation of UDL. Providing technology in the classroom should not be considered the only way to implement UDL. Creating flexible learning environments that address the variability of learners should include a range of solutions which are not all-inclusive of technology. (http://www.udlcenter.org/aboutudl/udltechnology)
### Universal Design for Learning Guidelines

<table>
<thead>
<tr>
<th>I. Provide Multiple Means of Representation</th>
<th>II. Provide Multiple Means of Action and Expression</th>
<th>III. Provide Multiple Means of Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Provide options for perception</td>
<td>4. Provide options for physical action</td>
<td>7. Provide options for recruiting interest</td>
</tr>
<tr>
<td>1.1 Offer ways of customizing the display of information</td>
<td>4.1 Vary the methods for response and navigation</td>
<td>7.1 Optimize individual choice and autonomy</td>
</tr>
<tr>
<td>1.2 Offer alternatives for auditory information</td>
<td>4.2 Optimize access to tools and assistive technologies</td>
<td>7.2 Optimize relevance, value, and authenticity</td>
</tr>
<tr>
<td>1.3 Offer alternatives for visual information</td>
<td>2. Provide options for language, mathematical expressions, and symbols</td>
<td>7.3 Minimize threats and distractions</td>
</tr>
<tr>
<td>2.1 Clarify vocabulary and symbols</td>
<td>5.1 Use multiple media for communication</td>
<td>8. Provide options for sustaining effort and persistence</td>
</tr>
<tr>
<td>2.2 Clarify syntax and structure</td>
<td>5.2 Use multiple tools for construction and composition</td>
<td>8.1 Highlight balance of goals and objectives</td>
</tr>
<tr>
<td>2.3 Support decoding of text, mathematical notation, and symbols</td>
<td>5.3 Build fluency with graduated levels of support for practice and performance</td>
<td>8.2 Vary demands and resources to optimize challenge</td>
</tr>
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<td>2.4 Promote understanding across languages</td>
<td>3. Provide options for comprehension</td>
<td>8.3 Foster collaboration and community</td>
</tr>
<tr>
<td>2.5 Illustrate through multiple media</td>
<td>3.1 Activate or supply background knowledge</td>
<td>8.4 Increase mastery-oriented feedback</td>
</tr>
<tr>
<td>3.1 Activate or supply background knowledge</td>
<td>3.2 Highlight patterns, critical features, big ideas, and relationships</td>
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</tr>
<tr>
<td>3.2 Guide information processing, visualization, and manipulation</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>6.1 Guide appropriate goal-setting</td>
<td>9.1 Promote expectations and beliefs that optimize motivation</td>
</tr>
<tr>
<td></td>
<td>6.2 Support planning and strategy development</td>
<td>9.2 Facilitate personal coping skills and strategies</td>
</tr>
<tr>
<td></td>
<td>6.3 Facilitate managing information and resources</td>
<td>9.3 Develop self-assessment and reflection</td>
</tr>
<tr>
<td></td>
<td>6.4 Enhance capacity for monitoring progress</td>
<td></td>
</tr>
</tbody>
</table>

- **Resourceful, knowledgeable learners**
- **Strategic, goal-directed learners**
- **Purposeful, motivated learners**

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Writing Intervention Flow Chart

Below is a writing flowchart that explains why some students may experience difficulty with writing. The chart is not considered as an exhaustive list but it does highlight interventions that could bolster students’ foundational skills as well as some of the available scaffolds to support students’ writing development.

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Reading Intervention Flow Chart

Below is a writing flowchart that explains why some students may experience difficulty with reading. The chart is not considered as an exhaustive list but it does highlight interventions that could bolster students’ foundational skills as well as some of the available scaffolds to support students’ reading development.

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Instructional Principles for Diverse Learners

Things to Consider for English Language Learners

Every teacher is a language teacher and all teachers should have both a content and a language focus in all their lessons as they teach English Learner (ELs) academic language.

- Differentiate your lessons for the ELs in your room based on their English language proficiency skill. This information is available from their ACCESS or W-APT score reports.

- All ELs should practice the same cognitive content function regardless of their English language proficiency.

- Georgia is a member of the WIDA Consortium. Teachers of ELs in Georgia should become familiar with the following WIDA resources: The Standards Matrices, The Performance Definitions, the 2012 Amplification of the English Language Development Standards and the Can Do Descriptors-Key Uses.

- WIDA resources are available at the following websites:
  https://www.wida.us/aboutUs/AcademicLanguage/
  https://www.wida.us/standards/CAN_DOs/

Leveled Writing Tips from Differentiating Instruction and Assessment for English Language Learners: A Guide by K-12 Teachers by Shelley Fairburn and Stephanie Jones-Vo

- Level 1 - Beginning Writers
  - Expect writing that includes drawing, copying or labeling, production of letters, words, numbers and phrases
  - Use visually supported graphic organizers and require students to supplement early writing with visual supports to enhance meaning
  - If students are literate in L1 welcome L1 writing where appropriate.

- Levels 2 and Level 3 – Intermediate Writer
  - Expect writing of phrases and simple sentences with occasional content and academic vocabulary when supported.
  - Errors often obstruct meaning; Concentrate on student meaning rather than correctness
  - Accept increasingly complex sentences in lieu of grade-level writing expectations

- Level 4 and Level 5 Writers – Proficient Writers
  - Expect writing with more complex academic and grammatically varied language on both concrete and abstract topics
  - Writing samples may vary length, complexity, vocabulary mastery
- Expect writing samples in the range of the grade-level performance exhibited by English-proficient peers.
**Things to Consider for Advanced Placement (AP) Students**

Advanced Placement (AP) students must write confidently and analytically to satisfy the requirements of college-level essay and free response work on the annual AP exams. Teachers of AP courses must coach their students to write following the recommended guidelines for the specific AP course.

Collaborative conversations on building a culture of writing for teachers of Advanced Placement (AP) begins with exploration of APCentral and the AP Teacher Community. Thirty-four of the thirty-eight AP courses include an essay section and/or several short free response writings. At APCentral teachers of these thirty-four AP courses are afforded opportunities to explore unique writing requirements for the course. At APCentral [http://apcentral.collegeboard.com/home](http://apcentral.collegeboard.com/home) teachers will find complete explanations of writing requirements, writing resources, writing tips from exam readers, writing rubrics, and writing samples. Teachers of these courses should also join the AP teacher community for their course(s) to discuss questions related to writing requirements and scoring. Being part of the AP community will ensure the vital *Conversations with Colleagues.*

As in all writing, AP students must take time to plan their writing and must understand:

- Building a thesis;
- Writing in context;
- Implementing the requirements of evidence-based writing;
- Writing from visual and other non-text sources;
- Synthesizing from multiple sources within the recommended guidelines for that AP course.
Things to Consider for High Achieving Students

Develop or use inquiry-based, interdisciplinary units that integrate writing.

Introduce complex topics, problems, and issues for reading, discussion, and writing responses.

Provide verbally gifted students with a group of peers who share interests for discussions and projects in conjunction with their writing.

Develop writing using process-based instruction in all areas, such as narrative, expository, poetry, argument, report, and performance pieces.

Provide opportunities such as debate, play performance, journalism, in-depth research, and journal writing.

Use classic and exceptional contemporary literature as reading and discussion materials as a basis for writing.

Provide role models through teachers and also by including professional writers in many fields as guest speakers and as mentors.

Guide students toward higher levels of thought and writing through open-ended questions.

Students problem find and solve issues to write about that are relevant and worth solving.

Student products represent an accumulation of knowledge rather than a regeneration of facts. Assignments are tiered by the readiness, interest, or learning style of the student.

Students are allowed choices to work on projects collaboratively or independently as appropriate to the writing task.

Students know and utilize research skills.

Students know and utilize creative thinking skills.

A variety of resources are available to and used by the students.

Work with students to generate criteria that promote complexity and depth so students can document their approximations to personal excellence when pursuing writing tasks.

Ensure that high-ability students maintain records of progress and reflect on personal changes as learners rather than gauge their results through comparisons with grade-level peers.
References


Session 1: Assessing Writing

Lead Presenter: Dr. Kevin Raczynski  
Co-presenter: Ashley Morris

A deeper understanding of assessing writing provides a deeper understanding of what to focus on during writing instruction. For this reason, session 1 begins with the end in mind and provides insights into assessing writing.

During this 90-minute session, participants will examine rubrics commonly used to assess student writing in the argumentative genre. Rubrics will include those used on EOG/EOC assessments, AP exams, and in the office of First Year English at the University of Georgia, thus providing a vertical 6-12 focus on assessing argumentative writing. There are significant similarities across these rubrics. Student responses will help illustrate differences in score points on the rubrics.

We will also discuss effective ways to use the information gleaned from assessments to guide instruction. The presenter will model how to use rubrics when evaluating students’ writing development and offer strategies for providing students with meaningful feedback.

In the final portion of the session, the focus shifts to assessing text-based narrative writing.

While time will not allow for an exploration of assessing writing in all genres, many of the principles that will be in view can be applied to the other genres of, and purposes for, writing.

Objective(s): By the end of this session, participants will be able to

- see similarities in how argumentative writing is assessed in multiple contexts
- make specific connections between assessing writing and writing instruction
- effectively use writing assessment data to guide writing instruction

Activator

Questions to consider prior to viewing webinar:

- How do you currently assess student writing?
- How do you use writing assessments to guide instruction?
- What are some of the barriers you have experienced when it comes to assessing student writing?

**Guide for Follow-up Session**

**Materials:** Chart paper  Markers  Sample writing rubrics

**Opening Moves**

*Discussion of Webinar Content (Think-Pair-Share) Suggested time: 10 minutes*

- What challenges have you experienced when it comes to assessing student writing? Share what have you done to overcome those challenges.
- What has been your experience with some of the writing assessments shared in the webinar? What value can you glean from other assessments shared that you are unfamiliar with using?
- How are your rubrics for argumentative and narrative writing similar to/different from those presented during the webinar?
- What is one take-way from today’s session that you feel can be implemented immediately into your practice to support you with evaluating student writing and planning future instruction?

**Break Suggested time: 5 minutes**

**Work Period**

**Mean, Say, Matter Activity Suggested time: 15 minutes**

*Step 1. Small Group Work*

- Have participants partner with others in similar grades. *Content area teachers should assign themselves to the grades in which they teach.*
- Provide each group with chart paper and a marker (each group will need a recorder)
- Instruct recorder to create three columns on the paper (Mean, Say, Matter)
- In their groups, have participants discuss and record their perspectives about the information shared by the presenters. Recorders will write responses to the following questions on the chart paper.
  
  - What does this information about writing assessment **mean** for my practice?
  - What does it **say**?
  - Why does it **matter**?

- Ask a volunteer to share their group’s responses
Step 2. Create a Plan for Implementation

Say, “Think about your existing approach to evaluating student writing in the argumentative and narrative genres. What rubric do you use for these genres, and how are they similar to/different from those presented during the webinar?” Next, ask, “What are some additional strategies you learned today that could support you with effectively determining student needs and designing instruction to address their needs?” Explain that they will now work to create an authentic argumentative or narrative writing task and scoring rubric. Provide participants with copies of the sample rubrics. Also invite them to examine additional rubrics provided by Dr. Kevin Raczynski using the following links.

- University of Georgia’s First Year Composition standard rubric: [https://www.english.uga.edu/fyc/pages/12](https://www.english.uga.edu/fyc/pages/12) (Click short form)

Step 3. Share

Have participants organize themselves into groups of 3-4. Have them share their writing task and rubric with group members.

Closing Moves

Reflect on what we have learned

Use the 3-2-1 Activity as a framework for reflecting on today’s session.

<table>
<thead>
<tr>
<th>3</th>
<th>List 3 new things you learned</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>List 2 things you found MOST interesting</td>
</tr>
<tr>
<td>1</td>
<td>List 1 question that you still have about assessing writing</td>
</tr>
</tbody>
</table>
# SCORING GUIDE FOR NARRATIVE ITEM

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 4     | *The student’s response is a well-developed narrative that fully develops a real or imagined experience based on text as a stimulus.*  
- Effectively establishes a situation and introduces a narrator and/or characters  
- Organizes an event sequence that unfolds naturally  
- Effectively uses narrative techniques, such as dialogue, description, and pacing, to develop rich, interesting experiences and events or show the responses of characters to situations  
- Uses a variety of words and phrases consistently to signal the sequence of events  
- Uses concrete words, phrases, and sensory language consistently to convey experiences or events precisely  
- Provides a conclusion that follows from the narrated experiences or events  
- Integrates ideas and details from source material effectively  
- Has very few or no errors in usage and/or conventions that interfere with meaning |
| 3     | *The student’s response is a complete narrative that develops a real or imagined experience based on text as a stimulus.*  
- Establishes a situation and introduces one or more characters  
- Organizes events in a clear, logical order  
- Uses narrative techniques, such as dialogue and description, to develop experiences and events or show the responses of characters to situations  
- Uses words and/or phrases to indicate sequence  
- Uses words, phrases, and details to convey experiences and events  
- Provides an appropriate conclusion  
- Integrates some ideas and/or details from source material  
- Has a few minor errors in usage and/or conventions that interfere with meaning |
| 2     | *The student’s response is an incomplete or oversimplified narrative based on text as a stimulus.*  
- Introduces a vague situation and at least one character  
- Organizes events in a sequence but with some gaps or ambiguity  
- Attempts to use a narrative technique, such as dialogue or description, to develop experiences and events or show the responses of characters to situations  
- Uses occasional signal words to indicate sequence  
- Uses some words or phrases inconsistently to convey experiences and events  
- Provides a weak or ambiguous conclusion  
- Attempts to integrate ideas or details from source material  
- Has frequent errors in usage and conventions that sometimes interfere with meaning |
<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 1     | *The student’s response provides evidence of an attempt to write a narrative based on text as a stimulus.*  
- Response is a summary of the story  
- Provides a weak or minimal introduction of a situation or a character  
- May be too brief to demonstrate a complete sequence of events  
- Shows little or no attempt to use dialogue or description to develop experiences and events or show the responses of characters to situations  
- Uses words that are inappropriate, overly simple, or unclear  
- Provides few, if any, words that convey experiences or events  
- Provides a minimal or no conclusion  
- May use few, if any, ideas or details from source material  
- Has frequent major errors in usage and conventions that interfere with meaning |
| 0     | *The student’s response is flawed for various reasons:*  
- Blank  
- Copied  
- Too Limited to Score/Illegible/Incomprehensible  
- Non-English/Foreign Language  
- Off Topic/Off Task/Offensive |

*(Georgia Department of Education, 2015)*
## Trait 1 for Argumentative Genre

<table>
<thead>
<tr>
<th>Writing Trait</th>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| Idea Development, Organization, and Coherence | 4 | The student’s response is a well-developed argument that develops and supports claims with clear reasons and relevant evidence based on text as a stimulus.  
- Effectively introduces claim(s), acknowledges and counters opposing claim(s), and engages the audience  
- Uses an organizational strategy to establish clear relationships among claim(s), counterclaim(s), reasons, and relevant evidence  
- Uses specific and well-chosen facts, details, definitions, examples, and/or other information from sources to develop claim(s) and counterclaim(s) fully and fairly and to point out strengths and limitations of both while anticipating the audience's knowledge and concerns  
- Uses words, phrases, and clauses that effectively connect the major sections of the text and clarify relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaim(s)  
- Uses and maintains a formal style and objective tone that is appropriate for task, purpose, and audience  
- Provides a strong concluding statement or section that follows from and supports the argument presented |
| | 3 | The student’s response is a complete argument that relates and supports claims with some evidence based on text as a stimulus.  
- Clearly introduces claim(s) and attempts to acknowledge and counter opposing claim(s)  
- Uses an organizational strategy to present claim(s), reasons, and evidence  
- Uses multiple pieces of relevant information from sources adequately to develop claim(s) and counterclaim(s) and to clarify relationships between claim(s), reasons, evidence, and counterclaim(s) while attempting to attend to the audience's knowledge or concerns  
- Uses words and/or phrases to connect ideas and show relationships among claim(s), reasons, and evidence  
- Uses an appropriate tone and style fairly consistently for task, purpose, and audience  
- Provides a concluding statement or section that follows from the argument presented |

(Georgia Department of Education, 2015)
<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | The student’s response is an incomplete or oversimplified argument that partially supports claims with loosely related evidence.  
- Attempts to introduce claim(s), but claim(s) may be unclear; makes reference to opposing claim(s)  
- Attempts to use an organizational structure, which may be formulaic  
- Develops, sometimes unevenly, reasons and/or evidence to support claim(s) and present opposing claim(s), but shows little awareness of the audience’s knowledge or concerns  
- Attempts to use words and/or phrases to connect claim(s), counterclaim(s), reasons, and evidence, but cohesion is inconsistent or weak  
- Attempts to use an appropriate tone and style are not consistently appropriate for task, purpose, and audience  
- Provides a weak concluding statement or section that may not follow the argument presented |
| 1     | The student’s response is a weak attempt to write an argument and does not support claims with adequate evidence.  
- May not introduce claim(s), or the claim(s) must be inferred; does not reference or acknowledge opposing claim(s)  
- May be too brief to demonstrate an organizational structure, or no structure is evident  
- Provides minimal information to develop the claim(s), little or none of which is from sources, and fails to attend to the audience’s knowledge or concerns  
- Makes no attempt to use words and/or phrases to connect claim(s) and reasons, reasons and evidence, and claim(s) and counterclaim(s)  
- Uses a style and tone that are inappropriate and/or ineffective  
- Provides a minimal or no concluding statement or section |
| 0     | The student’s response is flawed for various reasons:  
- Blank  
- Copied  
- Too Limited to Score/Illegible/Incomprehensible  
- Non-English/Foreign Language  
- Off Topic/Off Task/Offensive |

(Georgia Department of Education, 2015)
<table>
<thead>
<tr>
<th>Writing Trait</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Language Usage and Conventions</strong></td>
<td>3</td>
<td><em>The student’s response demonstrates full command of language usage and conventions.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Uses clear and complete sentence structure, with appropriate range and variety</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Makes an attempt to attribute paraphrases and direct quotations to their sources via in-text or parenthetical citations</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Has no errors in usage and/or conventions that interfere with meaning</em></td>
</tr>
<tr>
<td><strong>Language Usage and Conventions</strong></td>
<td>2</td>
<td><em>The student’s response demonstrates partial command of language usage and conventions.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Uses complete sentences, with some variety</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Attributes paraphrases and direct quotations inconsistently to their sources via in-text or parenthetical citations</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Has minor errors in usage and/or conventions with no significant effect on meaning</em></td>
</tr>
<tr>
<td><strong>Language Usage and Conventions</strong></td>
<td>1</td>
<td><em>The student’s response demonstrates weak command of language usage and conventions.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Has fragments, run-ons, and/or other sentence structure errors</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Makes little, if any, attempt to attribute paraphrases and direct quotations to their sources</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Has frequent errors in usage and conventions that interfere with meaning</em></td>
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<td><strong>Language Usage and Conventions</strong></td>
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</tbody>
</table>

*(Georgia Department of Education, 2015)*
### 3-2-1 Reflection Activity

<table>
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<th>List 3 NEW things you learned</th>
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<tbody>
<tr>
<td>2</td>
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<td>1</td>
<td>List 1 QUESTION that you still have about assessing writing</td>
</tr>
</tbody>
</table>

References

Goldberg, G. L. (2012). Judgment-based scoring by teachers as professional development: 
38–47.

Session 2: Essential Components of Teaching Writing - Practical, Research-Based Methods for Literacy Instruction

Lead Presenter: Dr. Kevin Raczynski  
Co-presenter: Ashley Morris

**Session Overview:** This session is a natural extension of the previous session on Assessing Writing. Having discussed specific elements of argumentative and narrative writing that are in view when assessing writing in these genres, the focus naturally turns to helping students understand and apply these elements when writing their own arguments and narratives. All instructional strategies discussed during this webinar are informed by theory and research from cognitive psychology and sociocultural perspectives. A select reference list of this research will be provided so that any interested parties can delve further.

We will start our discussion by looking at practical strategies for instruction in the context of shorter argument and narrative assignments. We will explore example activities that help students understand the purpose of the writing context, gather relevant evidence, and craft an effective response.

Next, we will transition to longer assignments. We will discuss these as extensions of shorter assignments, building on students’ schema. The tools remain the same, essentially.

Some of the key concepts in this session will include creating a positive writing environment, defining and modeling genre-specific terms, following the writer’s process, and engaging in meaningful peer editing.

**Objective(s):** By the end of this session, participants will be able to

- demonstrate their understanding of effective writing instruction
- model effective writing
- employ practical strategies to support students with building strategic writing behaviors
Activator
Questions to consider prior to viewing webinar:

- What are your current beliefs on the connection between reading and writing?
- What is your current approach to writing instruction?
- How do you support struggling or unmotivated writers?

Guide for Follow-up Session

Materials: Power Statement Sheet    Square/Triangle/Circle reflection sheet

Opening Moves
Discussion of Webinar Content (Think-Pair-Share)    Suggested time: 10 minutes

- How has what was shared in the webinar reshaped or confirmed your thinking about writing instruction?
- What is one take-way that you feel you can immediately implement into your practice?

Work Period    Suggested time: 15 minutes

Power Statement Analysis: What Speaks to You?

Step 1.

a. Have participants partner with others in similar grades. *Support staff members should assign themselves to the grade with which they work.*

b. Give each participant a copy of the Power Statement below

All the standards in English are important (Reading Literary Texts, Reading Informational Texts, Writing, Speaking and Listening, and Language); they are recursive but gain complexity from one grade level to the next; they are synthesized and blended. Students must read for deep understanding and be able to write about what they have read. Additionally, students must be able to speak about topics or themes they have studied and do so by using the appropriate standards of language (grammar and usage). Thus, all standards are of equal importance; there is more power in the standards if they are taught together rather than separately. Standards build upon the foundational skills learned in the primary grades.

Courtesy of GADOE (English Language Arts Program)

c. After a close reading of this text, have participants engage in small group conversations about how this power statement supports their current practices.
d. Ask, “How does this support your current practices and beliefs? What opportunities for growth do you see? How does this power statement support consistent, rich writing instruction in your classroom?”

Break

**Suggested time: 5 minutes**

**Step 2. Create a Plan for Implementation**

**Suggested time 40 minutes**

Say, “Think about your existing approach to teaching writing. What are some additional concepts you learned today that could support you with teaching writing more effectively? What can you begin immediately implementing into your writing instruction tomorrow? What would it look like?” Explain that they will now work to create an authentic argumentative or narrative writing task using a mentor text.

**Step 3. Share**

**Suggested time: 10 minutes**

Have participants get into groups of 3-4 people. Have them share their writing task and rubric with group members.

**Closing Moves**

**Reflect on what we have learned**

**Suggested time: 10 minutes**

Use the Square/Triangle/Circle (STC) reflection process below as a framework for reflecting on today’s session.

<table>
<thead>
<tr>
<th>Square</th>
<th>What “squared” with your thinking? That is, what concepts or ideas did you hear and/or see that were consistent with what you already know and/or believe about teaching writing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangle</td>
<td>What “pointed” you in new directions? What new ideas did you learn about and plan to implement? Share ways in which the webinar provided new understandings about writing instruction.</td>
</tr>
<tr>
<td>Circle</td>
<td>What thoughts are still “circling” in your mind? What is something that you are still wondering or are concerned about?</td>
</tr>
</tbody>
</table>

Power Statement (K-5 Assessing Writing)

All the standards in English are important (Reading Literary Texts, Reading Informational Texts, Writing, Speaking and Listening, and Language); they are recursive but gain complexity from one grade level to the next; they are synthesized and blended. Students must read for deep understanding and be able to write about what they have read. Additionally, students must be able to speak about topics or themes they have studied and do so by using the appropriate standards of language (grammar and usage). Thus, all standards are of equal importance; there is more power in the standards if they are taught together rather than separately. Standards build upon the foundational skills learned in the primary grades.

STC Reflection Sheet

<table>
<thead>
<tr>
<th>Square</th>
<th>What “squared” with your thinking? That is, what concepts or ideas did you hear and/or see that were consistent with what you already know and/or believe about teaching writing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangle</td>
<td>What “pointed” you in new directions? What new ideas did you learn about and plan to implement? Share ways in which the webinar provided new understandings about writing instruction.</td>
</tr>
<tr>
<td>Circle</td>
<td>What thoughts are still “circling” in your mind? What is something that you are still wondering or are concerned about?</td>
</tr>
</tbody>
</table>

118
References


Session 3: Writing Genres

*Lead Presenter: Dr. Donna Alvermann*  
*Co-presenter: Crystal Beach*

**Session Overview:** Our 90-minute webinar will include the following components, with each component lasting 25 minutes, which will leave 10 minutes for the introduction to our session and 5 minutes for a wrap-up:

- Multiple Genres (Intertextuality)
- Mentor Texts
- Collaborative Writing Strategies

As each component is introduced, there will be a brief Power Point that gives an overview of the research evidence supporting that particular approach. Concrete examples at both the middle grades and high school level will follow, with each example including practical classroom examples that can be implemented by teachers. A possible assessment for one or both of those levels will close out the component.

A variety of digital tools for genre writing will be used in this session. A shared Google Doc that includes resources for adapting the modeled component to a particular teacher’s classroom will encourage participants in the session to follow through on the material presented in our session and apply the strategies within their classrooms.

**Objective(s):** By the end of this session, participants will be able to:

- demonstrate and use a variety of writing genres
- provide instruction through reading and writing that helps students become knowledgeable about these genres and how they are structured

**Activator**

**Questions to consider prior to viewing webinar**

- How do you support students with differentiating their approach to writing in varied genres?
- How often do you use mentor text?
What are some strategies you use to support struggling or unmotivated writers?

Guide for Follow-up Session

Materials: Think Aloud Protocol (TAP) Assessment sheet

Opening Moves

Discussion of Webinar Content (Think-Pair-Share) Suggested time: 10 minutes
Ask participants, “What resonated most with you during today’s session? Name something you feel you can take-away and immediately implement into your instruction?”

Work Period

Think Aloud Protocol Suggested time: 15 minutes

Step 1. Small Group Work

a. Have participants partner with others in similar grades. *Support staff members should partner with someone in a grade with which they work.*

b. Ask participants, “Is anyone familiar with the TAP Assessment?” (Allow time for responses). Post and ask a volunteer to read the TAP Assessment overview statement aloud.

In the TAP Assessment, a student thinks aloud while writing for thirty minutes in response to an argumentative essay prompt that asks the student to recommend a book or movie to a friend and provide support for the recommendation. As the student writes, the teacher listens to what the student says aloud, observes the student’s composing process, and takes notes on a recordkeeping sheet that prompts him or her to attend to certain features of writing in general (e.g., interpreting the writing task, connecting ideas, maintaining focus) and argument writing in particular (e.g., writing a thesis, using supporting evidence). Open-ended prompts ask the teacher to describe the strengths and challenges he or she noticed as the student composed the essay, to note any discrepancies between what the student said aloud and what he or she wrote, and to suggest instructional steps based on what was noticed.

(Beck, Llosa, Black, & Trzeszkowski-Giese, 2015)

c. Provide each participant with a copy of the TAP Assessment record keeping sheet. Have them discuss with their partner their thoughts about the TAP Assessment. Ask, “What benefits do you see in using this protocol? Any challenges?”
d. Next, have participants take a few minutes to brainstorm a writing task that is challenging to them on a topic of their choice (ideally pulled from the presentation). Explain that they will now practice the TAP Assessment on their topic with their partner. (This will be an abbreviated practice session with partners taking approximately 5 minutes each)

e. Finally, have participants journal ideas for a TAP Assessment within their classrooms. *This brainstorming work will be transferred into their “Plan for Implementation” following the break.

Break  

Suggested time: 5 minutes

Step 2. Create a Plan for Implementation  

Suggested time: 40 minutes

Say, “Think about your existing approach to engaging students in authentic writing. What are some additional strategies you learned today that could support you with planning and designing instruction to enhance students’ ability to write in various genres?” Explain they will now design a writing lesson using some of the highlighted examples from today’s session.

Step 3. Share plan  

Suggested time: 10 minutes

Have participants organize themselves into groups of 3-4. Allow time for them to share their lesson with the group.

Closing Moves

Reflect on what we have learned  

Suggested time 10 minutes

Use the “Oops..., A ha, Huh” Activity as a framework for reflecting on today’s session.

Oops.., A ha!, Huh? Reflection Activity

<table>
<thead>
<tr>
<th>Oops</th>
<th>Name something that you could or should have done differently</th>
</tr>
</thead>
<tbody>
<tr>
<td>A ha</td>
<td>Name something that you plan to do differently in your instruction</td>
</tr>
<tr>
<td>Huh</td>
<td>Name something that you may still be wondering about</td>
</tr>
</tbody>
</table>

Think-Aloud Protocol (TAP) Assessment Record-keeping Sheet

1. Does the student interpret the prompt accurately?  
   - Yes  
   - No  
   - Not sure

What if any challenges does the student demonstrate related to interpreting the prompt?

2. Does the student choose a book or film that they have enough to say about?  
   - Yes  
   - No  
   - Not sure

What if any challenges does the student demonstrate related to choosing a book/film?

3. Does the student engage in planning and setting goals to complete the task? (Examples of planning include pre-writing, outlining, note-taking, talking through the ideas)?  
   - Yes  
   - No  
   - Not sure

What if any challenges does the student demonstrate in planning and setting goals?

4. Does the student come up with a thesis statement?  
   - Yes  
   - No  
   - Not sure

In composing a thesis statement, what if any challenges does the student demonstrate?

5. Does the student generate support for the thesis?  
   - Yes  
   - No  
   - Not sure

In generating support for the thesis statement, what if any challenges does the student demonstrate?

6. Does the student have trouble recalling information from the book or movie?  
   - Yes  
   - No  
   - Not sure

7. Does the student analyze and/or synthesize information from the book or movie and not just summarize it (to use as evidence to support the thesis)?  
   - Yes  
   - No  
   - Not sure

8. Does the student show awareness of audience? (For example, “this would make the movie sound exciting” “I don’t want to give the plot away”)  
   - Yes  
   - No  
   - Not sure

What challenges does the student demonstrate in relation to audience awareness?

9. Does the student develop a structure for the essay? (E.g. multiple paragraphs, intro, conclusion)  
   - Yes  
   - No  
   - Not sure

What if any challenges does the student demonstrate in developing the structure of the essay?
10. Does the student connect ideas effectively? For example, does the student use transitions between paragraphs? Does the student refer to the thesis later in the essay?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not sure</th>
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<tbody>
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<td></td>
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</table>

What challenges does the student demonstrate in relation to connecting ideas?

11. Does the student evaluate and/or revise his or her own writing?  

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<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not sure</th>
</tr>
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<tbody>
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<td></td>
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</table>

What if any challenges does the student demonstrate relative to evaluating and revising?

12. Is the student able to stay focused on the task?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not sure</th>
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<tbody>
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<td></td>
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</table>

13. Does the student have trouble using conventions of standard written English (e.g. correct spelling, punctuation, grammar)?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not sure</th>
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</table>

What if any challenges does the student demonstrate relative to conventions?

14. Does the student identify appropriate words to express his/her meaning?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not sure</th>
</tr>
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</table>

What if any challenges does the student demonstrate in identifying appropriate words?

15. Does the student get too caught up in sentence-level issues and lose sight of the big picture?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not sure</th>
</tr>
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</table>

Please summarize the main strengths and the main challenges that you observed for the student during this protocol.

What if any discrepancies did you notice between the thoughts that the student verbalized and the writing they composed?

Based on the information you have gathered here what kinds of instruction or support would you provide to help this student improve his or her writing?
### Oops, A ha!, Huh? Reflection Activity

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Oops</strong></td>
<td>Name something that you could or should have done differently</td>
</tr>
<tr>
<td>![OOPS!]</td>
<td></td>
</tr>
<tr>
<td><strong>A ha</strong></td>
<td>Name something that you plan to do differently in your instruction</td>
</tr>
<tr>
<td>![Light bulb]</td>
<td></td>
</tr>
<tr>
<td><strong>Huh</strong></td>
<td>Name something that you may still be wondering about</td>
</tr>
<tr>
<td>![Question mark]</td>
<td></td>
</tr>
</tbody>
</table>
References

Print Mode:


Genres in academic writing http://www.uefap.com/writing/genre/genrefram.htm


https://resources.oncourse.iu.edu/access/content/user/mikuleck/Filemanager_Public_Files/L567/Movies/Skinner%202007%2020%20Magazines%20and%20movies%20in%20writer_s%20workshop.pdf


Visual (Imagery) Mode:

Teaching intertextuality to a student (5 – 8 grade level appropriate)

https://vimeo.com/55957323
Session 4: Writing Across the Curriculum

Lead Presenter: Dr. Megan Adams          Co-presenter: Corrie Tuttle

Session Overview: During this 90 minute interactive webinar, teachers will explore how writing using informational texts as support can engage students across the curriculum. We will discuss how writing as part of the secondary curriculum has changed in American education, and we will examine the tools that work best for each of us in our individual classrooms and school settings.

We will begin by describing the writing needs in various content areas as a group. We will then examine literature on writing across the curriculum and a reference list will be provided for those who wish to read further following our session.

The bulk of the session will be an activity where we each write about our most meaningful writing experiences in our own schooling. What did that look like? What was the assignment? What was the prompt? What did we do? What did our instructor/facilitator do? We will share our reflections and build a digital toolbox that we may each use to develop our own assignments to guide our students in writing across the curriculum.

We will then explore our most meaningful experiences teaching writing. What made it meaningful? What did we do? What did our students do? We will add those to our digital toolbox as well.

Objective: By the end of this session, participants will be able to

- provide instruction that supports students in their ability to synthesize information and explain their understanding of key concepts and ideas

Activator
Questions to consider prior to viewing webinar

- How often do you have students conduct research?
- How is the new information students learn shared?
What is your current approach to having students write from informational text?

**Guide for Follow-up Session**

**Materials:** Chart paper markers

**Opening Moves**

*Discussion of Webinar Content (Think-Pair-Share) [Suggested time: 10 minutes]*

- What concepts or ideas did you hear and/or see that were consistent with what you already know or believe about teaching students how to write across the curriculum?
- Share ways in which the webinar provided new understandings about writing instruction.

**Work Period**

*Step 1. Small Group Work (discussion) [Suggested time: 15 minutes]*

a. Have participants partner with others in similar grades. *Support staff members should assign themselves to a grade level with which they work.*
b. Provide groups with chart paper and markers. Explain they will conduct a group discussion by answering the following questions and charting their responses. They can divide the chart paper into four sections. (CAST)

<table>
<thead>
<tr>
<th>C- current strategies</th>
<th>A- additional strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>S- scaffolds</td>
<td>T- technology</td>
</tr>
</tbody>
</table>

- What are you currently doing to support students with informational writing that is working well?
- What additional strategies shared during the webinar can you add to your current instruction to make it more effective?
- What scaffolds would you offer to support students who struggle with comprehending informational text and/or unmotivated writers?
How might you utilize technology as a tool to support students with conducting research and writing?

- Allow time for groups to share their responses.

**Break**

*Suggested time: 5 minutes*

**Step 2. Create a Plan for Implementation**

*Suggested time: 40 minutes*

Say, “Reflect on the shifts in ELA standards that require students to build knowledge through content-rich, non-fiction text and use evidence from text when writing. Keeping your students' needs in mind, how can you implement some of the strategies shared by presenters into your instruction?” Explain they will design a lesson using a new approach to engage students in informational writing. Remind them that their "wish list" of tasks they would use if time/resources were not a constraint might be helpful here (created during the webinar). Ask, “Are there some items on your list that you can incorporate into your lesson plan?”

**Step 3. Share plan**

*Suggested time: 10 minutes*

Have participants organize themselves into groups of 3-4. Allow time for them to share their lesson with the group.

**Closing Moves**

*Reflect on what we have learned*  
*Suggested time: 10 minutes*

Use the Chalk Talk protocol to debrief session [http://www.nsrpharmacy.org/system/files/protocols/chalk_talk_0.pdf](http://www.nsrpharmacy.org/system/files/protocols/chalk_talk_0.pdf)

Write Chalk Talk stems on chart paper and post them around the meeting space. Provide participants with markers.

- I used to think ______________but now I think ______________
- Helping students learn to express themselves with confidence in all subject areas can contribute to...
- Something I can begin doing differently tomorrow is...
- Something that still concerns me is...

Say, “Chalk Talk is a silent activity. No one may talk at all and anyone may add to the chalk talk as they please. You can comment on other people’s ideas simply by drawing a connecting line to the comment.

Invite participants to write as they feel moved. There are likely to be long silences—that is natural.
How you choose to interact with the Chalk Talk influences its outcome. You can stand back and let it unfold or expand thinking by:

- circling other interesting ideas, thereby inviting comments to broaden
- adding your own reflections or ideas
- writing questions about a participant’s comment
- connecting two interesting ideas/comments together with a line and adding a question mark

Invite participants to do the same kinds of expansions.

Allow them to comment for about 10 minutes (set timer). Thank them for their attention and participation in the session.
References


Lead Presenter: Dr. Megan Adams

Co-presenter: Corrie Tuttle

Session Overview:
During this 90 minute interactive webinar, teachers will explore how reading across the curriculum can engage students. We will discuss the changes in reading requirements through the CCGPS and will look specifically at examples of texts in each grade level or grade band.

We will begin by creating a list of concerns teachers have in using these texts. One co-presenter, a high school language arts teacher in a Title I school, will describe her concerns in incorporating nonfiction into her curriculum and how she has begun doing so more frequently. We will ask others to engage in listing concerns and setbacks as well.

The session will continue by having us look at each concern and explore possible solutions. For example, if purchasing additional texts is a concern, what grants are available? What library resources are available? Are their partnerships across schools, districts, university partnerships that could facilitate that work? We will create a list of possible solutions and a list of questions we have to explore following our session.

The presenters will then present a list of texts paired by theme and content and spanning grades 6-12. We will provide visual imagery, a synopsis, and accompanying newspaper articles or films that could be paired with those texts. For all texts provided, we will also describe a unit in another content area in which the text would be appropriate.

The final portion of our session will involve descriptions of successful cross-curricular units in middle and high schools; we ask our audience to participate in this section as well. Following, we will look at what similarities there are between those units; what made them work for each of us? How can we replicate that? We will conclude by offering audience members the opportunity to join a blog we have created connecting disciplinary reading and writing and allowing us to continue to share ideas and resources.
**Objective(s):** By the end of this session, participants will be able to
- demonstrate their understanding of instructional practices that support students with comprehending informational text
- employ effective strategies for writing in response to text

**Activator**

**Questions to consider prior to viewing webinar**
- What strategies do you utilize to support students with comprehending and responding to non-fiction text?
- What in your experience has been most successful?

**Guide for Follow-up Session**

**Materials:**  Chart paper  Markers

**Opening Moves**

*Discussion of Webinar Content (Think-Pair-Share) Suggested time: 10 minutes*

What resonated most with you in the webinar? What is one “take-away” that you feel you can begin implementing immediately into your practice?

**Work Period**

*Step 1. Small Group Work  Suggested time: 15 minutes*

a. Have participants get into groups of 3-4 (They should partner with others in similar grades. Support staff members should assign themselves to the grade with which they work)
b. With their group, instruct them to brainstorm a list of problems in their community and/or schools (i.e., closing of community centers or park, limited number of quality grocery stores, limited access to public transportation and/or healthcare)
c. In small groups, have participants select 2-3 problems they feel would be most relevant to their context
d. As a group, have them work to determine solutions to the problem while connecting it to content areas across the curriculum

*For example:*

Problem- poverty and lack of fresh veggies
Solution- create a community garden to help feed neighborhood families
Subject areas- science (how to grow and plan a garden), math (planning, costs)
Social studies (history behind problem in low income areas with access to reasonably priced healthy foods, ratio of income to types of stores, etc.)
English (read stories about students who have made a difference in their communities)
Art (create advertising for garden)
Business classes (find funding for the garden including sponsors, co-op opportunities, etc.)
e. Once each group has finished, allow time for them to share

Break Suggested time: 5 minutes

Step 2. Create a Plan for Implementation Suggested time: 40 minutes
Say, “Think about your existing approach to supporting students with comprehending and responding to informational text. What are some additional strategies you learned today that could support you with planning and designing instruction to enhance students’ ability? How is that specific to assisting students as they effectively analyze information gathered from text and use that information as the basis for a writing task?”
Explain to participants that they will design a lesson using some of the highlighted examples from today’s session. Say, “In content areas other than ELA, please think through the types of texts students must read to think like an expert in that field. Is it newspapers, historical documents, primary sources, lab reports? How should we help them read those like a _____? (i.e. How do you read like a scientist?)

*Universal Design Principles to consider when planning

Step 3. Share plan Suggested time: 10 minutes

Closing Moves
Reflect on what we have learned Suggested time: 10 minutes

Use the “The Important Thing” summarizing activity as a framework for reflecting on today’s session.
Three important ideas/things from the today’s session are _______, _______, and _______, but the most important thing I learned today is ____________________.

The Important Thing Reflection Activity

Three important ideas/things from the today’s session are ______________________________
________________________________________________________________________________
________________________________________________________________________________,
________________________________________________________________________________,
and ____________________________________________________________________________
________________________________________________________________________________
________________________________________________________________________________, but the most important thing I learned today is
________________________________________________________________________________.

References


Session 6: Digital Literacy

Lead Presenter: Dr. Darren Crovitz  
Co-presenter: Heather Barton

Session Overview: In this 90 minute session, participants will deepen their understanding of digital literacy and consider innovative ways to engage students in the practice of analyzing and composing information using digital devices.

Objective(s): By the end of this session, participants will be able to
- support students with accessing, exploring, analyzing, and creating digital text
- employ authentic tasks that emphasize effective use of digital/media literacy

Activator
Questions to consider prior to viewing webinar
- What is your understanding of the concept “digital literacy?”
- How do you currently use digital media in your instruction?
- What has been the most successful?
- What barriers (if any) prevent you from utilizing digital media in your instruction?

Guide for Follow-up Session

Materials:
- Index cards
- Chart paper
- Markers
- Digital device

Opening Moves
Discussion of Webinar Content (Think-Pair-Share)  
Suggested time: 10 minutes
- Hand each participant an index card and have them complete the sentence “Digital literacy is____________.”
- After about 1 minute, ask them to share their ideas with a partner
- Ask volunteers to share with the group; write their ideas on a chart
• Ask, “What resonated most with you in the webinar?” (Ah ha moment)
• What are you still wondering about?

**Work Period**

**Step 1. Small Group Work**  
*Suggested time: 15 minutes*

a. Have participants get into groups of 3-4 (They should partner with others in similar grades. Support staff members should assign themselves to the grade with which they work)

b. Invite the groups to explore some of digital websites below:

   - [http://popplet.com/](http://popplet.com/)
   - [https://storybird.com/](https://storybird.com/)
   - [https://www.text2mindmap.com/](https://www.text2mindmap.com/)
   - [https://www.thinglink.com/](https://www.thinglink.com/)
   - [https://newsela.com/](https://newsela.com/)
   - [http://kidblog.org/home/](http://kidblog.org/home/)

c. In their groups have them create a concept map, poster, or story using one of the sites.

d. Allow time for each group to share.

**Break**  
*Suggested time: 5 minutes*

**Step 2. Create a Plan for Implementation**  
*Suggested time: 40 minutes*

Say to participants, “After participating in the webinar and exploring digital websites, how do you plan to engage students in the practice of accessing, developing and sharing information using digital devices?” Have them create a lesson plan that includes the use of digital media. Remind them to identify the standards that will be addressed in the lesson.

**Step 3. Share plan**  
*Suggested time: 10 minutes*

Have participants organize themselves into groups of 3-4. Allow time for them to share their lesson with the group.

**Closing Moves**

**Reflect on what we have learned**  
*Suggested time: 10 minutes*

Use the 3-2-1 Activity as a framework for reflecting on today’s session.

### 3-2-1 Activity

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<table>
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<tbody>
<tr>
<td>3</td>
<td>List 3 new things you learned</td>
</tr>
<tr>
<td>2</td>
<td>List 2 things you found MOST interesting</td>
</tr>
<tr>
<td>1</td>
<td>List 1 question that you still have about digital literacy</td>
</tr>
</tbody>
</table>
### 3-2-1 Reflection Activity

<table>
<thead>
<tr>
<th></th>
<th>List 3 NEW things you learned</th>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>List 2 things you found MOST interesting</th>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>List 1 QUESTION that you still have about assessing writing</th>
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</tbody>
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References


**Session 7: Visual Literacy (6-8)**

*Guide for Self-paced and PLC option (Pre-recorded session)*

**Lead Presenter: Kelley York**

**Session Overview:** During this recorded webinar, we will examine inquiry-based teaching strategies designed to support students with observing, evaluating, and analyzing artwork. We will begin with research on aesthetics and cognitive development. Next, we will examine specific strategies to support students with observing art, creating meaning, finding evidence to support their opinions and reasoning and articulating a response in writing. Teachers will become students as they participate in a “reading art like a text” activity and explore ways to integrate visual literacy strategies into their instruction.

**Objective:** By the end of this session participants will be able to

- use a variety of visual genres to help students become knowledgeable about curriculum content through the integration of artwork
- design instruction to support students with analyzing and responding to visual “text”

**Materials:** Training Manual/L.E.A.P. Strategy Organizer  Reflective Planning Tool document  Sample lesson plan  Artwork print  Markers  Index cards  Dice (1 per pair)  Timer  Chart paper  Markers

**Participants will need a digital device for the Work Period activity**

* It is recommended that Facilitators conduct the PLC in two segments. Segment one consists of the activator, video presentation, and activity engagement. Segment two consists of the work period and reflection. Facilitators should use their professional judgement in determining whether to conduct both segments on the same day or over a two-day period.
Segment One

Step 1: Activator

Questions to Consider (prior to viewing video)
- What comes to mind when you hear the term visual literacy?
- What has been your experience with integrating visual literacy into your instructional practice?
- What value do you see in developing students’ ability to “read” art like a text?

Suggested time: 10 minutes

Step 2: Video Presentation

Step 2a: Watch Visual Literacy introduction video (2:33)
Step 2b. Watch all four “Hear from the Expert” videos highlighting the presenter, Kelley York answering the following questions:
- What is Visual Literacy? (:28)
- How does Visual Literacy connect to the Georgia Standards of Excellence (GSE)? (1:17)
- How can I bring the “museum” into my classroom? (1:15)
- How can I implement Visual Literacy into my current instruction? (1:23)

Step 2c: Distribute Materials
Following the Hear From the Expert videos, explain to participants that the presenter (Kelley York) in the Visual Literacy video they will view next will introduce them to a strategy for reading art like a text called L.E.A.P. Further explain that Kelley will walk them through an activity where they will use the L.E.A.P. strategy to examine a piece of artwork and complete a learning task. Next, hand out the Training Manual Packet and artwork print. Allow time for participants to review. Next, bring participants’ attention to the Learning Task in Step 2 and ask a volunteer to read the learning task aloud. Last, tell participants to keep the learning task in mind as they view the video.

Step 2d: Watch 6-8: Reading Art Like a Text video (24:55 total running time)
Pause at 4:40 and invite participants to take 1 minute to look at the artwork print paying close attention to the foreground, middle ground and background as Kelley highlighted in the video. Continue the video.

Pause at 5:48 and allow 30 seconds for participants to just “LOOK” at the artwork. (use timer) Continue the video.

Pause at 7:13 and give participants another 30 seconds to “look” and complete the 1st quadrant in the LEAP strategy organizer by jotting down words, phrases, or sentences to help describe what they see. After 30 seconds, encourage them to share aloud as you chart their responses. Continue the video.

Pause at 9:54 and give participants 2 minutes to work with a partner to discuss and answer the following questions:
What do you think this work of art is about and what makes you say that?
What message do you think the artist is trying to convey? Instruct participants to complete the chart in the 2nd quadrant of the LEAP strategy organizer. Continue the video.

**Pause at 13:03.** Say, “Here is where we get into the analysis of the artwork. Now that you have learned a little more about the history of the piece, you’ll have 2 minutes to complete the 3rd quadrant of the organizer by answering the questions.”

6. How did the artist use the planes to tell a story?
7. What details help the viewer get the gist of the artist’s message?
8. What might be happening beyond the scene? What makes you say that?
9. Could this be taking place today or along time ago? How do you know?
10. How do the foreground, middle ground, and background add value to the artist’s message? What makes you say that?
11. How is this work of art important to history?

After 2 minutes, continue the video.

**Pause at 14:47.** Partners will roll the die and share with their partner the answer to the question that corresponds with the number rolled. Set timer for 2 minutes. Continue the video. *You will notice there is a different slide on Kelley’s PowerPoint in the video. Disregard the PowerPoint slide on her screen and have participants follow the directions highlighted in the LEAP strategy organizer in the 3rd (Analyze) quadrant. Continue the video.

**Pause at 18:57.** Have a volunteer reread the learning task aloud. Give participants 15 seconds to select (3) landmarks on their artwork. Next, allow 2 minutes for participants to complete the 4th quadrant in the organizer by creating a caption for each landmark they selected. Next, have a few participants share their captions and see if others can determine based on the description in which area they started and where they went next and ultimately where ended based on the description. Continue the video.

**Pause at 22:24** and have participants brainstorm all of the literacy strategies used during the lesson to help them with getting into, through, and beyond the text (artwork). Chart their ideas. Continue the video.

Step 2d: Watch **Gallery Walk** video (26:04)

The gallery walk features four different pieces of artwork from the High Museum, including A Bit of the Aqueduct highlighted in the previous video. Encourage participants to pay particular attention to the types of questions Kelley asks during the observation process.

Following the video, ask, “What did you notice happening during the gallery wall?” What types of questioning techniques did Kelley use with participants?”

Step 2d. Final Thoughts
Allow a few minutes for participants to debrief the experience and to discuss the value they see in implementing Visual Literacy into their professional practice.

**Break**

*Suggested time: 5 minutes*

**Segment Two: Follow-up Session**

**Opening Moves**

**Reflect on Video Content**

*Suggested time: 10 minutes*

Ask participants the following questions:

- How has the video content informed, reshaped or confirmed your understanding of visual literacy?
- What resonated with you *most*?
- How did the steps in the observation process impact your engagement with and understanding of the artwork?

**Work Period**

Step 1. Website exploration and lesson plan development

*Suggested time: 40 minutes*

g. Say, “You will now explore several websites that feature a variety of artwork. Select a piece of artwork that connects to your curriculum content. Then you will create a lesson plan using the L.E.A.P. strategy featured in the video. I will provide you with a sample lesson plan that includes text-dependent questions as well as a rubric for student discussion. The questions in the lesson plan are designed to support students with developing their interpretive skills and gaining a deeper understanding of the main idea, purpose, and possible message in the art.”

h. Provide each participant with a copy of the Sample Lesson Plan.

i. Provide participants with links to the various art museums shown below. ***This is not an exhaustive list. They are encouraged to explore additional sites as well.***

- **High Museum of Art**
- **J. Paul Getty Museum**
- **The Smithsonian**
- **The Philadelphia Museum of Art**
- **The Honolulu Museum of Art**
- **www.takeonepicture.org**
- **http://pzartfulthinking.org/**
Step 2. Prepare for implementation  
* Suggested time: 20 minutes
Explain to participants that they will now determine how to analyze and assess the task they created for their lesson. Allow time for them to create a rubric for their learning task.
*Suggest that they refer to the rubric provided in the sample lesson

Step 3. Share your plan  
* Suggested time: 10 minutes
Have participants get into groups of 3-4 people. Allow time for each participant to share their plan and rubric with group members.

Closing Moves
Reflect on what we have learned  
* Suggested time: 15 minutes
Give each participant a 4x6 index card along with colored markers, crayons or colored pencils. Have them create a visual representation for visual literacy using pictures, words, and/or phrases. Encourage them to post their “artwork” in their classroom as a reminder to incorporate visual literacy into their instruction.
# Reflective Tool

*Created by Kelley York of Metro RESA*

**Directions:** Use this tool to think through each unit before deconstructing the unit/tasks to create a day-to-day instructional plan.

### ELA Shifts:
- Balance fiction & nonfiction
- Build knowledge in disciplines
- Staircase of complexity
- Text-based answers
- Writing from sources
- Academic Vocabulary

### Key Tasks:
- Close Read
- Cite Evidence
- Analyze How & Why
- Interpret Words & Phrases
- Integrate & Evaluate Content
- Analyze Multiple Texts
- Speak
- Listen
- Write:
  - Opinion
  - Argument with claims
  - Informative/Explanatory
  - Narrative

### Daily Best Practices:
- Identify standard(s) to be taught
- Identify skills within the standard(s)
- Identify learning target categories
- Explaining
- Demonstrating
- Collaborating/Discussions
- Learning by teaching
- Whole Group
- Flexible Group
- One-to-one
- Modeling and Structured Practice
- Guided Practice
- Independent Practice
- Defending/debating
- Real-World Prompts
- Technology as a learning tool
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<td>ELAGSEK-2RI3</td>
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<tr>
<td>ELAGSEK-2RI8</td>
</tr>
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</table>

**Enduring Understanding (Big Ideas):** (Why is this worth studying?)

- Ask and answer questions about key details, to get information, seek help, or clarify meaning
- Identify main idea and retell key details
- Describe connections between individuals and pieces of information
- Identify reasons to support the author’s points
- Engage in group reading with purpose and understanding
- Key parts of narrative writing
- Respond to others’ ideas and add details to strengthen writing
- Recall or gather information to respond to questions
- Participate in collaborative conversations
- Speak audibly and express feelings, thoughts, ideas clearly

**Essential Question(s):**

- How do visual images support comprehension and build text inspectors?
- How do visual images help writers build ideas for writing?
- Why does reading art like a written text enhance focus, observation, questioning, and analysis skills in all learners?

**Anticipated Questions/Answers/Possible Misconceptions:** (What questions might students ask? What questions do I have about teaching these GSE concepts?)

- How do I get students to the final writing task?
- How many days will this take?
- What does convey mean?
- Do I have to make a dog?

**Students should KNOW...**

<table>
<thead>
<tr>
<th>Pre-requisite Skills/Concepts</th>
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**Students should UNDERSTAND & BE ABLE TO DO...**

<table>
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<tr>
<th>Rigor &amp; Relevance Quadrant</th>
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</table>

**Depth of Knowledge or Rigor & Relevance Quadrant**

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<th>Evidence of Learning (Examples of Strong Work)</th>
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</table>
**Formative Assessment and/or Performance Task** (Describe assessment and align to GSE):

Present final task products. Assess using a rubric aligned to a checklist.

---

**Learning Target/ Progressions** (Instructional Sequence): (What needs to happen overtime to help the students complete the task/ assessment?) - Describe the standards as statements of intended learning with “I Can” statements.

- I can ask and answer questions.
- I can find the main idea.
- I can support my thinking with key details.
- I can retell events in a text.
- I can make connections between individuals and events in a text.
- I can identify the parts of a narrative.
- I can speak clearly.
Sample Visual Literacy Lesson Plan and Rubric for “Text-Dependent” Discussions
Created by Session Facilitator, Kelley York of Metro RESA

Why Visual Literacy?

Much of the visual literacy process is a rehearsal or supplement for the comprehension process of traditional print text. Using visual literacy as a support or scaffold helps students to prepare for recognizing and decoding complex multi-sensory, layered information. Therefore, integrating visual literacy experiences with reading can serve as a diagnostic instrument and aid for comprehension.

**Goal:** The goal of the follow-up lesson is to allow students to practice their interpretive skills in response to visual images/ texts and show a deeper understanding about the main idea, purpose, and possible message in the art.

**Task:** Use a Close Reading Protocol (Fisher, Frey 2015) to help students analyze and interpret art like a written text.

**Step 1:** Introduce the Close Reading Protocol to students.
- What does the text say?
- How does the text work?
- What does the text mean?
- What does the text inspire you to do?

**Step 2:** The teacher will ask the following questions whole-group and chart student responses.

**Phase 1:** What does the text say? (Literal level questions; helps students identify key details and gain a general understanding)
- What stands out most when you first look at the picture?
- Explain why it stands out.
- Look again, what else seems important and more?

**Phase 2:** How does the text work? (Structural level questions; helps students address vocabulary, structure, and author’s craft)
- What leads your eye from place to place?
- What feelings and mood does this picture have and how does the artist show it?
- What is the main idea of this picture and what details give you a clue to the main idea?

**Phase 3:** What does the text mean? (Inferential level questions; helps students determine author’s purpose and intertextual connections)
- What title would you give this picture and why?
- Which art elements do you notice the most in this picture?
- What do you already know about the objects, people, animals, shapes in this picture that helped you to understand the picture?

**Phase 4:** What does the text inspire you to do? (Application questions; takes what has been learned to create a new product; requires students to take action- usually tasks)
What memories and new thoughts do you have that connect to your own life when you look at this painting?

If you could be somewhere or something in the picture, what would it be and why?

Step 3: Pair the work of art with a printed piece of text or video clip. As the new text is either viewed, read aloud, or partner read students will respond to the following questions:

- **Main Idea** - What idea seems most important in the story?
- **Transitions** - How does the author connect events?
- **Mood** - What is the mood and what language depicts the story mood?
- **Author’s Voice** - What kinds of literary devices and phrasing does the author use to make the story come to life or make imagery?
- **What personal connections can you make to this story?**

Step 4: After exhausting all possible answers to the questions in Steps 2 & 3, students will work with a partner or as a small group to complete the T-chart comparing and contrasting the art and the printed text or video.

6-8: Article: Women and The Great Depression by Susan Ware
(http://www.gilderlehrman.org/history-by-era/great-depression/essays/women-and-great-depression)

Step 5: Either whole-group, small group, or individually students will complete a quick-write that explains how artist’s and author’s use similar techniques to help build students’ comprehension and depth of understanding about various types of texts. Students are to defend or refute if artists or authors help students to comprehend and retain information.

**Possible Extensions:**
- Use articles that help to build content knowledge aligned to the purpose, period, or title/ topic of the artwork
- Divide students into groups and have them to argue points related to the purpose, period, or title/ topic of the artwork from various perspectives of people, places, or ideas reflected in the artwork
- Divide the artwork into four quadrants; reveal one section at a time and have students use the Close Read Protocol to pull the layers of the artwork back to help deepen understanding
- Complete an artist study and compare/ contrast various works by the same artist to help students determine thematic, political, social, emotional positions/ claims of the artist
- Extend shape stories to help students learn to expand sentences and create mini-books
<table>
<thead>
<tr>
<th>Criteria</th>
<th>3</th>
<th>2</th>
<th>1</th>
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<tbody>
<tr>
<td><strong>On Task</strong></td>
<td>Collaborative conversation was focused on the assigned topic or text all of the time and helped student develop effective introductions for the intended audience. The discussion used examples from the text and did not stray into personal connections.</td>
<td>Collaborative conversation was focused on the assigned topic or text most of the time; however, helped student develop limited introductions for the intended audience and had minimal personal connections.</td>
<td>Collaborative conversation was unfocused and had a loose attempt to address the assigned topic or text. Student developed minimal introductions of text not for the intended audience.</td>
</tr>
<tr>
<td><strong>Depth</strong></td>
<td>The conversation went deeply into the topic or text and allowed student to use explicit evidence from text to support claims, reasoning, and ideas. Students used and supported multiple points referenced from the text with resolution.</td>
<td>The conversation mostly went deeply into the topic or text. Student used limited evidence from the text to support claims, reasoning, and/ or ideas. Students circled a particular point without resolution.</td>
<td>The conversation did not progress or develop topics or focus on the text; therefore, student used minimal evidence from the text to support claims, reasoning, and/ or ideas.</td>
</tr>
<tr>
<td><strong>Evidence</strong></td>
<td>Textual references were provided for each claim, example, or idea. Text was cited to prove or disprove claims, examples, or ideas.</td>
<td>Textual references were sometimes cited, but were unclear. References were general.</td>
<td>Very few, if any, textual references were used to develop the conversation.</td>
</tr>
<tr>
<td>Conventions</td>
<td>Student used precise language and vocabulary with appropriate and varied transitions to create cohesion. Student used correct spelling, punctuation, and grammar.</td>
<td>Student used generic language and vocabulary with limited use of appropriate and varied transitions with some cohesion. Student had limited control of spelling, punctuation, and grammar.</td>
<td>Student used minimal language and vocabulary with no use of transitions or cohesion. Student had minimal control of spelling, punctuation, and grammar.</td>
</tr>
</tbody>
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Session 7: Visual Literacy (9-12)
Guide for Self-paced and PLC option ( Recorded session)

Lead Presenter: Kelley York

Session Overview: During this recorded webinar, we will examine inquiry-based teaching strategies designed to support students with observing, evaluating, and analyzing artwork. We will begin with research on aesthetics and cognitive development. Next, we will examine specific strategies to support students with observing art, creating meaning, finding evidence to support their opinions and reasoning and articulating a response in writing. Teachers will become students as they participate in a “reading art like a text” activity and explore ways to integrate visual literacy strategies into their instruction.

Objective: By the end of this session participants will be able to

- use a variety of visual genres to help students become knowledgeable about curriculum content through the integration of artwork
- design instruction to support students with analyzing and responding to visual “text”

Materials: Training Manual/L.E.A.P. Strategy Organizer  Reflective Planning Tool document  Sample lesson plan  Artwork print  Markers  Index cards  Dice (1 per pair)  Timer

Participants will need a digital device for the Work Period activity

* It is recommended that Facilitators conduct the PLC in two segments. Segment one consists of the activator, video presentation, and activity engagement. Segment two consists of the work period and reflection. Facilitators should use their professional judgement in determining whether to conduct both segments on the same day or over a two-day period.

Segment One

Step 1: Activator  
Suggested time: 10 minutes

Questions to Consider (prior to viewing video)

- What comes to mind when you hear the term visual literacy?
- What has been your experience with integrating visual literacy into your instructional practice?
- What value do you see in developing students’ ability to “read” art like a text?

**Step 2: Video Presentation**

Step 2a: Watch *Visual Literacy* introduction video (2:33)

Step 2b. Watch all four “Hear from the Expert” videos highlighting the presenter, Kelley York answering the following questions:
- What is Visual Literacy? (:28)
- How does Visual Literacy connect to the Georgia Standards of Excellence (GSE)? (1:17)
- How can I bring the “museum” into my classroom? (1:15)
- How can I implement Visual Literacy into my current instruction? (1:23)

Step 2c: Distribute Materials

Following the *Hear From the Expert* video, explain to participants that the presenter (Kelley York) in the Visual Literacy video they will view next will introduce them to a strategy for reading art like a text called **L.E.A.P**. Write the acronym on chart paper and ask them to think about the phrase “reading art like a text” and have them predict what they think each letter stands for. Chart their responses. Next say, “**L** stands for **look** where students will take time to observe the artwork and begin to develop thoughts around they believe is happening. Next, **E** for **evaluate**. Here, we are asking them to go a little deeper and begin to evaluate the piece to see how the images in the artwork add to the story the artist is attempting to tell. After the **E** is **A** for **analyze**. Again, we are peeling back another layer where students are digging deeper into the meaning of artwork. Last is **P** for **produce**. Ultimately we want students to create some type of product to strengthen their understanding of the content of the artwork. We are going to take the LEAP together today during this Visual Literacy session.”

Further explain that Kelley will walk them through an activity where they will use the **L.E.A.P.** strategy to examine a piece of artwork and complete a learning task. Hand out the Training Manual Packet and allow time for participants to review. Bring their attention to the Learning Task in Step 2 and ask a volunteer to read the learning task aloud. Last, tell participants to keep the learning task in mind as they view the video.

Step 2d: Watch **9-12: Reading Art Like a Text** video (26:53 total running time)

**Pause at 7:42** and allow **30 seconds** for participants to just “LOOK” at the artwork. (Use timer) Continue the video. Now give them an additional **30 seconds** to complete the 1st quadrant of the organizer by jotting down words, phrases, or sentences to help describe what they see. Continue the video.

**Pause at 9:22** and give participants **2 minutes** to review both pieces of artwork and record their claim and evidence for what they think is happening as well as reasoning for “why” they believe
the artist chose specific details, colors, etc. to include in the artwork. Allow time for participants to share aloud. (Optional: Chart their responses)
Continue the video.

Pause at 15:26 and give participants 2 minutes to complete the 3rd quadrant of the LEAP strategy organizer (Evaluate) by answering the questions below and completing the organizer with their elbow partner.
- What do you think this work of art is about and what makes you say that?
- What message do you think the artist is trying to convey?
Say, “Here is where we are moving beyond just observing to actually evaluating the effectiveness of the artists’ technique in conveying their message to the audience. You are also being asked to take a stance here and provide evidence for your position.” Continue the video.

Pause at 16:43 and have participants choose either The Results for Good Housing or The Results for Poor Housing and have them chart their responses (claim and evidence) on chart paper. Allow time to share then continue the video.

Pause at 21:18 and say, “Here is where we get into the analysis of the artwork. Now that you have learned a little more about the history of the piece, you’ll have 2 minutes to complete the 3rd quadrant of the organizer by answering the questions.”

12. How did the artist use the art to show the benefits of better housing?
13. What details help the viewer get the gist of the artist’s message?
14. What might be happening beyond the scene? What makes you say that?
15. Could this be taking place today or a long time ago? How do you know?
16. How would you counter your claim? What makes you say that?
17. How is this work of art important to history? Why or why not?

After giving participants 2 minutes to write, they will share their responses with a partner by rolling the die and answering the question that corresponds with the number rolled. Set timer for another 2 minutes. Continue the video.

Pause at 23:05 and say, “Now we are going to ‘leap’ into the 4th quadrant and produce a wordless comic strip. Notice here that Kelley shared if we were doing this with students that we would give them more context by pairing it with an article or maybe even photographs so they will have more tools in their toolkit to be able to create a comic strip explaining what they used
to think about good vs poor housing and what they now think.” Set timer for 5 minutes and allow participants to create their comic strip. Next, allow 1 minute for participants to share with an elbow partner.

Pause at 24:12. Have participants revisit the Learning Task by reading it silently. Next, give them 2-3 minutes to review their responses in the LEAP strategy organizer as well as the Good Housing and Poor Housing anchor charts they previously created. Instruct them to use all of the information they have gathered to write a thesis statement for their essay. After about 3 minutes have everyone get into a circle and allow time for them to share. Next, have them return to their seats and continue the video to see the responses from the participants in the video.

Step 2e: Watch Gallery Walk video (26:04)

The gallery walk features four different pieces of artwork from the High Museum, including the pieces highlighted in the previous video. Encourage participants to pay particular attention to the types of questions Kelley asks during the observation process.

Following the video, ask, “What did you notice happening during the gallery wall?” What types of questioning techniques did Kelley use?”

Step 2f. Final Thoughts
Allow a few minutes for participants to debrief the experience and to discuss the value they see in implementing Visual Literacy into their professional practice.

Break

Segment Two: Follow-up Session

Opening Moves

Reflect on Video Content

Ask participants the following questions:

- How has the video content informed, reshaped or confirmed your understanding of visual literacy?
- What resonated with you most?
- How did the steps in the observation process impact your engagement with and understanding of the artwork?

Work Period

Step 1. Website Exploration and Lesson Plan Development

j. Say, “You will now explore several websites that feature a variety of artwork. Select a piece of artwork that connects to your curriculum content. Then you will create a lesson plan using the L.E.A.P. strategy featured in the video. I will provide you with a Reflective Planning Tool document as a guide to help you think through the planning
process of your Visual Literacy lesson. There is also a sample lesson plan that includes text-dependent questions as well as a rubric for student discussion. The questions in the guide are designed to support students with developing their interpretive skills and gaining a deeper understanding of the main idea, purpose, and possible message in the art.”

k. Provide each participant with a copy of the Reflective Planning Document and Sample Lesson Plan.

l. Provide participants with links to the various art museums shown below. *** This is not an exhaustive list. They are encouraged to explore additional sites as well.

High Museum of Art

J. Paul Getty Museum

The Smithsonian

The Philadelphia Museum of Art

The Honolulu Museum of Art

www.takeonepicture.org

http://pzartfulthinking.org/

Step 2. Prepare for implementation  Suggested time: 20 minutes
Explain to participants that they will now determine how to analyze and assess the task they created for their lesson. Allow time for them to create a rubric for their learning task.

Step 3. Share your plan  Suggested time: 10 minutes
Have participants get into groups of 3-4 people. Allow time for each participant to share their plan and rubric with group members.

Closing Moves
Reflect on what we have learned  Suggested time: 10 minutes
Give each participant a 4x6 index card along with colored markers, crayons or colored pencils. Have them create a visual representation for visual literacy using pictures, words, and/or phrases. Encourage them to post their “artwork” in their classroom as a reminder to incorporate visual literacy into their instruction.
**Reflective Tool**  
*Created by Kelley York of Metro RESA*

**Directions:** Use this tool to think through each unit before deconstructing the unit/tasks to create a day-to-day instructional plan.

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Date: 

Unit Theme/ Major Concept: Visual Literacy

Duration of the Unit: 
Start Date: 
End Date: 

Standards: (Underline and define (as needed) key terms)
- ELAGSEK-2RI1
- ELAGSEK-2RI2
- ELAGSEK-2RI3
- ELAGSEK-2RI8

- ELAGSEK-2RI10
- ELAGSEK-2W5
- ELAGSEK-2W8
- ELAGSEK-2SL1

- ELAGSEK-2SL3
- ELAGSEK-2SL6
- ELAGSEK-2W3

- ELAGSEK-2W6

Enduring Understanding (Big Ideas)- ( Why is this worth studying?)

Ask and answer questions about key details, to get information, seek help, or clarify meaning
Identify main idea and retell key details
Describe connections between individuals and pieces of information
Identify reasons to support the author’s points
Engage in group reading with purpose and understanding
Key parts of narrative writing
Respond to others’ ideas and add details to strengthen writing
Recall or gather information to respond to questions
Participate in collaborative conversations
Speak audibly and express feelings, thoughts, ideas clearly

Essential Question (s):

- How do visual images support comprehension and build text inspectors?
- How do visual images help writers build ideas for writing?
- Why does reading art like a written text enhance focus, observation, questioning, and analysis skills in all learners?

Anticipated Questions/ Answers/ Possible Misconceptions: (What questions might students ask? What questions do I have about teaching these GSE concepts?)

- How do I get students to the final writing task?
- How many days will this take?
- What does convey mean?
- Do I have to make a dog?

<table>
<thead>
<tr>
<th>Students should KNOW...</th>
<th>Students should UNDERSTAND &amp; BE ABLE TO DO...</th>
<th>Depth of Knowledge or Rigor &amp; Relevance Quadrant</th>
<th>Evidence of Learning (Examples of Strong Work)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-requisite Skills/ Concepts</td>
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### Formative Assessment and/or Performance Task
** Describe assessment and align to GSE:**
Present final task products. Assess using a rubric aligned to a checklist.

### Learning Target/ Progressions (Instructional Sequence):
(What needs to happen overtime to help the students complete the task/ assessment?)
Describe the standards as statements of intended learning with “I Can” statements.

- I can ask and answer questions.
- I can find the main idea.
- I can support my thinking with key details.
- I can retell events in a text.
- I can make connections between individuals and events in a text.
- I can identify the parts of a narrative.
- I can speak clearly.
Sample Visual Literacy Lesson Plan and Rubric for “Text-Dependent” Discussions
Created by Session Facilitator, Kelley York of Metro RESA

Why Visual Literacy?

Much of the visual literacy process is a rehearsal or supplement for the comprehension process of traditional print text. Using visual literacy as a support or scaffold helps students to prepare for recognizing and decoding complex multi-sensory, layered information. Therefore, integrating visual literacy experiences with reading can serve as a diagnostic instrument and aid for comprehension.

Goal: The goal of the follow-up lesson is to allow students to practice their interpretive skills in response to visual images/texts and show a deeper understanding about the main idea, purpose, and possible message in the art.

Task: Use a Close Reading Protocol (Fisher, Frey 2015) to help students analyze and interpret art like a written text.

Step 1: Introduce the Close Reading Protocol to students.
- What does the text say?
- How does the text work?
- What does the text mean?
- What does the text inspire you to do?

Step 2: The teacher will ask the following questions whole-group and chart student responses.
Phase 1: What does the text say? (Literal level questions; helps students identify key details and gain a general understanding)
- What stands out most when you first look at the picture?
- Explain why it stands out.
- Look again, what else seems important and more?

Phase 2: How does the text work? (Structural level questions; helps students address vocabulary, structure, and author’s craft)
- What leads your eye from place to place?
- What feelings and mood does this picture have and how does the artist show it?
- What is the main idea of this picture and what details give you a clue to the main idea?

Phase 3: What does the text mean? (Inferential level questions; helps students determine author’s purpose and intertextual connections)
- What title would you give this picture and why?
- Which art elements do you notice the most in this picture?
- What do you already know about the objects, people, animals, shapes in this picture that helped you to understand the picture?

Phase 4: What does the text inspire you to do? (Application questions; takes what has been learned to create a new product; requires students to take action- usually tasks)
What memories and new thoughts do you have that connect to your own life when you look at this painting?
If you could be somewhere or something in the picture, what would it be and why?

**Step 3:** Pair the work of art with a printed piece of text or video clip. As the new text is either viewed, read aloud, or partner read students will respond to the following questions:
- Main Idea - What idea seems most important in the story?
- Transitions - How does the author connect events?
- Mood - What is the mood and what language depicts the story mood?
- Author’s Voice - What kinds of literary devices and phrasing does the author use to make the story come to life or make imagery?
- What personal connections can you make to this story?

**Step 4:** After exhausting all possible answers to the questions in Steps 2 & 3, students will work with a partner or as a small group to complete the T-chart comparing and contrasting the art and the printed text or video.

9-12: excerpts from The Pact: Three Young Men Make a Promise and Fulfill a Dream by Sampson Davis, George Jenkins, Rameck Hunt, Lisa Frazier or excerpts from We Beat the Streets by Drs. Sampson Davis, George Jenkins, Rameck Hunt, and Sharon Draper; book trailer (https://www.youtube.com/watch?v=XFjTPaDVxSU)

**Step 5:** Either whole-group, small group, or individually students will complete a quick-write that explains how artist’s and author’s use similar techniques to help build students’ comprehension and depth of understanding about various types of texts. Students are to defend or refute if artists or authors help students to comprehend and retain information.

**Possible Extensions:**
- Use articles that help to build content knowledge aligned to the purpose, period, or title/ topic of the artwork
- Divide students into groups and have them to argue points related to the purpose, period, or title/ topic of the artwork from various perspectives of people, places, or ideas reflected in the artwork
- Divide the artwork into four quadrants; reveal one section at a time and have students use the Close Read Protocol to pull the layers of the artwork back to help deepen understanding
- Complete an artist study and compare/ contrast various works by the same artist to help students determine thematic, political, social, emotional positions/ claims of the artist
- Extend shape stories to help students learn to expand sentences and create mini-books
<table>
<thead>
<tr>
<th>Criteria</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>On Task</strong></td>
<td>Collaborative conversation was focused on the assigned topic or text all of the time and helped student develop effective introductions for the intended audience. The discussion used examples from the text and did not stray into personal connections.</td>
<td>Collaborative conversation was focused on the assigned topic or text most of the time; however, helped student develop limited introductions for the intended audience and had minimal personal connections.</td>
<td>Collaborative conversation was unfocused and had a loose attempt to address the assigned topic or text. Student developed minimal introductions of text not for the intended audience.</td>
</tr>
<tr>
<td><strong>Depth</strong></td>
<td>The conversation went deeply into the topic or text and allowed student to use explicit evidence from text to support claims, reasoning, and ideas. Students used and supported multiple points referenced from the text with resolution.</td>
<td>The conversation mostly went deeply into the topic or text. Student used limited evidence from the text to support claims, reasoning, and/ or ideas. Students circled a particular point without resolution.</td>
<td>The conversation did not progress or develop topics or focus on the text; therefore, student used minimal evidence from the text to support claims, reasoning, and/ or ideas.</td>
</tr>
<tr>
<td><strong>Evidence</strong></td>
<td>Textual references were provided for each claim, example, or idea. Text was cited to prove or disprove claims, examples, or ideas.</td>
<td>Textual references were sometimes cited, but were unclear. References were general.</td>
<td>Very few, if any, textual references were used to develop the conversation.</td>
</tr>
<tr>
<td>Conventions</td>
<td>Student used precise language and vocabulary with appropriate and varied transitions to create cohesion. Student used correct spelling, punctuation, and grammar.</td>
<td>Student used generic language and vocabulary with limited use of appropriate and varied transitions with some cohesion. Student had limited control of spelling, punctuation, and grammar.</td>
<td>Student used minimal language and vocabulary with no use of transitions or cohesion. Student had minimal control of spelling, punctuation, and grammar.</td>
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</table>
Additional Resources

Apps that Support Visual Literacy

Lino- collaborative corkboard for posting notes, images, and video

PicStitch- easily create picture collages

Symphonical- a collaborative organization tool with a common workspace for sticky notes

Flayvr- automagically generated dynamic media albums synced with your calendar

Kanvas- add text, stickers, painting, and sound to a background image

Over- overlay captions and icons onto images

Write about this- an app for emerging writers that prompts the student to write about what they notice in a picture
References


## Closing Moves Resources

### 3-2-1 Reflection Activity

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>3</td>
<td><em>List 3 NEW things you learned</em></td>
</tr>
<tr>
<td>2</td>
<td><em>List 2 things you found MOST interesting</em></td>
</tr>
<tr>
<td>1</td>
<td><em>List 1 QUESTION that you still have about assessing writing</em></td>
</tr>
</tbody>
</table>
The Important Thing Reflection Activity

Three important ideas/things from the today’s session are ______________________________
_____________________________________________________________________, ___________________________, and ________________________________
_____________________________________________________________________, but the most important thing I learned today is
____________________________________________________________________________.

### Oops, A ha!, Huh? Reflection Activity

<table>
<thead>
<tr>
<th>Oops</th>
<th>Name something that you could or should have done differently</th>
</tr>
</thead>
<tbody>
<tr>
<td>A ha</td>
<td>Name something that you plan to do differently in your instruction</td>
</tr>
<tr>
<td>Huh</td>
<td>Name something that you may still be wondering about</td>
</tr>
</tbody>
</table>
References


