# GEORGIA

## DEPARTMENT OF

# EDUCATION

Kathy Cox, State Superintendent of Schools

**Training for the New Georgia Performance Standards**

Days 4 and 5: Making Instructional Decisions

**Participant's Guide**
**General Curriculum**

*We will lead the nation in improving student achievement.*

# ◢◤ Table of Contents

# Acknowledgements

This training program was developed by the Georgia Department of Education as part of a series of professional development opportunities to help teachers increase student achievement through the use of the Georgia Performance Standards.

For more information on this or other GPS training modules, please contact Robin Gower at (404) 463-1933 or rogower@doe.k12.ga.us.

# Use of This Guide

The module materials, including a Leader's Guide, Participant's Guide, PowerPoint Presentation, and supplementary materials, are available to designated trainers throughout the state of Georgia who have successfully completed a Train-the-Trainer course offered through the Georgia Department of Education.

# *Agenda*

This is a two-day course, with approximately 11 hours of instructional time.

Prior Preparation—Participants

  ➢ Unpack several standards to create Stages One and Two for a unit of study

Introduction to Stage Three ...............................................................................2 hours

  ➢ Quotation Hook
  ➢ Review of Stages One and Two
  ➢ Overview of the Training
  ➢ Preview of Stage Three
  ➢ Matching Strategies to Achievement Targets

Designing an Instructional Unit..........................................................................6 hours

  ➢ Hook Activity
  ➢ Evaluating an Instructional Plan
  ➢ Selecting Appropriate and Balanced Instructional Strategies for a Unit

Examining Student Work....................................................................................2 hours

  ➢ Collaborating to Improve the Quality of Student Work
  ➢ Developing Useful Teacher Commentary

Curriculum Mapping........................................................................................... 1 hour

  ➢ Basic Principles of Curriculum Mapping
  ➢ Creating a Sample Map
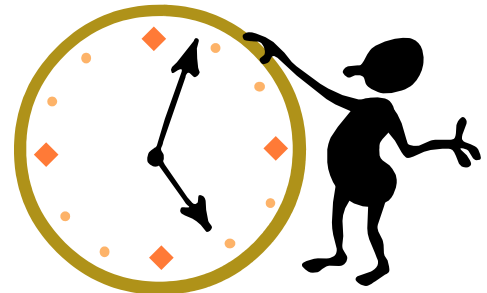
## ◢◤ Module Goal

Demonstrate a deep understanding of the new Georgia Performance Standards and the standards-based education approach, through thoughtful curriculum planning, development of formative and summative assessments, and the design of instruction matched to the standards and research-based best practices. This shall be measured by student performance on progress monitoring and standardized criterion-referenced tests.

Key words from the goal:

➢ Deep understanding
➢ Georgia Performance Standards (GPS)
➢ Standards-based education
➢ Research-based best practices

Note that the goal will not be reached by any single day of training. It will take preparation, follow up, and eight days of classroom instruction to master this goal.

## ◢◤ Module Objectives

By the end of Day 5 of training, participants will be able to:

1. Explain why instructional decision-making is stage three in the standards-based education process

2. Describe the WHERETO method of identifying the purpose of instructional strategies.

3. Identify a variety of instructional strategies for different achievement targets.

4. Evaluate a unit plan, focusing on the instructional plan detailed on the unit calendar, and develop a balanced plan for instruction, one that includes strategies appropriate to achievement targets and content.

5. Describe how to use a structured, collaborative process for examining student work.

6. Demonstrate how to use teacher commentary to increase student learning.

7. Explain different ways of curriculum mapping.

## GPS and the Standards-Based Education Process

**GPS**

(one or more) **Standards** →

### Stage 1
### Identify Desired Results

(Big Ideas) →
Enduring Understandings →
Essential Questions →

........................................................

Above, plus **Elements** →

Skills and Knowledge

All above, plus
**Tasks**
**Student Work**
**Teacher**
 **Commentary** →

### Stage 2
### Determine Acceptable Evidence
### (Design Balanced Assessments)

(To assess student progress toward desired results)

All above →

### Stage 3
### Make Instructional Decisions

(to support student success on assessments, leading to desired results)

## ◢ Teaching for Breadth and Depth

| For Depth | Breadth |
|---|---|
| *Unearth it*<br>➢ Make assumptions explicit<br>➢ Clarify points of view<br>➢ Bring light to the subtle, the misunderstood, the not obvious, the controversial, the obscure, the problematic, the missing, and the lost<br>➢<br>*Analyze it*<br>➢ Separate into parts<br>➢ Inspect and examine<br>➢ Dissect, refine, and qualify<br>➢ Question<br>➢ Test<br>➢ Challenge<br>➢ Doubt<br>➢ Critique<br><br>*Prove it*<br>➢ Argue<br>➢ Support<br>➢ Verify<br>➢ Justify<br><br>*Generalize it*<br>➢ Subsume specifics under a more encompassing idea<br>➢ Compare and contrast | *Connect it*<br>➢ Link discrete and diverse ideas, facts, and experiences<br><br>*Picture it*<br>➢ Make concrete and simple<br>➢ Represent or model in different ways<br><br>*Extend it*<br>➢ Go beyond the given to implications<br>➢ Imagine "what if?" |

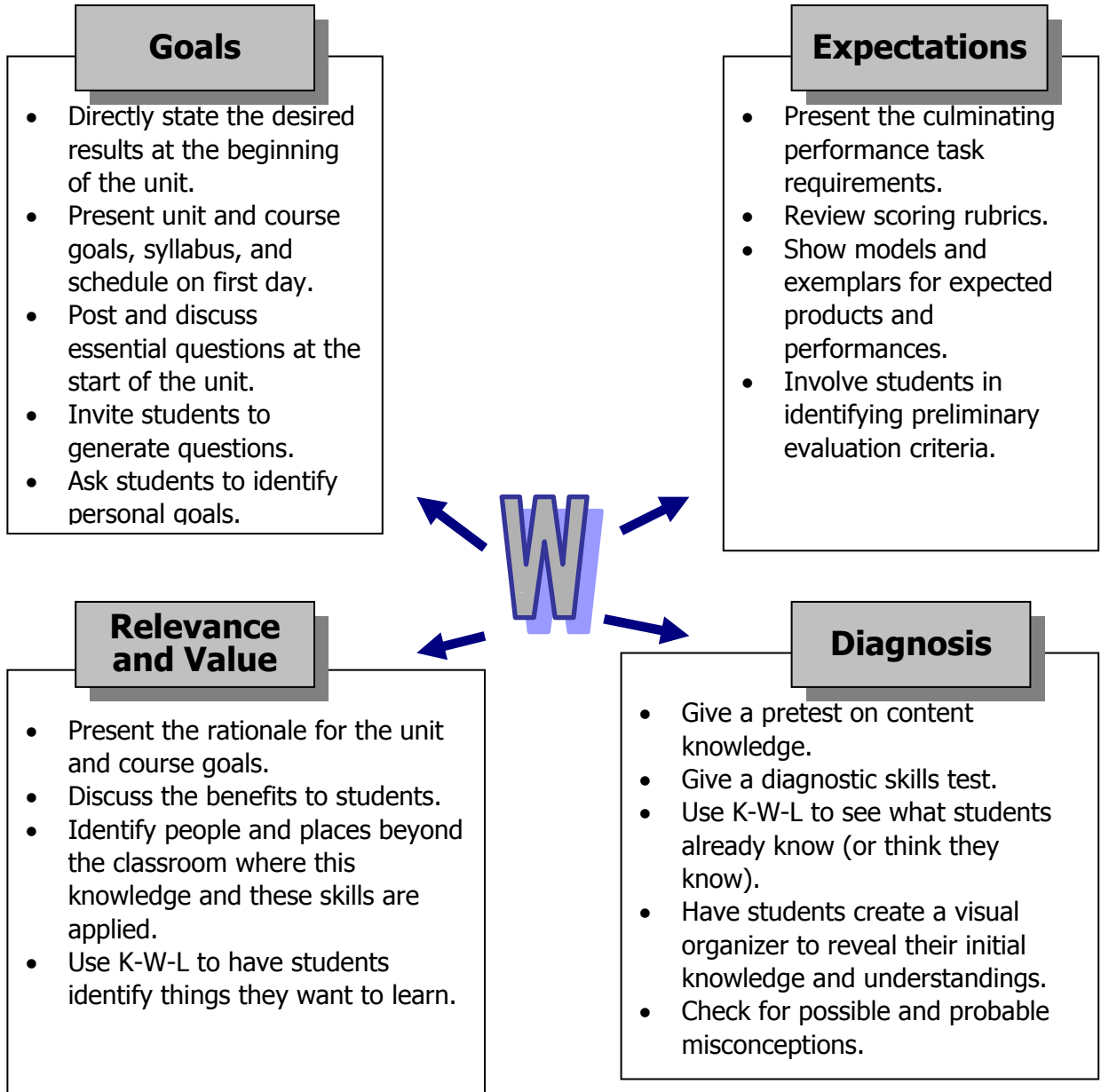Adapted from Wiggins, Grant, and Jay McTighe. *Understanding by Design.* ASCD. 1998. 102.

## *WHERETO : Questions to Consider for "W"*

The "**W**" in **WHERETO** should be considered from the students' perspective. By working through backward design, designers should be clear about their goals and the evidence needed to show the extent that students have achieved them. Now, we seek to help the students become clear about the goals and expectations and the purpose and benefits of achieving them. Research and experience show that students are more likely to focus and put forth effort when they have clarity on the goals and expectations and see a purpose and value for the intended learning.

### Goals

- **Where** are we going in this unit or course?
- **What** are the goals or standards toward which we are working?
- **What** will students be learning?
- **What** resources and learning experiences will help us get there?

### Expectations

- **What** is expected of students?
- **What** are key assignments and assessments?
- In **what** ways will students be expected to demonstrate learning? Understanding?
- **What** criteria and performance standards will be used for assessment?

### Relevance and Value

- **Why** is this worth learning?
- In **what** ways will this knowledge or these skills benefit students in school? In the future?

### Diagnosis

- From **where** are students coming?
- **What** prior knowledge, interests, learning styles, talents do they bring?
- **What** misconceptions may exist?

From Wiggins, Grant and Jay McTighe. *Understanding by Design Professional Development Workbook.* Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 215.

## ◢ <u>W</u>HERETO : Examples for "<u>W</u>"

### Goals

- Directly state the desired results at the beginning of the unit.
- Present unit and course goals, syllabus, and schedule on first day.
- Post and discuss essential questions at the start of the unit.
- Invite students to generate questions.
- Ask students to identify personal goals.

### Expectations

- Present the culminating performance task requirements.
- Review scoring rubrics.
- Show models and exemplars for expected products and performances.
- Involve students in identifying preliminary evaluation criteria.

### Relevance and Value

- Present the rationale for the unit and course goals.
- Discuss the benefits to students.
- Identify people and places beyond the classroom where this knowledge and these skills are applied.
- Use K-W-L to have students identify things they want to learn.

### Diagnosis

- Give a pretest on content knowledge.
- Give a diagnostic skills test.
- Use K-W-L to see what students already know (or think they know).
- Have students create a visual organizer to reveal their initial knowledge and understandings.
- Check for possible and probable misconceptions.

From Wiggins, Grant and Jay McTighe. *Understanding by Design Professional Development Workbook.* Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 216.

# WH_ERETO : _Hooking_ and _Holding_ Students

Effective teachers recognize the importance of _hooking_ students at the beginning of a new learning experience and _holding_ their interest throughout. The "**H**" in **WH_ERETO** directs designers to consider ways of engaging students in the topic and pointing toward Big Ideas, Essential Questions, and performance tasks – by design. Use the list below to brainstorm possible hooks for your unit design.
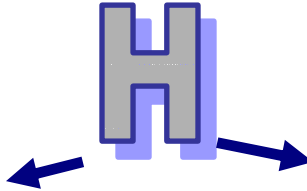
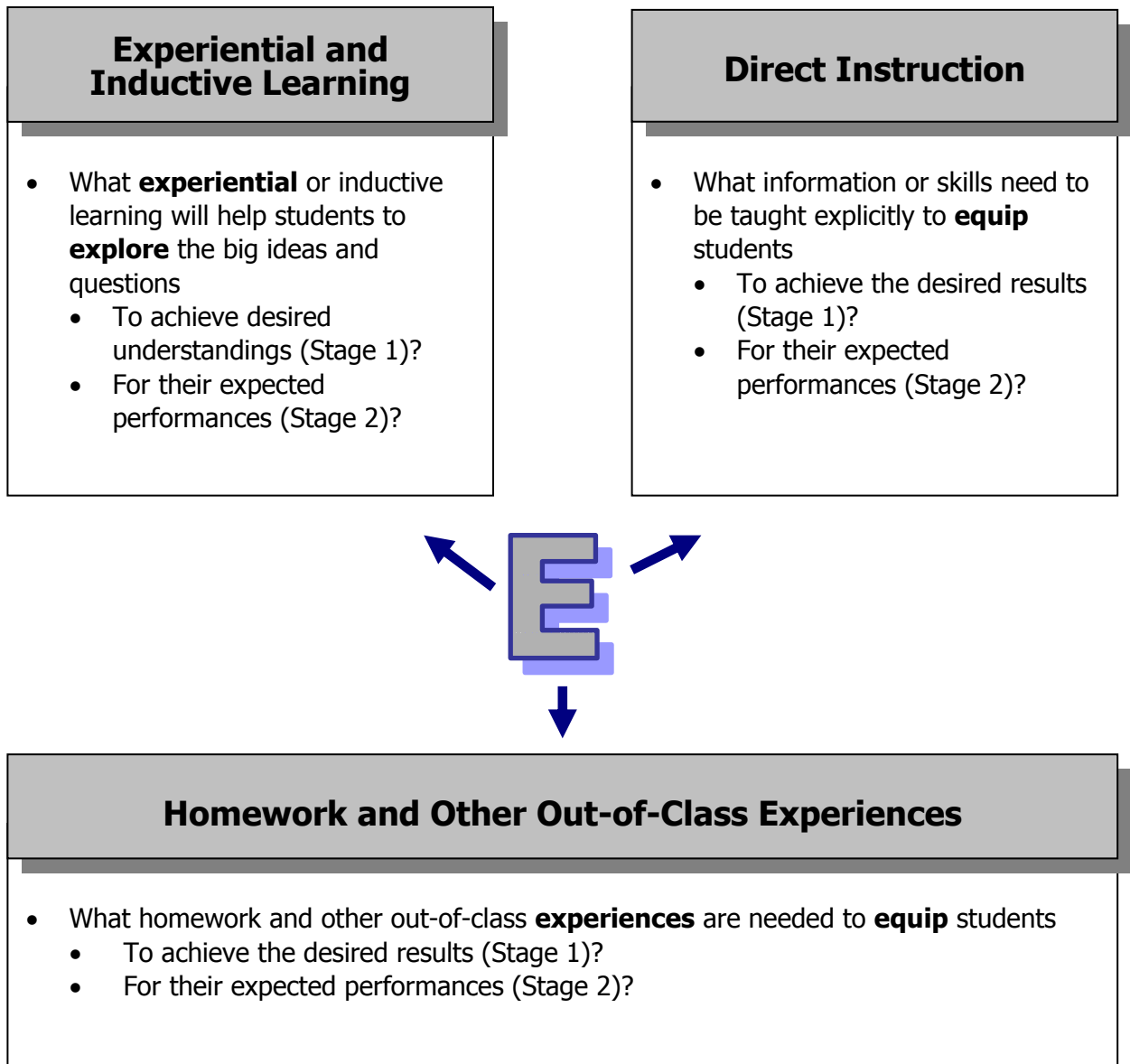**Hook**                                   **Hold**

**How will you hook and hold student interest?**

- Odd fact, anomaly, counterintuitive example _____

- Provocative entry question _____

- Mystery _____

- Challenge _____

- Problem or issue _____

- Experiment – predict outcome _____

- Role-play or simulation _____

- Personal experiences _____

- Allow student choice for _____

- Emotional connection _____

- Humor _____

From Wiggins, Grant and Jay McTighe. _Understanding by Design Professional Development Workbook._ Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 217.
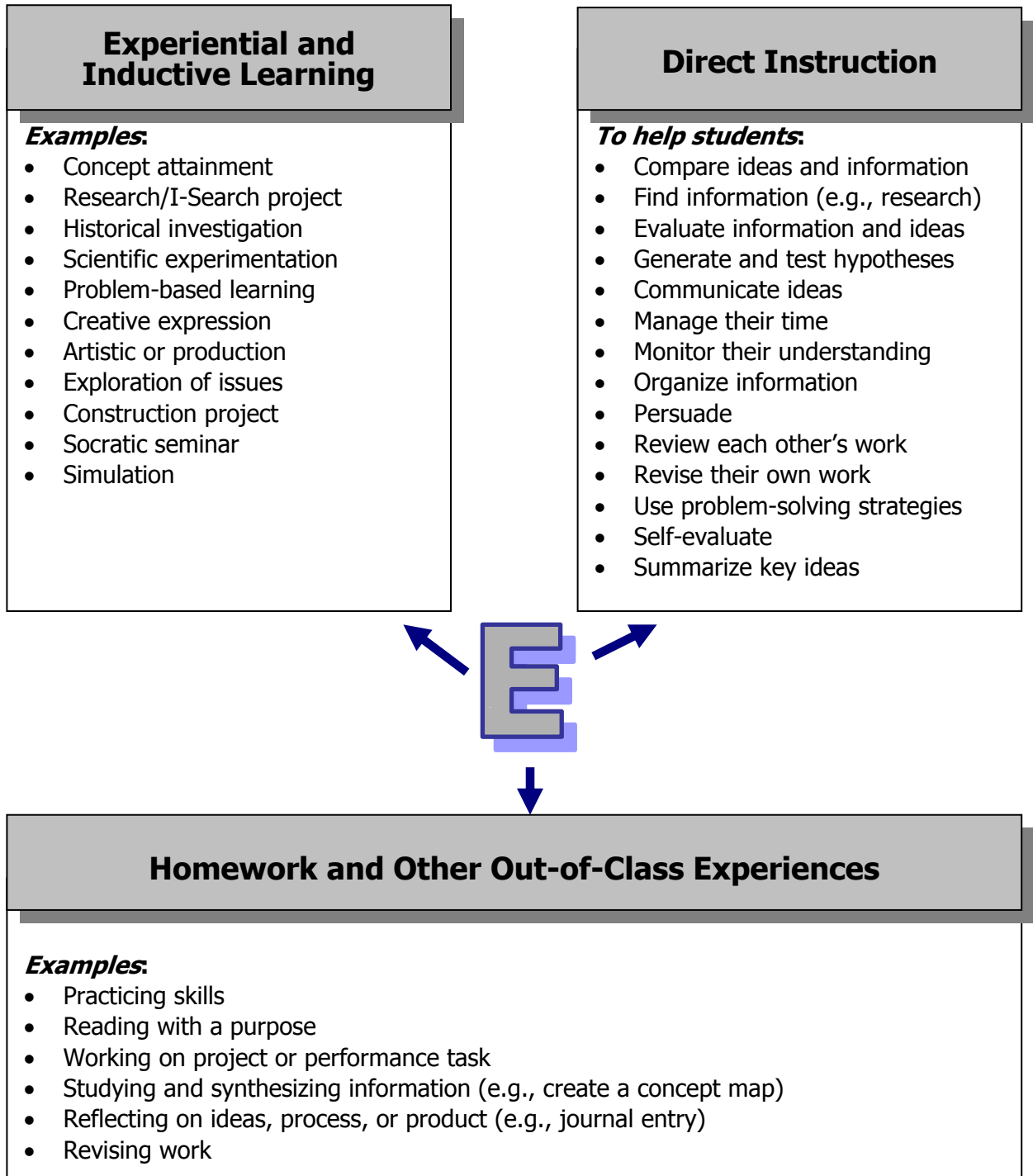
## ◢ WH**E**RETO : **E**quipping Students

The first "**E**" in **WHERETO** prompts designers to think about (1) ways they will help students to *explore* the Big Ideas and Essential Questions, and (2) how they will *equip* students for their final performances. In order for students to come to an understanding of important ideas, they must engage in some inductive learning experiences that facilitate the "construction of meaning." In addition, direct instruction and out-of-class activities can play a role in equipping students with the knowledge and skills needed to perform.

### Experiential and Inductive Learning

- What **experiential** or inductive learning will help students to **explore** the big ideas and questions
  - To achieve desired understandings (Stage 1)?
  - For their expected performances (Stage 2)?

### Direct Instruction

- What information or skills need to be taught explicitly to **equip** students
  - To achieve the desired results (Stage 1)?
  - For their expected performances (Stage 2)?

### Homework and Other Out-of-Class Experiences

- What homework and other out-of-class **experiences** are needed to **equip** students
  - To achieve the desired results (Stage 1)?
  - For their expected performances (Stage 2)?

From Wiggins, Grant and Jay McTighe. *Understanding by Design Professional Development Workbook.* Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 218.
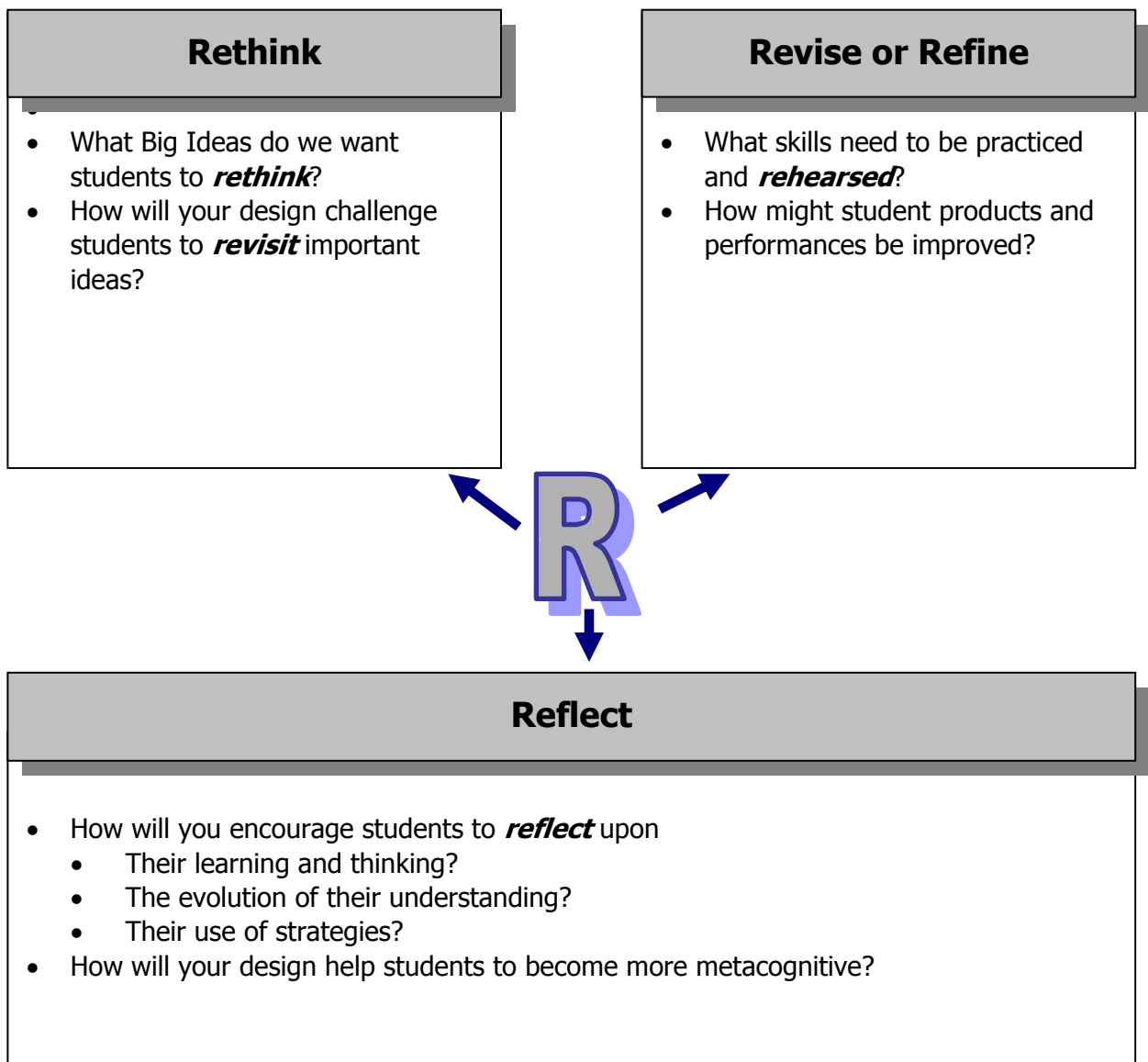
## ◢ WH<u>E</u>RETO : <u>E</u>quipping Students, Page 2

### Experiential and Inductive Learning

**Examples:**
- Concept attainment
- Research/I-Search project
- Historical investigation
- Scientific experimentation
- Problem-based learning
- Creative expression
- Artistic or production
- Exploration of issues
- Construction project
- Socratic seminar
- Simulation

### Direct Instruction

**To help students:**
- Compare ideas and information
- Find information (e.g., research)
- Evaluate information and ideas
- Generate and test hypotheses
- Communicate ideas
- Manage their time
- Monitor their understanding
- Organize information
- Persuade
- Review each other's work
- Revise their own work
- Use problem-solving strategies
- Self-evaluate
- Summarize key ideas

### Homework and Other Out-of-Class Experiences

**Examples:**
- Practicing skills
- Reading with a purpose
- Working on project or performance task
- Studying and synthesizing information (e.g., create a concept map)
- Reflecting on ideas, process, or product (e.g., journal entry)
- Revising work

## ◢ WHE<u>RE</u>TO : Questions to Consider for "<u>R</u>"

The "**R**" in **WHE<u>RE</u>TO** reminds us that understanding develops and deepens as a result of *rethinking* and *reflection*.  Thus, we should build in such opportunities by design. Consider the following questions as you plan learning experiences and instruction to cause students to *rethink* and *reflect* (i.e., to dig deeper into the Big Ideas), and to *refine* and *revise* their work based on feedback.

### Rethink

- What Big Ideas do we want students to **rethink**?
- How will your design challenge students to **revisit** important ideas?

### Revise or Refine

- What skills need to be practiced and **rehearsed**?
- How might student products and performances be improved?

### Reflect

- How will you encourage students to **reflect** upon
  - Their learning and thinking?
  - The evolution of their understanding?
  - Their use of strategies?
- How will your design help students to become more metacognitive?

From Wiggins, Grant and Jay McTighe. *Understanding by Design Professional Development Workbook.* Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 221.

## ◣ *WHE<u>RE</u>TO : Examples of "<u>R</u>"*

### Rethink

**Help students rethink by having them:**
- Shift perspective
- Reconsider key assumptions
- Confront alternative versions
- Take the roles of . . .
- Play devil's advocate
- Reexamine the argument and evidence
- Conduct research
- Consider new information
- Rethink the naive idea that . . .
- Argue and debate
- Confront surprises and anomalies

### Revise or Refine

**Provide opportunities for students to revise and refine their work through:**
- Drafting and editing sessions
- Peer critiques
- Rehearsals
- Peer response groups
- Practice sessions
- Self-assessment
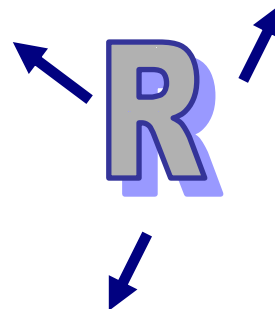
### Reflect

**Encourage students to reflect through the use of:**
- Reflective journals and think logs
- Regular self-assessments
- Metacognitive prompts
- Think-alouds
- I-Search papers

From Wiggins, Grant and Jay McTighe. *Understanding by Design Professional Development Workbook.* Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 222.

## WHER<u>E</u>TO : <u>E</u>ncouraging Self-<u>e</u>valuation - "<u>E</u>"

Stage 2 of backward design specifies the assessment evidence needed for the desired results identified in Stage 1. The second "**E**" in **WHER<u>E</u>TO** asks the designer to build in opportunities for ongoing *evaluation*, including opportunities for students to *self-evaluate*. The following questions may be used as prompts to guide student self-evaluation and reflection.  (NOTE: This step connects with the "**R**" in **WHE<u>R</u>ETO**.)
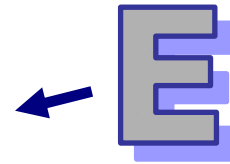
- What do you really understand about _____?
- What questions and uncertainties do you still have about _____?
- What was most effective in _____?
- What was least effective in _____?
- How could you improve _____?
- What are your strengths in _____?
- What are your deficiencies in _____?
- How difficult was _____?
- How does your preferred learning style influence _____?
- What would you do differently next time _____?
- What are you most proud of? Why? _____
- What are you most disappointed in? Why? _____
- What grade or score do you deserve? Why? _____
- How does what you've learned connect to other learnings? _____
- How has what you've learned changed your thinking? _____
- How does what you've learned relate to the present and future? _____
- What follow-up work is needed? _____
- Other: _____

From Wiggins, Grant and Jay McTighe. *Understanding by Design Professional Development Workbook.* Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 223.

## WHERE_T_O : _T_ailoring the Design for Diverse Learners

The "**T**" in **WHERE_T_O** refers to ways of _tailoring_ the design to address student differences in background knowledge and experiences, skill levels, interests, talents, and learning styles. Designers consider ways in which lessons, activities, resources, and assessments  might be personalized without sacrificing unit goals or standards.  Appropriate differentiation of _content, process_, and _product_ can accommodate diverse learners.

### Content

- At the beginning of a unit, assess prior knowledge and skills, and develop differentiated activities to accommodate different knowledge and skill levels.
- Provide students with open-ended questions, activities, assignments, and assessments that enable students to give different but equally valid responses.
- Appeal to various modalities (e.g., present information orally, visually, and in writing).
- Use a variety of resource materials (e.g., multiple reading materials at different levels) to help students understand a difficult concept.

### Process

- Accommodate students with different learning styles by providing opportunities for them to work alone and in groups.
- Encourage students to develop their own research questions for in-depth exploration of a key idea or question.

### Product

- Allow students choices of products (e.g., visual, written, oral) for activities and assignments.
- Provide students with options for demonstrating understanding through various products and performances without compromising the goals or standards.

From Wiggins, Grant and Jay McTighe. _Understanding by Design Professional Development Workbook._ Alexandria, VA: Association for Supervision and Curriculum Development. 2004, page 224.

# ◣ WHERET<u>O</u> : <u>O</u>rganizing the Learning

The "**O**" in **WHERET<u>O</u>** relates to the organization and sequence of design. As they develop the learning plan, designers are encouraged to consider the following questions. How will the learning activities be *organized* to enable students to achieve the desired results? Given the desired results, what sequence will offer the most engagement and effective learning? How will the work unfold in a natural progression so that new teaching and activities seem appropriate, not arbitrary or meaningless, to students? Two broad organizational patterns are depicted below.

What is most appropriately and effectively covered in a linear and didactic fashion?
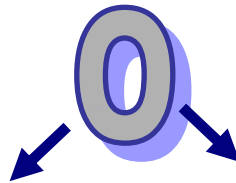
What is most appropriately and effectively "uncovered"" in an inductive, inquiry-oriented, experiential manner?

| The Logic of "Coverage" | The Logic of "Uncoverage" |
| --- | --- |
| • Present information in a logical, step-by-step fashion. (Teacher as tour guide).<br>• Follow the sequence of the textbook.<br>• Move from the facts and basic skills to the more advanced concepts and processes.<br>• Expose students to a breadth of material dictated by established goals.<br>• Use hands-on and other experiential activities selectively because these can take considerable time.<br>• Teach and test the discrete pieces before having students apply what they are learning. | • Think of the unit as an *unfolding story or problem* rather than as a guided tour or an encyclopedia article.<br>• Begin with a hook and *teach on an as-needed basis*. Don't front load all of the information before application.<br>• Make the sequence more surprising and less predictable.<br>• Ensure that there are ongoing cycles of *model, practice, feedback,* and *adjustment* built into the unit.<br>• Focus on transferable, Big Ideas.<br>• Move back and forth between the whole and the parts rather than teaching all the little bits first, out of context. (Think of sports, the arts, and vocational technical projects.) |

# General Categories of Instructional Strategies

Direct Instruction: Instructional strategies that involve a high degree of teacher control.

| | | |
|---|---|---|
| Compare & Contrast | Explicit Teaching | Reinforcing Effort & Providing |
| Cues, Questions, & Advance | Graphic Organizers | Recognition* |
| Organizers* | Guides for Reading, Listening, | Setting Objectives & Providing |
| Demonstrations | Viewing | Feedback* |
| Didactic Questions | Identifying Similarities and | Summarizing & Note Taking* |
| Drill and Practice | Differences* | Structured Overview |
| | Mastery Lecture | |

Experiential Learning: Instructional strategies where students learn by doing or experiencing authentic or simulated situations.

| | | |
|---|---|---|
| Conducting Experiments | Model Building | Role Playing |
| Field Observations | Surveys | Games |
| Field Trips | Modeling | Simulations |
| | Nonlinguistic Representations* | Synectics |

Independent Learning: Instructional strategies during which students work independently, sometimes at their own rate, on self-selected assignments or topics.

| | | |
|---|---|---|
| Assigned Questions | Graphic Organizers | Learning Contracts |
| Computer Assisted Instruction | Homework and Practice* | Reports |
| Correspondence Lessons | Learning Activity Package | Research Projects |
| Essays | Learning Centers | Summarizing and Note Taking* |

Indirect Instruction: Instructional strategies where the teacher establishes the learning situation or task, but the students determine the direction and/or solution.

| | | |
|---|---|---|
| Case Studies | Cloze Procedures | Problem Solving |
| Concept Attainment | Generating & Testing | Reading for Meaning |
| Concept Formation | Hypotheses* | Reciprocal Teaching |
| Concept Mapping | Graphic Organizers | Reflective Discussion |
| | Inquiry | |

Interactive Instruction: Instructional strategies that involve students working with other students and/or the teacher to move toward the learning goals.

| | | |
|---|---|---|
| Brainstorming | Interviewing | Problem Solving |
| Circle of Knowledge | Laboratory Groups | Role Playing |
| Cooperative Learning* | Panels | Socratic Seminars |
| Debates | Peer Practice | Tutorial Groups |

* Marzano, Pickering, and Pollock note that incorporating these nine strategies into instruction can improve student achievement across all content areas and grade levels. http://www.learn-line.nrw.de/angebote/greenline/lernen/downloads/nine.pdf

# *Balanced Instruction: A Self-assessment*

**Directions:** Use the following scale to rate your level of use of each of the following instructional strategies.

> **3 = Frequent Use**
> **2 = General Use**
> **1 = Infrequent Use**
> **0 = No Evidence of Use**

1. \_\_\_\_\_ Brainstorming

2. \_\_\_\_\_ Homework and practice

3. \_\_\_\_\_ Nonlinguistic representations (mental pictures)

4. \_\_\_\_\_ Graphic organizers presented by teacher as part of instruction

5. \_\_\_\_\_ Computer assisted instruction

6. \_\_\_\_\_ Case studies

7. \_\_\_\_\_ Learning centers

8. \_\_\_\_\_ Problem solving

9. \_\_\_\_\_ Drill and practice

10. \_\_\_\_\_ Explicit teaching

11. \_\_\_\_\_ Modeling

12. \_\_\_\_\_ Reciprocal teaching

13. \_\_\_\_\_ Circle of Knowledge

14. \_\_\_\_\_ Having students summarize and take notes during instruction

15. \_\_\_\_\_ Concept mapping

16. \_\_\_\_\_ Socratic seminars

17. \_\_\_\_\_ Cooperative learning

18. \_\_\_\_\_ Role playing

19.   _____   Generating and testing hypotheses

20.   _____   Writing essays

21.   _____   Games

22.   _____   Reflective discussions

23.   _____   Assigned questions

24.   _____   Simulations

25.   _____   Compare and contrast

**When you have completed the assessment inventory, go on to the next page.**

Transfer your scores to the corresponding item number below:

| Direct Instruction | | Experiential Learning | | Independent Learning | | Indirect Instruction | | Interactive Instruction | |
|---|---|---|---|---|---|---|---|---|---|
| Item Number | Your score (0-3) | Item Number | Your score (0-3) | Item Number | Your score (0-3) | Item Number | Your score (0-3) | Item Number | Your score (0-3) |
| 4. | | 3. | | 2. | | 6. | | 1. | |
| 9. | | 11. | | 5. | | 12. | | 8. | |
| 10. | | 18. | | 7. | | 15. | | 13. | |
| 14. | | 21. | | 20. | | 19. | | 16. | |
| 25. | | 24. | | 23. | | 22. | | 17. | |
| TOTAL: | | TOTAL: | | TOTAL: | | TOTAL: | | TOTAL: | |

Compare and contrast your totals for the various instructional strategies categories.

Reflect and consider:

➢ What do the survey results suggest?

➢ What patterns do you notice?

➢ Does your classroom practice reflect a balance of instructional strategy types?

➢ Are you using one type of strategy more than others?

➢ Are there types of strategies that you use less frequently or not at all?

➢ Which types of instructional strategies might you add or use more frequently?

➢ Which types of instructional strategies might you use less frequently?

➢ How might you modify your classroom practice?

# ◤▟ *Matching Instructional Formats to Achievement Targets*

|  | **Direct Instruction** | **Experiential Learning** | **Independent Learning** | **Indirect Instruction** | **Interactive Instruction** |
|---|---|---|---|---|---|
| **Knowledge/ Information** | Strategies such as direct instruction, graphic organizers, structured overview, etc., can convey facts or information to students. | Experiential strategies may be structured to allow students to arrive, inductively or deductively, at rules or principles. | Strategies such as assigned questions, learning activity packages or centers, reports, or research projects allow students to obtain facts, etc. | Strategies such as concept attainment or concept forma-tion, reading for meaning, recip-rocal teaching, and inquiry allow students to arrive at rules or principles. | Strategies such as discussion, interviewing, or tutorial groups can provide students with information or help them to review rules, etc. |
| **Skills/ Processes** | Modeling can introduce or demonstrate skills or processes, but other, more student-directed strategies are needed as well. | Modeling, games, conducting experiments, etc., can introduce skills/processes or provide practice. | Essays, learning activity packages or centers, or research projects, etc., can provide opportunities for application or practice. | Instructional strategies that involve problem solving often provide the opportunity to acquire skills or practice processes. | Cooperative learning groups, debates, role playing, or laboratory groups, etc., work well. |
| **Thinking & Reasoning** | Modeling can introduce or demonstrate thinking and reasoning processes, but other, more student-directed strategies are needed as well. | Most experiential strategies work well here, especially roll playing, games, experiments, and simulations. | Some, such as certain essay topics, learning activity packages or centers, or research projects, work better than others. | Strategies such as working with case studies, concept map-ping, inquiry, problem solving, etc., work well with thinking and reasoning targets. | Most interactive instructional strategies work with these targets, but especially problem solving and Socratic Seminars. |
| **Communica-tion** | Not the best strategies for providing students with opportunities to acquire or practice communication skills. | Good when oral, written, or other forms of expression are included, such as reporting field observations, role playing, or simulations. | Again, essays or other strategies that involve oral, written, or other forms of expres-sion can provide the opportunity to learn communica-tion skills. | Reciprocal teaching, reflective discussion, or other strategies that involve oral, written, or other forms or expression work well. | By definition, interactive instructional strategies include opportunities to learn or practice communication skills. |

# *Glossary of Instructional Strategies*

**Assigned Questions** - Assigned questions are those prepared by the teacher to be answered by individuals or small groups of students. Students discuss their responses with one another or with the teacher. Particular positions or points-of-view should be supported by evidence. In some instances, it may be desirable for students to generate their own set of questions.

**Brainstorming**- Brainstorming is a large or small group activity which encourages children to focus on a topic and contribute to the free flow of ideas. The teacher may begin by posing a question or a problem, or by introducing a topic. Students then express possible answers, relevant words and ideas. Contributions are accepted without criticism or judgment.

**Case Study** - Case studies are stories or scenarios, often in narrative form, created and used as a tool for analysis and discussion. Cases are often based on actual events which add a sense of urgency or reality. Case studies have elements of simulations but the students are observers rather than participants. A good case has sufficient detail to necessitate research and to stimulate analysis from a variety of viewpoints or perspectives. They place the learner in the position of problem solver. Students become actively engaged in the materials discovering underlying issues, dilemmas and conflict issues.

**Circle of Knowledge** - A circle of knowledge involves each student in thinking and discussing with a peer before sharing ideas with a large group.

**Cloze Procedures** - Cloze procedure is a technique in which words are deleted from a passage according to a word-count formula or various other criteria. The passage is presented to students, who insert words as they read to complete and construct meaning from the text. This procedure can be used as a diagnostic reading assessment technique.

**Computer Assisted Instruction** - Computer-assisted instruction (CAI) refers to any instructional program in which the computer performs, manages, or supports some or all of the teacher/provider functions.

**Concept Attainment** - Concept Attainment is an indirect instructional strategy that uses a structured inquiry process. It is based on the work of Jerome Bruner. In concept attainment, students figure out the attributes of a group or category that has already been formed by the teacher. To do so, students compare and contrast examples that contain the attributes of the concept with examples that do not contain those attributes. They then separate them into two groups. Concept attainment, then, is the search for and identification of attributes that can be used to distinguish examples of a given group or category from non-examples.

**Concept Mapping** - A concept map is a special form of a web diagram for exploring knowledge and gathering and sharing information. Concept mapping is the strategy employed to develop a concept map. A concept map consists of  cells that contain a concept, item or question and links. The links are labeled and denote direction with an arrow symbol. The labeled links explain the relationship between the nodes. The arrow describes the direction of the relationship and reads like a sentence.

**Concept Formation** - Concept formation provides students with an opportunity to explore ideas by making connections and seeing relationships between items of information. This method can help students develop and refine their ability to recall and discriminate among key ideas, to see commonalities and identify relationships, to formulate concepts and generalizations, to explain how they have organized data, and to present evidence to support their organization of the data involved.

**Cooperative Learning** - Cooperative learning is an instructional strategy that simultaneously addresses academic and social skill learning by students. It is a well-researched instructional strategy and has been reported to be highly successful in the classroom.

**Correspondence Lessons** - Correspondence education has a long history. Before the advent of the computer age, correspondence schooling meant print correspondence. Today, however, correspondence education is delivered through a variety of technologies: audio, video and computer.

**Debates** - Debating is a structured contest of argumentation in which two opposing individuals or teams defend and attack a given proposition. The procedure is bound by rules that vary based on location and participants. The process is adjudicated and a winner is declared. Debating is a foundational aspect of a democratic society.

**Demonstrations** - A demonstration refers to a teacher activity and talk that shows students "how"; [demonstrations] apply primarily to skills and processes and are useful for helping students acquire procedural knowledge.

**Didactic Questions** - tend to be convergent, factual, and often begin with "what," "where," "when," and "how." They can be effectively used to diagnose recall and comprehension skills, to draw on prior learning experiences, to determine the extent to which lesson objectives were achieved, to provide practice, and to aid retention of information or processes. Teachers should remember that didactic questions can be simplistic, can encourage guessing, and can discourage insightful answers or creativity. However, effectiveness of this method can be increased by the appropriate addition of "why" questions, and the occasional use of "what if" questions.

**Direct Instruction** - a highly structured instructional approach.

**Drill and Practice** - promotes the acquisition of knowledge or skill through repetitive practice. It refers to small tasks such as the memorization of spelling or vocabulary words, or the practicing of arithmetic facts and may also be found in more supplicated learning tasks or physical education games and sports. Drill-and-practice, like memorization, involves repetition of specific skills, such as addition and subtraction, or spelling. To be meaningful to learners, the skills built through drill-and-practice should become the building blocks for more meaningful learning.

**Essays** - Essays are research-backed statements of opinion on arguable topics.

**Experiments** - Experiments involve creating a test of a hypothesis where variables have been identified and then specifically identifying one or more of those variables that causes the effect.

**Experiential Learning** - Experiential learning is inductive, learner centered, and activity oriented. Personalized reflection about an experience and the formulation of plans to apply learning to other contexts are critical factors in effective experiential learning. The emphasis in experiential learning is on the process of learning and not on the product.

**Explicit Teaching** - Explicit teaching involves "six teaching functions: daily review, presenting new material, conducting guided practice, provide feedback and correctives, conduct independent practice, weekly and monthly review.

**Field Observations** - Field observations refer to observations made of naturally occurring phenomena by students outside the classroom.

**Games** - Games are structured learning activities that include conflict, control, and rules for winning and terminating the activities.

**Guides for Reading, Listening, Viewing** - Guides for reading, listening, and viewing refer to providing leading questions, diagrams, or statements to assist students in focusing on the important ideas within text, lecture, media, or other presentations.

**Independent Learning** - Independent study refers to the range of instructional methods which are purposefully provided to foster the development of individual student initiative, self-reliance, and self-improvement. In addition, independent study can include learning in partnership with another individual or as part of a small group.

**Indirect Instruction** - indirect instruction is mainly student-centered.  Indirect instruction seeks a high level of student involvement in observing, investigating, drawing inferences from data, or forming hypotheses. It takes advantage of students' interest and curiosity, often encouraging them to generate alternatives or solve problems.  In indirect instruction, the role of the teacher shifts from lecturer/director to that of facilitator, supporter, and resource person. The teacher arranges the learning environment, provides opportunity for student involvement, and, when appropriate, provides feedback to students while they conduct the inquiry (Martin, 1983).

**Interviewing** - Interviewing, a meeting during which information is obtained by one person from another, is an excellent means for students to gain an insight into another's worldview. Effective interviewing begins with the development of basic skills and thorough preparation. Students may be the interviewer or the interviewee, depending upon the skill set being developed and the information sought.

**Graphic Organizers** - A graphic organizer is a visual communication tool that uses visual symbols to express ideas and concepts, to convey meaning. A graphic organizer often depicts the relationships between facts, terms, and or ideas within a learning task. It is often referred to as a "map" because it can help teachers and students "map out" their ideas in a visual

manner. There are many similar names for graphic organizers including: knowledge maps, concept maps, story maps, cognitive organizers, advance organizers, or concept diagrams.

**Inquiry** - Inquiry learning provides opportunities for students to experience and acquire processes through which they can gather information about the world. This requires a high level of interaction among the learner, the teacher, the area of study, available resources, and the learning environment.

**Interactive Instruction** - Interactive instruction relies heavily on discussion and sharing among participants. Students can learn from peers and teachers to develop social skills and abilities, to organize their thoughts, and to develop rational arguments. The interactive instruction strategy allows for a range of groupings and interactive methods. It is important for the teacher to outline the topic, the amount of discussion time, the composition and size of the groups, and reporting or sharing techniques. Interactive instruction requires the refinement of observation, listening, interpersonal, and intervention skills and abilities by both teacher and students.

**Lab Groups** - Lab groups are cooperative learning groups in an experimental setting.

**Learning Activity Pack** - A learning activity package (LAP) refers to a planned series of activities that involve the student in exploring a topic, skill, or concept.

**Learning Centers** - A classroom with learning centers offers various stations at which individuals or groups of students may complete selected tasks or activities. The activities are designed to accommodate a variety of learning styles and challenge the multiple intelligences.

**Learning Contracts** - Learning contracts provide a method of individualizing instruction and developing student responsibility. They permit individual pacing so that students may learn at the rate at which they are able to master the material. Learning contracts can be designed so that students function at the academic levels most suitable to them and work with resource materials containing concepts and knowledge that are appropriate to their abilities and experiences. Although this method focuses on the individual, learning contracts also provide an opportunity for students to work in small groups. The teacher may select this approach for some students to support them as they learn to work independently.

**Mastery Lecture** - Mastery lecture is a type of direct instruction. A significant amount of information can be communicated in a relatively short period of time. The quality of a lecture improves when audio and visual aids are incorporated and if interaction between the teacher and the students is facilitated.

**Model Building** - Model building involves the students in the design and construction of a theory, concept, or object.

**Nonlinguistic Representation** – an imagery mode of representation that is expressed as mental pictures and physical sensations such as smell, taste, touch, kinesthetic association, and sound.

**Panel** - Several experts sit around a table and discuss a topic; they may field questions from an audience. Learners may prepare questions in advance for panelists.

**Peer Practice** - Peer practice involves each student rehearsing skills or conceptual information with a peer.

**Problem-Solving** - Learners start a topic by solving a problem that incorporates the concepts of the module. Have participants work in teams to solve a scenario. Begin the presentation with the problem-solving exercise and then debrief the exercise by highlighting important points in the presentation.

**Reading for Meaning** - To read for meaning, students must simultaneously utilize clues from all cueing systems. Readers bring knowledge and past experiences to the reading task to construct interpretations and to determine if the print makes sense to them. It is easier for readers to understand print when the content is relevant to their personal experiences. Familiar content and topics convey meaning or clues through the semantic cueing system. When students are comfortable and familiar with the content of a passage, they can predict upcoming text and take greater risks in reading. Research has repeatedly shown that fluent readers risk more guesses when interacting with unfamiliar print than poorer readers. They derive more meaning from passages than readers who frequently stop to sound or decode words by individual phonemes or letters.

**Reciprocal Teaching** - Reciprocal teaching refers to an instructional activity that takes place in the form of a dialogue between teachers and students regarding segments of text. The dialogue is structured by the use of four strategies: summarizing, question generating, clarifying, and predicting. The teacher and students take turns assuming the role of teacher in leading this dialogue.

**Reflective Discussion** - Reflective discussions encourage students to think and talk about what they have observed, heard or read. The teacher or student initiates the discussion by asking a question that requires students to reflect upon and interpret films, experiences, read or recorded stories, or illustrations. As students question and recreate information and events in a film or story, they clarify their thoughts and feelings. The questions posed should encourage students to relate story content to life experiences and to other stories. These questions will elicit personal interpretations and feelings. Interpretations will vary, but such variances demonstrate that differences of opinion are valuable.

**Research Projects -** Research projects are very effective for developing and extending language arts skills as students learn in all subject areas. While doing research, students practice reading for specific purposes, recording information, sequencing and organizing ideas, and using language to inform others.

**Role Playing** - Taking on roles and interacting in groups actively involves students in learning opportunities. By taking on a perspective other than their own, students begin to appreciate the beliefs, wants and needs, and motivations of others while trying to find creative and effective solutions to challenges.

**Simulation** - Simulations are instructional scenarios where the learner is placed in a "world" defined by the teacher. They represent a reality within which students interact. The teacher controls the parameters of this "world" and uses it to achieve the desired instructional results. Simulations are in a way a lab experiment where the students themselves are the test subjects. They experience the reality of the scenario and gather meaning from it.

**Socratic Seminar** - Learners take and defend a position or thesis. Teacher prods and extends dialog by questioning. Break group into two or more subgroups, each with a specific perspective, provide reference materials, allow groups to process materials and meet within group, then allow time for open debate.

**Structured Overview** - A structured overview refers to organizing and arranging topics or concepts to make them meaningful to students.

**Surveys** - A survey is a research instrument which involves the asking of questions of a group of individuals. Creating and administering a survey, as well as analyzing the data collected, are all excellent opportunities for students to be active learners.

**Synectics** - The term Synectics from the Greek word *synectikos* which means "bringing forth together" or "bringing different things into unified connection." Since creativity involves the coordination of things into new structures, every creative thought or action draws on synectic thinking.  Synectic thinking is the process of discovering the links that unite seemingly disconnected elements. It is a way of mentally taking things apart and putting them together to furnish new insight for all types of problems. It is a creative problem solving technique which uses analogies.

**Tutorial Groups** - Tutorial groups are set up to help students who need remediation or additional practice, or for students who can benefit from enrichment. Tutorial groups provide for greater attention to individual needs and allow students to participate more actively. Peer tutoring occurs when a student (the tutor) is assigned to help other students (the learners). The roles played by teacher, tutor, and learner must be explained and expectations for behavior must be outlined.

http://olc.spsd.sk.ca/DE/PD/instr/index.html
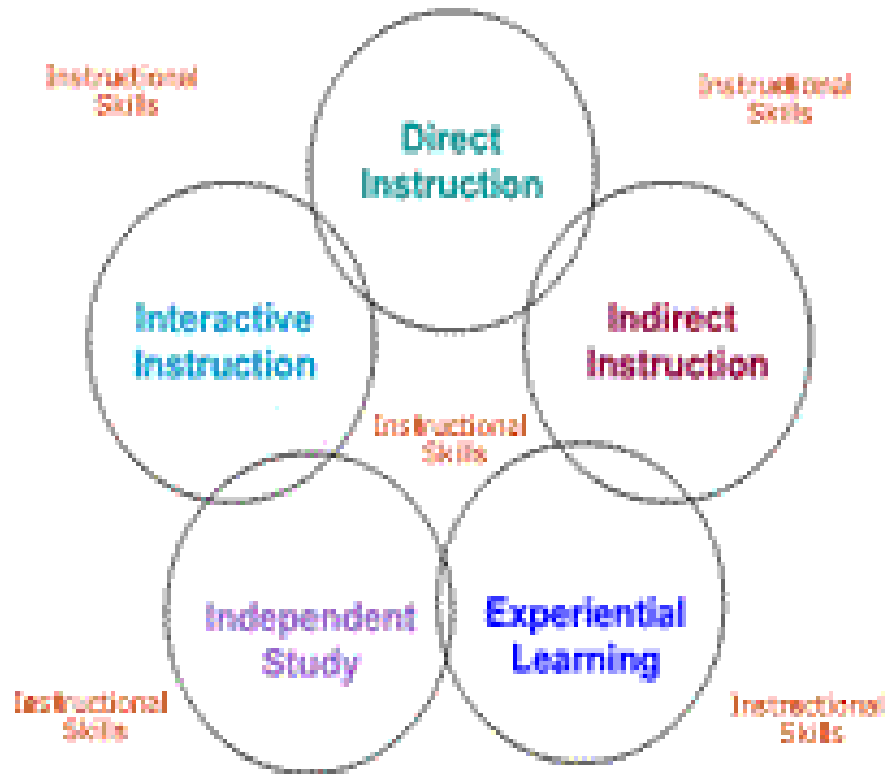
http://www.saskschools.ca/curr_content/onlineteach/op/home/index.htm

## *A GRASP Activity for Instructional Strategies*

**Goal:** The goal (within the scenario) is to streamline the process of screening potential participants for reality television shows.

**Role:**  You are a production assistant for a television production company.

**Audience:**  The target audience is the weekly meeting of production executives.

**Situation:**  You want a promotion.  You know that the only way to win favor with your boss is to make suggestions that save time and/or money.

**Product Performance and Purpose:**  Your company screens potential participants for many television reality shows. Each week there is a "cattle call" for participants for several different shows.  You have discovered that much time is wasted in determining the shows for which participants are best suited.  Over the last several months, you have collected profiles of participants and now want to create a common checklist that can be used during the screening process.

**Standards and Criteria for Success:**  Your checklist should help group participants according to common personality traits.  These groups could then be used to further categorize the potential participants into groups for specific television shows.

## ◢▬▬◤Unit Design *(based on 8 units/year, 4/semester in a 2 semester course)*

| Unit Title | Somewhere Under the Rainbow—The Romantic Period in British Literature |
|---|---|
| Course/Grade Level | British Literature/12th Grade |
| Subject/Topic Areas | British literature written between 1785 and 1837 (approximately), textual evidence, author's techniques, British Romanticism, genre, style, theme/underlying meaning, literary criticism, nonprint texts, and expository writing |
| Designed by | Cynde Snider |
| Time frame | 5 weeks |
| District/School | |
| Brief Summary of Unit (including curricular context and unit goals) | In this, the sixth of eight units taught in 12th grade British literature, students will learn about the characteristics of texts written/created during the period commonly referred to as British Romanticism.  They will compare and contrast texts from this period to texts from other, earlier time periods; and they will read, reflect on, and analyze nonprint texts, poems, *Frankenstein* by Mary Shelley, critical essays, and nonliterary historical texts/documents from the Romantic Period in order to evaluate the connections between the social, political, and economic events in Britain before and during the Romantic Period and the texts written/created during that time period.  Students will simulate a trial of Victor Frankenstein in order to apply their knowledge of the novel and of the contemporary context of that novel (social, political, and economic factors). They will apply criteria established as characteristic of Romantic literature in order to classify texts as exhibiting/not exhibiting Romantic characteristics. <br><br> In the culminating performance task, students will create 2-3 well-crafted poems, a children's story, or a work of two- or three-dimensional art to exhibit in a Museum of Romantic Ideals.  In addition, the students will compose a two-page expository essay to accompany their artifact.  In this essay students will demonstrate their understanding of Romanticism by analyzing the Romantic characteristics embodied in their artifacts.  Students will orally explain their artifacts to visitors at a gallery opening for the museum. |

## Stage 1: Unpacking the Standards

### ELABLRL1-5, ELABLRC1-4, ELA12W1-3, ELA12C1, ELA12LSV1-2

**Big Ideas :** textual evidence, authors' techniques, British Romanticism, genre, style, theme/underlying meaning, contemporary context, literary criticism, nonprint text, expository writing

### To meet the standard, students will understand that…

➢ Texts are both a reflection of and a contributor to cultural and societal values of the time in which they are written/created.
➢ Texts from a particular literary period exhibit commonalities in structure, content, and/or underlying meaning.
➢ Warranted interpretations must be supported by textual evidence.
➢ Texts allow for more than one warranted interpretation.

### To understand, students will need to consider such questions as

Unit:   How do we determine whether a text is representative of British Romanticism?
How are British Romantic texts similar to/different from texts written/created earlier?
Why is it important to examine commonalities in texts from the Romantic Period?
How are the social, political, and economic events of the time reflected in texts from the British Romantic period?

### To understand, students will need to

*Know*….

➢ Characteristics of texts from earlier literary periods
➢ Relevant literary terminology
➢ Social, political, and economic factors affecting Britain before and during the Romantic Period
➢ Process of close reading
➢ Process for determining and supporting themes, underlying meanings
➢ Format/structure of expository essay

*Be able to……*

➢ Compare and contrast Romantic texts and texts from earlier periods
➢ Analyze various texts and support warranted interpretations with textual evidence
➢ Synthesize information from a number of sources in order to evaluate the connections between the social, political, and economic events in Britain before and during the Romantic Period and the texts, written/created during that period
➢ Classify texts as exhibiting/not exhibiting Romantic characteristics
➢ Explain how specific texts represent a Romantic ideology

# ◢◣Stage 2: Determining Acceptable Evidence

## What evidence will show that students understand?

**Performance Tasks:**

*The Trial of Victor Frankenstein*—Students will research and adopt assigned roles in order to try Victor Frankenstein for crimes against both man and nature (particular to the social, political, and economic characteristics of the time period). Once a verdict has been reached, students will debrief the simulation and extrapolate the process as well as the outcome in order to discern whether the same verdict would be rendered by a jury today.

*The Museum of Romantic Ideals*—Each student will create 2-3 well-crafted poems, a children's story, or a work of two- or three-dimensional art to exhibit in a Museum of Romantic Ideals. Each student will compose a two-page expository essay to accompany his/her artifact in the museum display. In this essay the student will demonstrate understanding of Romanticism by explaining how the created artifact(s) represent the characteristics of Romanticism. Each student will orally explain his/her artifact at the gallery opening.

## Other evidence (quizzes, tests, prompts, observations, dialogues, work samples):

Quizzes:     Regular constructed response reading checks over *Frankenstein*
             Selected response questions on previously unread poems or passages to check understanding of literary terminology, authors' rhetorical strategies and their effects, and the characteristics of Romanticism

Observation: Informal assessment of small group discussions of specific poems or nonprint texts
             Informal assessment of students applying research skills in media center
             Informal assessment of completion of graphic organizers and split notes journals
             Informal assessment of students' rapid review responses
             Informal assessment of students' oral explanations at gallery opening

→

Dialogue:    Identify similarities and differences between earlier texts and texts written during the Romantic Period
Read and formulate questions about *Frankenstein*
Apply characteristics of Romantic and Classical texts to classification of new texts
Discuss connections between nonliterary documents and literary texts
Explore the culture-bearing role of literature
Connect individually selected passages from *Frankenstein* and nonliterary documents
Conference regarding museum artifact
Discuss lessons from Romantic texts for today's world

Prompt:    Read the attached poem/passage and nonliterary documents from the Romantic Period and use these resources to support, refute, or qualify the following statement: Literary texts are products of the times in which they are written.

Skill Check:    Close read poems or passages, employing graphic organizer to analyze and/or evaluate

## Students Self-Assessment and Reflection:

Self-assess the museum artifact and the accompanying expository essay

Self-assess comprehension of *Frankenstein* via split notes journal

Reflect on motifs in *Frankenstein* via split notes journal

Reflect on their roles as inhabitants and/or stewards of the natural world

Reflect on their opinions about the ethical responsibilities of science and/or scientists

# *Performance Task Blueprint for Trial Simulation*

### What understandings and goals will be assessed through this task?

➢ Texts are both a reflection of and a contributor to cultural and societal values of the time in which they are written/created.
➢ Warranted interpretations must be supported by textual evidence.
➢ Texts allow for more than one warranted interpretation.

### What criteria are implied in the standards and understanding regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

➢ Author's rhetorical strategies
➢ Character development
➢ Social, political, and economic values of Romantic Era
➢ Valid, verifyable textual evidence
➢ Warranted interpretation of evidence
➢ Culture-bearing texts

### Through what authentic performance task will students demonstrate understanding?

*Task Overview:* Since the ending of *Frankenstein* remains somewhat ambiguous, the editors at Random House have asked us to resolve the matter of Victor Frankenstein's guilt or innocence once and for all. Therefore, you will act as judges, jury members, prosecution and defense attorneys, defendant, accusers, witnesses, and members of the media in order to simulate the trial of Victor Frankenstein for crimes against man and nature.  I have asked Steven Snider, Attorney at Law, to speak to you regarding these roles and responsibilities.  Once you understand your roles and responsibilities, your goal will be to work collaboratively to prepare your case for trial or, if you are the judge, jury, or media member, to research the social, political, and economic values operating during the Romantic Era that might influence any decisions or judgments you might be called on to make.  Use clear, concise note taking to record your case preparation or research information so that your information/evidence can be verified.  Once a verdict has been reached, students will debrief the simulation and extrapolate the process as well as the outcome in order to discern whether the same verdict would be rendered by a jury today.  Be prepared to begin this trial on 13 March.

### What student products and performances will provide evidence of desired understandings?

➢ Performance in simulated trial
➢ Student notebook
➢ Contribution to debriefing and extrapolating discussion

### By what criteria will student products and performances be evaluated?

➢ Evidence presented verifiable (in novel or informational texts)
➢ Judgment supported by valid reasoning process (warranted interpretation of the evidence)
➢ Role play consistent and appropriate to assigned responsibilities
➢ Contributions to debriefing discussion appropriate and insightful

# ◣ *Performance Task Blueprint for Museum of Romantic Ideals*

**What understandings and goals will be assessed through this task?**

➢ Texts from a particular literary period exhibit commonalities in structure, content, and/or underlying meaning.

**What criteria are implied in the standards and understanding regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?**

➢ Genre characteristics (poetry, children's fiction)
➢ Commonalities found in Romantic texts (structure, content, and/or underlying meaning)
➢ Romantic ideals
➢ Format/structure of informal expository essay

**Through what authentic performance task will students demonstrate understanding?**

*Task Overview:* In order to make the best use of her space, our media specialist would like to display different attractive and informative exhibits each month.  Since we have been learning about British Romanticism, she has asked us to take the lead and develop a Museum of Romantic Ideals to install in mid-March.  Each of you will create an artifact or artifacts, along with accompanying commentary, to display in the museum.  You may choose to craft 2-3 poems or a children's story with appropriate illustrations, or to create a work of two- or three-dimensional art (a painting, sculpture, mobile, etc.) to exhibit.  The accompanying commentary should consist of a word processed, two-page, expository essay written for students at _____ high school who are not familiar with the Romantic Period in Britain.  Your commentary should explain how the ideals of the Romantic Era are represented in the artifact(s*)* you have created.

**What student products and performances will provide evidence of desired understandings?**

➢ Created artifact(s)
➢ Expository essay (commentary)
➢ Oral explanation

**By what criteria will student products and performances be evaluated?**

➢ Artifact embodies at least five characteristics representative of British Romantic texts
➢ Structure and content of commentary is appropriate for intended purpose and audience
➢ Commentary clearly and concisely explains the characteristics of Romanticism embodied in the artifact
➢ Content and structure of oral explanation of artifact appropriate for intended purpose and audience
➢ Essay correctly employs conventions of Standard English

# February 2006

| Mon | Tue | Wed | Thu | Fri |
|---|---|---|---|---|
| 6<br><br>-Begin synectic hook activity.<br>-Preview essential questions and key vocabulary, along with unit calendar and expectations.<br>-Inform students that some of the fictional characters from the hook activity might be considered Classical in nature, while others would be considered Romantic in nature.<br>-Ask students to predict which category their character fits.<br>-Indicate that we will check their predictions later in the week. | 7<br><br>-Access prior knowledge from earlier time periods to list characteristics of those texts.<br>-Complete 1st column on contrast chart of Classical and Romantic characteristics.<br>-Project various rainbow paintings [nonlinguistic texts] and ask students to examine and record details and reactions.<br>-Jot list responses on board.<br>-Ask students to reflect on the first time they saw a rainbow.<br>-Note responses and transfer key words from both response lists to 2nd column of contrast chart.<br>-For homework, ask students to hypothesize a definition of Romanticism from what they have seen so far. | 8<br><br>-Ask students to share definitions<br>-Project and read Wm. Wordsworth's "Rainbow."<br>-Inform students that many of the characteristics of Romantic texts are embodied in this poem.<br>-Ask students to complete the contrast chart from their working definitions and from the poem.<br>-Assist students as they close read the poem.<br>-Record students' responses in appropriate places on contrast chart [indirect teaching]<br> -Ask students to apply what they've learned and, in pairs, classify characters from hook activity as Classical or Romantic. | 9<br><br>-Student pairs share reasons for classifications and address differing opinions in order to reach consensus OR agree that multiple interpretations are plausible [peer practice].<br>-Form small groups; provide groups with a number of the same poems to read and classify as Classical or Romantic in nature.<br>-Return to group of the whole and allow students to compare and contrast their classified poems. | 10<br><br>-Ask students to brainstorm list of preconceptions about *Frankenstein*.<br>-View clips of *Great Books* video on *Frankenstein*.<br>-Compare and contrast preconceptions and information from video clips.<br>-Introduce novel and reading schedule, assign focus areas for reading groups , and model split notes journal.<br>-Note that many of the characteristics we've identified as Romantic will be encountered in the novel.<br>-Begin reading the novel aloud.<br>-Allow students time to continue reading individually. |
| 13<br><br>[*Frankenstein*, Bantam ed. pp. 1-21]<br>-Reading check quiz.<br>-Guided discussion of opening of novel.<br>-Model split notes journal. | 14<br><br>[pp. 22- 42]<br>-Reading check quiz.<br>-Student Q & A about novel.<br>-Model close reading of a passage.<br>-Guided practice: close reading of selected passages. | 15<br><br>[pp. 43- 67]<br>-Reading check quiz.<br>-Student Q & A about novel<br>-Paired reading comprehension partners for Wednesday's reading.<br>-Conference with students regarding artifacts. | 16<br><br>[pp. 68-89]<br>-Student Q & A about novel<br>-Focus group reading/discussion of nonliterary texts/documents and critical essays from Romantic Era [inquiry].<br>-Conference with students regarding artifacts. | 17<br><br>[pp. 90-109]<br>-Timed, in-class writing prompt: Read the attached poem/passage and nonliterary documents from the Romantic Period and use these resources to support, refute, or qualify the following statement: *Literary texts are products of the times in which they are written.* |
| 20<br>MLK Holiday | 21<br>Winter Break | 22<br>Winter Break | 23<br>Winter Break | 24<br>Winter Break |
| 27<br><br>-Return and discuss responses to prompt.<br>-Jigsaw poetry discussions using graphic organizers to skill check close reading process. | 28<br><br>[pp. 110- 133]<br>-Reading check quiz.<br>-Student Q & A about novel.<br>-Focused reading/discussion groups [inquiry]. | | | |

# March 2006

| Mon | Tue | Wed | Thu | Fri |
|---|---|---|---|---|
|  |  | 1<br>[pp. 134-154]<br>-Selected response quiz, 1 poem and 1 passage from *Frankenstein*, each with 3-5 questions.<br>-<u>Pyramid</u> the quiz [<u>cooperative learning</u>]. | 2<br>[pp. 155-174]<br>-<u>Reciprocal teaching</u>: students bring passages and guide the large <u>group discussion</u>: *How does this novel reflect the culture and society of Britain during the Romantic Era?* | 3<br>[pp. 175-191]<br>-Student Q & A about novel.<br>-<u>Peer review and revision groups</u> for artifacts and commentary. |
| 6<br>[pp. 175-191]<br>-Reading check quiz.<br>-<u> Focused reading/discussion groups</u> [<u>inquiry</u>].<br>-Meet briefly with small groups to <u>preview</u> simulation and assign roles. | 7<br>[pp. 192-213]<br>-Rapid, Random Ramblings to Wrap-up: draw topics from hat and respond orally. | 8<br>DUE: artifacts and commentary for Museum of Romantic Ideal.<br>-Guest speaker: Steven Snider, Attorney at Law. | 9<br>-<u>Review</u> research process.<br>- Observe groups as they research, prepare cases, gather information, etc., for trial [<u>cooperative learning</u>]. | 10<br>-Observe groups as they prepare cases, gather information, and rehearse for trial [<u>cooperative learning</u>]. |
| 13<br>-<u>Simulation</u>: *The Trial of Victor Frankenstein.* | 14<br>-Conclude <u>simulation</u>.<br>-<u>Dialogue</u> and <u>debrief</u> simulation.<br>-<u>Dialogue</u> and <u>extrapolate</u> to today. | 15<br>-Return artifacts and allow students to share them and <u>address questions</u> about them in preparation for gallery opening.<br>-Observe students' understanding of key concepts for unit. | 16<br>-<u>Seminar discussion</u>: *What lessons can those of us living in the 21st century learn from the literature of the Romantic Era in Britain?* | 17<br>-Gallery opening: students in Media Center to explain artifacts to other students and teachers. |

# Sample Supplementary Materials

**Introduction to the Romantic Period in British Literature—1798-1837**

**Essential Questions:**
- How do we determine whether a text is representative of British Romanticism?
- How are British Romantic texts similar to/different from texts written/created earlier?
- Why is it important to examine commonalities in texts from the Romantic Period?
- How are the social, political, and economic events of the time reflected in texts from the British Romantic period?

**Relevant Historical Events:**
1789-1790—beginning of the French Revolution
1800—Napoleon conquers Italy
1814-1815—British burn Washington, D. C. during War of 1812
1818—Mary Shelley begins *Frankenstein*
1829—Catholic Emancipation Act in England
1831—Darwin set sail on the *Beagle*
1832—1st Reform Bill in England curtails political privilege of aristocracy

**Relevant Content Terminology:**

| | |
|---|---|
| imagination | democratization |
| nature/natural | intuition |
| civilization | spots of time |
| primitivism | epistolary novel |
| Noble Savage | |

**Some Important People:**

| | |
|---|---|
| William Blake | John Keats |
| William Wordsworth | Mary Wollstonecraft Shelley |
| Samuel Taylor Coleridge | J.M.W. Turner |
| George Gordon, Lord Byron | John Constable |
| Percy Bysshe Shelley | |

# ◢Sample Supplementary Materials

**Explanation of Focused Reading Groups.** Focused reading groups involve strategies for improving students' comprehension of difficult texts. When students begin reading a novel or other difficult text, they are assigned a particular topic, motif, pattern of imagery, etc., to pay particular attention to as they read. Students record instances of this topic, motif, pattern of imagery, etc., as they occur throughout the text. They then reflect on the topic, motif, pattern of imagery, etc., in terms of its meaning and/or significance. Small groups of students are assigned the same focus area, and these groups meet at specified times during the unit of instruction to discuss their topic, motif, pattern of imagery, etc., and its meaning, significance, or importance, and to formulate questions or work toward insightful contributions for larger group discussions. These smaller groups encourage more reluctant students to share in a less threatening environment, and they allow students the opportunity to try out and refine ideas, hypotheses, etc., with their peers.

Focused topics, motifs, or patterns of imagery, etc., provide students with achievable goals for their reading; consequently, they are more likely to read and comprehend. Focused reading groups allow students the opportunity to use inquiry learning to make meaning out of texts.

Some possible focus areas for *Frankenstein* might be:
family relationships, friendship/companionship, education/learning, nature (natural landscapes)/civilization (cities, etc.) [this could be broken down into two], innocence/guilt.

**Explanation of Split Notes Journal.** Split notes journals help students comprehend difficult material and provide them with a vehicle for reflection. Students fold each page of a journal or notebook in half vertically. In the left column they record notes from their reading. These notes specifically include textual references to their focus for reading, but they may include other details from the text as well. After a day's reading has been completed, students read through their notes in order to begin responding on the right side of the journal. The right side allows students to summarize main ideas that they see, reflect and respond to their reading, and formulate questions or hypotheses.

The split notes journals provide the stimulus for the focused reading groups. During the reading group sessions, students may add additional textual notes to the left side of the journal, and/or they may add additional comments, questions, or insights to the right side of the journal.

**Explanation of Jigsaw Activity.** Students work in small groups; the number of groups should be the same as the number of people in each group (or as close as possible). Each group receives the same graphic organizer to aid close reading, but each group receives a different poem. Allow the first half of the allotted activity time for the original groups to close read and analyze the poems. For the second half of the allotted time, rearrange groups so that there is

one person from each original group in each new group. For example, if you begin with five groups of five persons each (groups A, B, C, D, and E), students will move to five new groups and each new group will have one A, one B, one C, one D, and one E group member. In the new groups students share their close readings and compare and contrast their poems for theme/underlying meaning and specified literary devices such as allusions, figures of speech, sound devices, etc.

**Explanation of Pyramid Quiz.** This strategy begins with each student as one of the many blocks forming the base of the pyramid. As such, each student takes the selected response quiz individually. When individuals complete the quiz, they form the next layer of the pyramid (which has fewer blocks) by grouping themselves into dyads or triads. In these dyads or triads, they discuss and defend their individual answers. As a result of this discussion, individual students may elect to change their responses, or they may keep their first answers. Continue this strategy, moving up the pyramid where each layer will have fewer blocks (fewer groups with more students in each group) as many times as desired. Finish with one group of the whole. Each time, students may elect to change their answers. It is important that the teacher not contribute to these discussions at all. Students must determine the best answers without help. This strategy not only improves students' reasoning skills, it also improves their test-taking strategies because they see how other students reason out their answers. By the top of the pyramid, students generally have most or all of the correct answers.

**Explanation of Rapid, Random Ramblings to Wrap-up.** This strategy provides a good review for a novel or unit as well as evidence of understanding. Create a number of short prompts equal to the number of students in the class plus 2-3 extra prompts. Place all the prompts in a hat. Pick one student to start. S/he pulls a prompt from the hat and immediately responds. Predetermine the amount of time allotted for each response, but schedule it so that everyone in the class will have the opportunity to respond during that period (usually about a minute). When the first person has responded, s/he calls on the next person, and so on. These prompts should be thought-provoking (as well as fun) rather than factoid. For example, "If Victor Frankenstein were an animal, he would be a(n) _____ because _____." OR "The course Victor's creation would like to take at _____ HS would be _____ because _____." OR "A TV show [movie, etc.] popular today that exemplifies the Romantic Ideal is _____ because_____." "I'm more [Classical/Romantic] in nature because _____." Prompts should allow students to demonstrate understanding of character, etc.

Unit Title __**Marching to the Beat of a Different Drummer**__          Grade Level(s): 7th

Subject/Topic Areas: __conformity, human connections, personal choice_____

Key Words: _____

Designed by: ___ML_____          Time Frame: ____4 weeks____

School District: _____          School: _____ _____

Brief Summary of Unit (including curricular context and unit goals):

In this unit, students will read Lois Lowry's Newberry Award-winning novel, __**The Giver**__. They will consider conformity issues in government and communities and their impact on personal growth and stability.

Students will also explore some of Lowry's themes, including the need for society to have rules and laws. Students will write in journals and work in small and large groups as they address these issues.

Throughout the unit, students are asked to reflect, connect, and revisit issues presented in the book and to provide evidence of their understanding of these issues. An extension activity is planned that will have students reading a speech made by Lois Lowry shortly after the September 11th attacks and relating the message in the speech to The Giver.  At the end of the unit, students will evaluate all products they have produced during the unit and implement a self-designed plan to publish one selection.

## Stage 1 –Desired Results

**Established Goals: *(content standards)***
**ELA7R1.  The student demonstrates comprehension and shows evidence of a warranted and responsible explanation of a variety of literary and informational texts.  The texts are of the quality and complexity illustrated by the suggested titles on the Grade Seven reading list.**
For literary texts, the student identifies the characteristics of various genres and produces evidence of reading that:
**\*b.**  Interprets a character's traits, emotions, or motivations and gives supporting evidence from a text.
 e.  Identifies events that advance the plot and determines how each event explains past or present
          action(s) or foreshadows future action(s).
*\*f.   Analyzes characterization (dynamic and static) . . . as delineated through a character's thoughts,
    words, speech patterns, and actions; . . . and the thoughts, words, and actions of other characters.*

**ELA7R2. The student understands and acquires new vocabulary and uses it correctly in reading and writing. The student**
\*a. Determines the meaning of unfamiliar words using context clues (e.g., contrast, cause and effect, etc.).

**ELA7W2.  The student demonstrates competence in a variety of genres:**

***The student produces a multi-paragraph persuasive essay.**
 a. Engages the reader by establishing a context, creating a speaker's voice, and otherwise developing
     reader interest.
 b. States a clear position or perspective in support of a proposition or proposal.
 c. Describes the points in support of the proposition, employing well-articulated, relevant evidence.
 d. Excludes information and arguments that are irrelevant.
 e. Creates an organizing structure appropriate to a specific purpose, audience, and context.

 The student produces a response to literature.
 a. Engages the reader by establishing a context, creating a speaker's voice, or otherwise developing
     reader interest.
 b. Demonstrates an understanding of the literary work.
 d. Supports a judgment through references to the text and personal knowledge.
 e. Justifies interpretations through sustained use of examples and textual evidence from the literary work.

 The student produces technical writing.
 a. Creates or follows an organizing structure appropriate to purpose, audience, and context.
 b. Excludes extraneous and inappropriate information.
 d. Applies rules of Standard English.

**ELA7W4. The student consistently uses the writing process to develop, revise, and evaluate writing. The student**
 b. Uses strategies of note taking, outlining, and summarizing to impose structure on composition drafts.
 c. Revises manuscripts to improve the organization and consistency of ideas within and between paragraphs.
 d. Edits writing to improve word choice after checking the precision of the vocabulary.

**ELA7C1. The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats. The student**
 a. Identifies and writes simple, compound, complex, and compound-complex sentences correctly,
     punctuating properly, avoiding fragments and run-ons, adding or deleting modifiers, combining or
     revising sentences.
 h. Produces final drafts/presentations that demonstrate accurate spelling and the correct use of
     punctuation and capitalization.

**ELA7LSV1. The student participates in student-to-teacher, student-to-student, and group verbal interactions. The student**
 b. Asks relevant questions.
 c. Responds to questions with appropriate information.
 h. Responds appropriately to comments and questions.
 j. Gives reasons in support of opinions expressed.

**ELA7LSV2 The student listens to and views various forms of text and media in order to gather and share information, persuade others, and express and understand ideas. The student will select and critically analyze messages using rubrics as assessment tools.**

When delivering and responding to presentations, the student:

a. Gives oral presentations or dramatic interpretations for various purposes.

e. Uses rubrics as assessment tools.

f. Responds to oral communications with questions, challenges, or affirmations.

**What understandings are desired?   *Students will understand that . . .***

| *(Grade Level)* | *(Unit)* |
|---|---|
| 1. Reading involves making sense of text.<br>2. Clear communication is necessary to demonstrate understanding. | 1. Conformity has consequences.<br><br>   * Humans cannot live and grow without experiencing connections.<br>   * Thinking for oneself and being an individual is<br>     more difficult than being a conformist.<br>   * Personal choice is a privilege as well as a responsibility. |

**What essential questions will be considered?**

| *(Grade Level)* | *(Unit)* |
|---|---|
| 1. How does a student gain meaning from literary text?<br>2. How does a student communicate his/her understanding? | 1. What would life be like if human beings lived and grew without experiencing a range of connections?<br>2. To what extent should the government control people? To what extent should people be free to govern themselves?<br>3. What are benefits/drawbacks to having decisions made for you?<br>4. Why is diversity healthy within a culture? |

| What key knowledge and skills will students acquire as a result of this unit? | |
|---|---|
| *Students will know . . .* | *Students will be able to . . .* |
| • Basic rules of Jonas' society and how they compare to their own<br>• How an author's use of characterization, setting, and plot enhances the reader's understanding of thematic messages. | • Relate new information to prior experience.<br>• Identify and explain setting, characterization, theme, and use these terms to interpret the book.<br>• Evaluate their own work based on a variety of criteria.<br>• Present a clear analysis of an idea supported by well-developed arguments with effective use of textual details.<br>• Use the writing process to draft, peer conference, revise, rewrite, edit, and publish persuasive essays. |

## Determining Achievement Targets and Assessment Options

| Standard | Achievement Targets | Assessment Options* |
|---|---|---|
| | **Informational** | |
| R1 | Characteristics of literary texts (science fiction)<br>e – identifies events that advance the plot . . . | SR – multiple choice test |
| W2 (pers) | Elements of a persuasive essay | CR – essay |
| W2 (tech) | Elements of a technical text | PA – job descriptions |
| C1 | Types of sentences; punctuation and capitalization rules | IA – use during writing process |
| | **Process** | |
| R2 | a – uses new vocab in writing | PA – all writing assignments |
| W4 | writing process | CR and PA – all writing assignments |
| C1 | Types of sentences; punctuation and capitalization | CR and PA – all writing assignments |

| | **Thinking and Reasoning** | |
|---|---|---|
| R1 | b – interprets character's traits, …<br>e -  . . . determines how each event explains . . .<br>f – analyzes characterization . . . | CR and PA – all writing assignments; oral presentation; group work |
| R2 | e – determines meaning . . . context clues | SR – multiple choice, using passages from text |
| W2 (pers) | b,c,d – states and supports a clear position . . . | IA – ask probing questions<br>PA – debate; oral presentation |
| W2 (resp) | d,e – supports a judgment . . .; justifies interpretations | |
| LSV1 | b,c,j – relevant, appropriate information | |
| | **Communication** | |
| R1 | Shows evidence | IA – observation, checklist, journal writing |
| W2 (resp) | b – demonstrates understanding of literary work | PA – culminating activity |
| LSV1 | b,c,h,j – student-to-student | IA – observation<br>PA – rubric |
| LSV2 | a – gives presentation . . .<br>e – use of rubrics<br>f – responds to oral communication . . . | IA – rubric of own work (writing) |

## Stage 2 – Assessment Evidence

### What evidence will show that students understand?

**Performance Tasks/Assessment**\* *(summary in GRASPS form)*

♦ **Jonas' Farewell Letter**
<u>Summary</u>: In the persona of the protagonist, the student will write a farewell letter to one of the protagonist's friends, explaining his reasons for leaving the community. The letter should reveal the student's knowledge of the character and relevant plot events, skills in persuasive writing, empathy for the views of others, and application of key thematic issues to real life.
<u>Student Directions</u>: You are Jonas and it is the night before your planned departure from the community. You decide to write a farewell letter to either Asher or Fiona (choose one)to explain to him or her why you must leave. A successful letter will explain what you have learned about society and life as a Receiver, how what you have learned might apply directly to your friend, use specific examples to support your ideas, anticipate and refute your friend's questions and challenges to your decision, and explain what you now understand that has convinced you to leave.
♦ **Jonas' Farewell Letter Rubric**

*\*Complete a Performance Task Blueprint and a GRASPS Blueprint for each task (next 2 pages)*

**Selected Response Assessment** *(multiple choice, true-false, matching):*

Multiple Choice test – events that advance the plot; determining meaning from context, using passages from the text

**Constructed Response Assessment** *(e.g., essay, academic prompt, short answer):*

Persuasive essay

**Informal Assessment** *(e.g., student self-assessment, observations, checklist):*

Observations – group process (student interactions); writing process; responses to questions

Journal entries

Student self-assessment – writing

## Performance Task Blueprint

**What understandings and goals will be assessed through this task?**

Conformity has consequences.

   * Humans cannot live and grow without experiencing connections.
   * Thinking for oneself and being an individual is more difficult than being a conformist.
   * Personal choice is a privilege as well as a responsibility.

---

**What criteria are implied in the standards and understandings *regardless* of the task specifics? What qualities must student work demonstrate to signify that standards were met?**

See Jonas' Farewell Letter Rubric

---

**Through what authentic performance task will students demonstrate understanding?**

Jonas' Farewell Letter

---

**What student products and performances will provide evidence of desired understandings?**

---

**By what criteria will student products and performances be evaluated?**

Jonas' Farewell Letter Rubric

**GRASPS Blueprint**

**G**OAL: *(Your task is . . ., The goal is to . . ., The problem or challenge is . . ., The obstacles to overcome are . . .)*

Your task is to explain to your target audience why you are leaving the community.  You should explain what you have learned about society and life, and how what you have learned might apply to your friend.

**R**OLE: *(You are . . ., You have been asked to . . ., Your job is . . .)*

You are Jonas.

**A**UDIENCE: *(Your clients are . . ., The target audience is . . ., You need to convince . . .)*

Your target audience is either Asher or Fiona – you choose.

**S**ITUATION: *(The context you find yourself in is . . ., The challenge involves dealing with . . .)*

It is the night before your planned departure from the community.

**P**RODUCT, **P**ERFORMANCE, **AND** **P**URPOSE: *(You will create a _____ in order to _____. You need to develop _____ so that _____.)*

You will write a letter in order to explain your decision to leave.  You must also anticipate and refute your friend's questions and challenges to your decision.  You will also explain what you now understand that has convinced you to leave.

## Stage 3 – Learning Plan

**Learning Activities:**

*Consider the WHERETO elements.*

> ***W** = Students: **W**here the unit is going, **W**hat is expected (goals, expectations, relevance/value);*
>      *Teacher: **W**here the students are coming from (diagnosis)*
> ***H** = **H**ook students, **H**old their interest*
> ***E** = **E**quip students, **E**xperience key ideas, **E**xplore the issues*
> ***R** = **R**ethink, **R**eflect, **R**evise, **R**ehearse, **R**evisit, **R**efine*
> ***E** = Students **E**valuate their own work*
> ***T** = **T**ailored (to needs, interests, abilities of learners) and flexible*
>     *(differentiation – content, process, product)*
> ***O** = **O**rganized and sequenced (to maximize engagement, effective learning)*

*Students will . . .*

**<u>W</u>** –

Post enduring understandings and essential questions in the room.  Distribute, post, and review brief "syllabus" of unit plan, including assessment plan and rubrics to be used.

**<u>H</u>** –
Carousel: Prompts: "The world would be a better place if there were more." AND "The world would be a better place if there were less"

**<u>E</u>** –

Whole class & small group discussion
Direct instruction (compare/contrast; supporting opinions; characterization)
Vocabulary strategies

Critical reading and reading comprehension strategies
Test strategies

**<u>R</u>** –

Giving feedback to other writers

Self-assessments

Journal entries


**E** –

Self-evaluate (understanding, changed thinking)


**T** –

Multiple choice test – read to struggling readers

Writing assignments – peer review support; teacher-student conferences


**O** –

Planned *model-practice-feedback-adjustment* cycles

Alternate between "big picture" and specific parts of "the picture"

**Carousel (Hook):**
The world would be a better place if there were <u>more</u>. . .
The world would be a better place if there were <u>less</u>. . .
Humans cannot live and grow without . . .
Personal choice is . . .
Conformity means . . .


1. Prior to introducing the book, have students create a "perfect" community, giving it a name, a system of government, a physical environment, and a description of how its people spend their days. Discuss how the community would change and grow. What roles would history and memories of painful events play in the growth of the community? What is the role of conformity in the development and maintenance of the community? What would have to be added to our own society in order to make it perfect? What would be lost in this quest for perfection?


2. Prior to reading the book, administer a [true/false] survey to students about ideal communities, history, and "perfection." Tally the results for each question. Keep the surveys, and re-administer it at the end of the unit. Do the results change? Why? (adapted)

3. Students draft letters to the principal or school council explaining how certain school rules limit student freedom and encourage conformity. Include in the letters which rules to change and how. Support arguments with well-articulated, clear evidence.

4. Students select a profession described in The Giver and write a "technical manual" for the job. Create an organizing structure appropriate to purpose, audience, and context.

5. After reading the first few chapters, discuss the idea of release as presented in the book. Point out the reasons given for a person being released from the community. (Persons are released for crimes.) Have students write down something they did that was wrong, such as breaking a rule. Collect the papers and, without reading any names, read aloud the "crime." Have students vote on whether or not that person should be released, and record the vote on each paper. Save the papers until the end of the book when the true meaning of release is revealed (death by injection). Go over them again and have students react and discuss.

6. In the middle of the book, Jonas and his peers are assigned jobs. In small groups, students develop a list of jobs appropriate to the sustaining of the community developed by one of the group members in the pre-reading activity (creating a "perfect" community), including job descriptions and responsibilities. Develop criteria for selection/assignment of community members for each job. Develop an "implementation plan" for filling jobs, based on the criteria and job descriptions, and using other students in the class as potential personnel for the jobs. Additionally, groups will develop a "debriefing plan" that will allow them to gain insight into the feelings of their peers following the implementation of the job assignment. Each group will "implement" its plan and debrief the class following the presentation.

7. Many of Lowry's books deal with the general theme of the importance of human connections. Regarding The Giver, she has commented, "the vital need for humans to be aware of their interdependence, not only with each other, but with the world and its environment." Reflect on the information at http://www.ipl.org/youth/AskAuthor/Lowry.html regarding the theme of human connectiveness and write a different ending or an epilogue to the story.

8. Describe the community that is left behind when Jonas leaves. Include descriptions of individuals as well as the entire community. What happens to The Giver?

9.  **Jonas' Farewell Letter**

Summary: In the persona of the protagonist, the student will write a farewell letter to one of the protagonist's friends, explaining his reasons for leaving the community. The letter should reveal the student's knowledge of the character and relevant plot events, skills in persuasive writing, empathy for the views of others, and application of key thematic issues to real life.

Student Directions: You are Jonas and it is the night before your planned departure from the community. You decide to write a farewell letter to either Asher or Fiona (choose one)to explain to him or her why you must leave. A successful letter will explain what you have learned about society and life as a Receiver, how what you have learned might apply directly to your friend, use specific examples to support your ideas, anticipate and refute your friend's questions and challenges to your decision, and explain what you now understand that has convinced you to leave.

10. **Extension**: In November 2001, Lois Lowry delivered a speech she called, "The Beginning of Sadness." Read and reflect on the speech (http://www.loislowry.com/pdf/Beginning_of_Sadness.pdf). Select one of the following items:

* Using a compare/contrast graphic organizer to plan, write an essay in response to the speech and its relevance to the story, The Giver.

* Explain what the following quote from the speech means in the context of the speech, in the context of The Giver, and in the context of your life: "Impossible promises are what we must make to today's children. We also owe them honesty; and I would like to think that the two things are not mutually exclusive."

* Prepare a response to "The Beginning of Sadness" that will persuade your peers that community life as depicted in The Giver is more fulfilling than is community life as we know it today.

11. Students develop and implement a plan to publicize one of the writing pieces from this unit.

*Online Resources:*

http://www.loislowry.com/
http://www.loislowry.com/pdf/Beginning_of_Sadness.pdf
http://www.ipl.org/youth/AskAuthor/Lowry.html

## Stage 3 – Learning Plan

Organize and sequence the unit.

| Monday | Tuesday | Wednesday | Thursday | Friday |
|---|---|---|---|---|
| **Carousel (Hook):** | | | | |
| **Small group activity**: students create a "perfect" community | | | | |
| | | | | |
| Students develop and implement a plan to publicize one of the writing pieces from this unit. | | **Jonas' Farewell Letter** | **Extension**: Lowry speech - "The Beginning of Sadness" | |

# **Carousel**

**Procedure:**

1.  Write each of the following statements on a separate piece of chart paper and post the sheets around the room.
    - ❑ "The world would be a better place if there were <u>more</u>. . .
    - ❑ The world would be a better place if there were <u>less</u>. . .
    - ❑ Humans cannot live and grow without . . .
    - ❑ Personal choice is . . .
    - ❑ Conformity means . . .

2.  Divide participants into 5 groups* (no more than 5 people in a group, if possible).

3.  Direct each group to stand in front of a question/statement/phrase.  Give each group a colored marker for writing its ideas at each question station (each group should have a different color of marker – you will need 5 different colors in this case).

4.  Inform groups that they will brainstorm and write ideas at each question station.  They cannot repeat anything already written – all responses must be different. Some responses might be the opposite of or different from other responses.  When time is called, groups will rotate (keeping their colored marker) to the next station in clockwise order.

5.  Begin the group rotation – watch the groups work and call time BEFORE groups finish (usually 1-2 minutes for first groups; a bit longer for later rotations).  Continue until each group reaches their last question station. (Hint: You will be able to see when groups are on the last rotation by counting the different colors of responses – there should be 5 colors on each chart in this example.)

6.  Participants return to their seats, and the leader briefly reviews the responses and leads discussion with students.


**NOTE:** Carousel Brainstorming allows students to activate their prior knowledge of different topics or different aspects of a single topic through conversation with peers.  It can be used as an activating strategy or a summarizing strategy.


**\*** Number of groups = Number of questions/statements/phrases (on chart paper) = Number of colors of markers

# What – Why – How Chart

| **WHAT** <br> *(What do you think?)* | **WHY** <br> *(Why do you think it?)* | **HOW** <br> *(How do you know?)* |
|---|---|---|
| *(This is your opinion.)* | *(These are your reasons.)* | *(This is your evidence or examples.)* |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

From "Teaching That Makes Sense" (www.ttms.org)

| Jonas Farewell Letter Rubric | | | | |
| --- | --- | --- | --- | --- |
| | **4** | **3** | **2** | **1** |
| **Relevant ideas or processes** | Shows a sophisticated understanding of the relevant ideas or processes. The concepts, evidence, arguments, qualifications made, questions posed, and methods used are advanced, going well beyond the grasp of the subject typically found at 7$^{th}$ grade level. | Shows a solid understanding of the relevant ideas or processes. The concepts, evidence, arguments, qualifications made, questions posed, and methods used are appropriate for addressing the issues or problems. Response shows no misunderstandings of key ideas or overly simplistic approaches. | Shows a somewhat naive or limited understanding of the relevant ideas or processes. The concepts, evidence, arguments, qualifications made, questions posed, and methods used are somewhat simple or inadequate for addressing the issues or problems. Response may reveal some misunderstandings of key ideas or overly simplistic approaches. | Shows little apparent understanding of the relevant ideas or processes. The concepts, evidence, arguments, and methods used are inadequate for addressing the issues or problems. Response reveals major misunderstandings of key ideas or methods. |
| **Balance of good and bad** | Shows and applies a masterful understanding for balancing the good with the "bad" or painful in life. Conveys fluent, practical, and graceful explanations for the need to experience the painful, unpleasant, or difficult in any human's life. | Shows and applies a basic understanding for balancing the good with the "bad" or painful in life. Conveys clear and practical explanations for the need to experience the painful, unpleasant, or difficult in any human's life. | Shows and applies an incomplete understanding for balancing the good with the "bad" or painful in life. Conveys clear and practical explanations for the need to experience the painful, unpleasant, or difficult in any human's life. | Shows a lack of understanding for balancing the good with the "bad" or painful in life. Does not make clear the need to experience the painful, unpleasant, or difficult in any human's life. |

## ◢▬ Stage: 1: Unpacking the Standards

Big Ideas:

To meet the standard, students will understand that…

To understand, students will need to consider such questions as…

Unit:

To understand, students will need to…

Know…                                    Be able to…

# ◢◤Stage 2: Determining Acceptable Evidence

**What evidence will show that students understand?**

**Performance Tasks:**

**Other evidence (quizzes, tests, prompts, observations, dialogues, work samples):**

**Students Self-Assessment and Reflection:**

# ◢ *Performance Task Blueprint for _____*

**What understandings and goals will be assessed through this task?**

**What criteria are implied in the standards and understanding regardless of the task specifics?**
**What qualities must student work demonstrate to signify that standards were met?**

**Through what authentic performance task will students demonstrate understanding?**

**What student products and performances will provide evidence of desired understandings?**

**By what criteria will student products and performances be evaluated?**

# August 2005

| Mon | Tue | Wed | Thu | Fri |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |
| 8 | 9 | 10 | 11 | 12 |
| 15 | 16 | 17 | 18 | 19 |
| 22 | 23 | 24 | 25 | 26 |
| 29 | 30 | 31 | | |

## September 2005

| Mon | Tue | Wed | Thu | Fri |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| 5 | 6 | 7 | 8 | 9 |
| 12 | 13 | 14 | 15 | 16 |
| 19 | 20 | 21 | 22 | 23 |
| 26 | 27 | 28 | 29 | 30 |

## How We Know What Students Know and Are Able to Do

Identify ways we know what students know and are able to do. Use the map below to show relationships among the different methods.

```
                        ┌──────────┐          ┌──────────┐
                        │          │          │          │
  ┌────────────┐        │          │          │          │
  │  Asking    │        └──────────┘          └──────────┘
  │  Students  │              │                     ╲
  │  Directly  │              │                      ┌──────────┐
  └────────────┘              │                      │          │
           ╲                  │                      └──────────┘
            ╲                 │                     ╱
             ╲      ┌──────────────────┐           ╱
  ┌──────────┐ ╲    │  How We Know What │         ┌──────────┐
  │          │──────│  Students Know and│─────────│          │
  │          │      │  Are Able to Do   │         └──────────┘
  └──────────┘      └──────────────────┘
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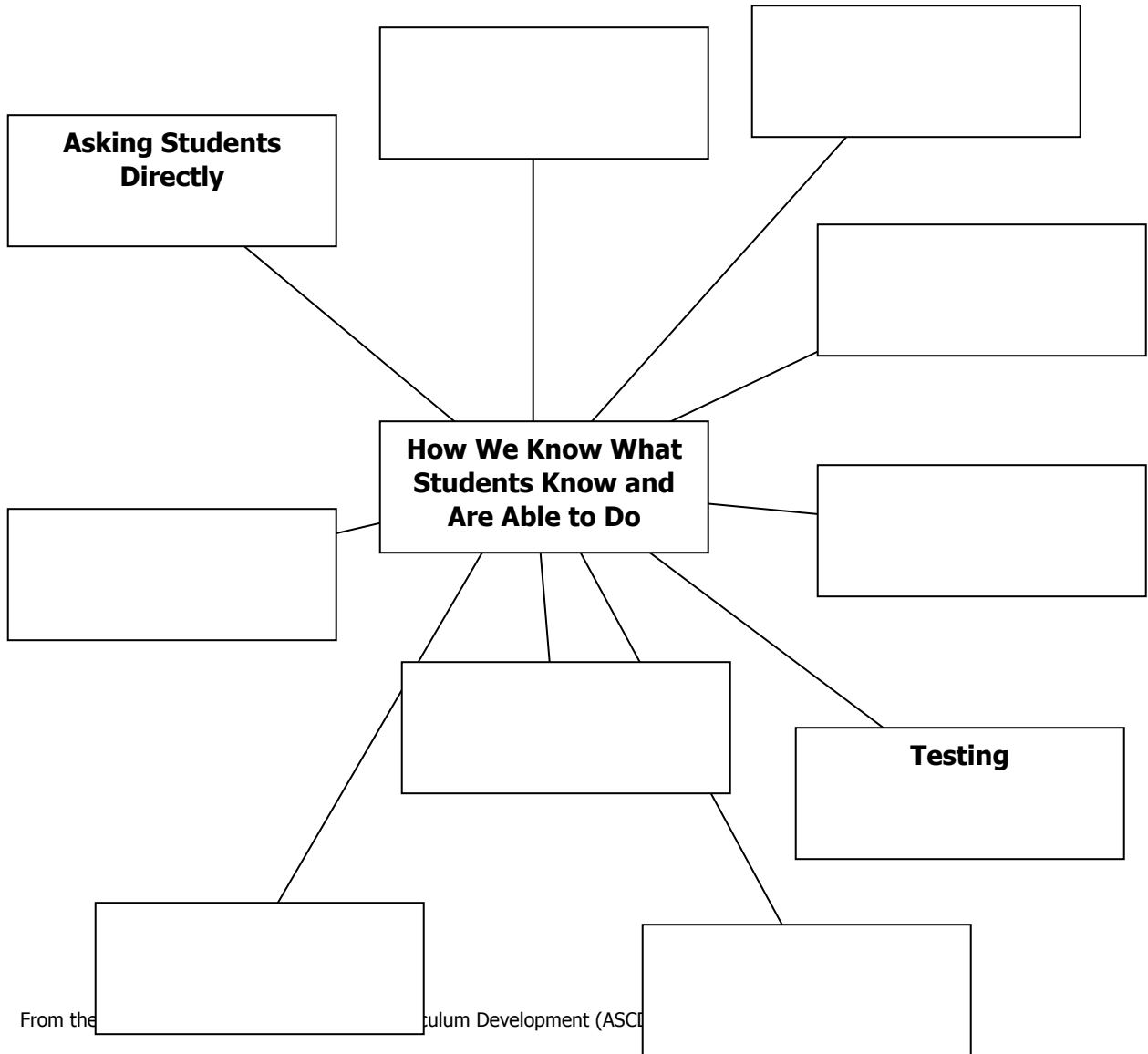
# ◢◣ *Tuning Protocol Information*

The tuning protocol was originally developed as a means for the five high schools in the Coalition of Essential Schools Exhibitions Project to receive feedback and fine-tune their developing student assessment systems, including exhibitions, portfolios and design projects. Recognizing the complexities involved in developing new forms of assessment, the project staff developed a facilitated process to support teachers in sharing their students' work and, with colleagues, reflecting upon the lessons that are embedded there. This collaborative reflection helps teachers design and refine their assessment systems, as well as support higher quality student performance. Since its trial run in 1992, the tuning protocol has been widely used and adapted for professional development purposes in and among schools across the country.

To take part in the tuning protocol, teachers bring samples of their students' work on paper and, whenever possible, on video, as well as some of the materials they have created to support student performance, such as assignment descriptions and scoring rubrics. Choose student work that can be viewed or read or listened to by all participants during the allotted presenter time.  For written work, you should have a copy for all participants.  This could include:

> Any written form (essay, creative writing, test, portfolio, etc.)
> A performance, interview, presentation, or demonstration on videotape or audio tape
> A piece of art in any form
> A multimedia presentation
> A display

In addition, you may choose to present:

> One piece from one student
> One piece from several students
> Multiple pieces from the same student
> Drafts of a single piece from a single student over time

In a circle of about 8 to 12 "critical friends" (usually other teachers), a facilitator guides the group through the process and keeps time. The ***presenting teacher***, or team of teachers, describes the context for the student work (the task or project), uninterrupted by questions or comments from participants.

Usually, the presenting teacher begins with a focus question or area about which she would especially welcome feedback, such as, "Are you seeing evidence of persuasive writing in the student's work?" Participants have time to examine the student work and ask clarifying questions. Then, with the presenting teacher listening but silent, participants offer "warm" (positive and supportive) and "cool" (more critical and challenging) feedback. Teachers

sometimes frame their feedback as a question, for example, "How might the project be different if students chose their research topic?"

After this feedback is offered, the presenting teacher has the opportunity, again, uninterrupted, to reflect on the feedback and address any comments or questions she chooses. Time is reserved for debriefing the experience. Both presenting and participating teachers have found the tuning experience to be a powerful stimulus for encouraging reflection on their practice. A schedule for a tuning protocol appears on the following pages. The schedule can be revised to meet the needs of different groups of teachers.

## ◢◣ *Tuning Protocol Steps*

**1. Introduction (10 minutes)**
- Facilitator briefly introduces protocol goals, guidelines and schedule.
- Participants briefly introduce themselves (if necessary).

**2. Presentation (20 minutes)**
- Teacher presents the assignment context (what the students tend to be like, where they are in school, where they are in the year), goals, samples, and assessment strategy.
- Teacher-presenter poses a question for the group.
- Participants are silent.

**3. Clarifying Questions (5 minutes max)**
- Clarifying questions concern matters of fact ("How many students will you have in this class?", "What kind of prior experience in this subject can you count on?"). The facilitator judges which questions more properly belong in warm/cool feedback.

**4. Examination of Work (15 minutes)**
- Participants look at the work, take notes on where it seems "in tune" with goals and where there might be problems, and (if appropriate, see feedback section) write down warm and cool feedback, as well as probing questions. Participants focus particularly on the presenter's question.

**5. Pause to Reflect on Warm and Cool Feedback (2 - 3 minutes max)**
- Participants may take a couple of minutes to reflect on what they would like to contribute to the feedback session.

**6. Warm and Cool Feedback (15 minutes)**
- Teacher-presenter remains silent.
- Participants share feedback. They begin with ways in which the work seems to meet the goals, and continue with possible disconnections and problems. These don't need to be in tight sequence, but participants should always begin with some positive feedback.
- Some groups prefer to structure the session by beginning with 5 minutes of "warm" or positive feedback ("What are the strengths here?"), followed by 5 minutes of "cool" or more critical feedback ("Where are the gaps?", "What are the problems here?"), and ending with 5 minutes of "probing" or reflective questions for the presenting teachers to consider.
- The facilitator may need to remind the participants of the presenter's focusing question.

**7. Reflection (5 minutes)**
- Teacher-presenter speaks to those comments and questions he or she chooses while participants are silent. This is NOT a time to defend oneself, but a time to explore further interesting ideas that have come out of the feedback section.
- Facilitator may intervene to focus or clarify.

**8. Debrief (5 minutes)**
- Facilitator-led open discussion of this tuning experience.

# ◣ *Tuning Protocol Guidelines*

Participation in a structured process of professional collaboration like this can be intimidating and anxiety-producing, especially for the teacher presenting student work. Having a shared set of guidelines or norms helps everybody participate in a manner that is respectful, as well as conducive to helpful feedback. Below is one set of guidelines; teachers may want to create their own. In any case, the group should go over the guidelines and the schedule before starting the protocol. The facilitator should feel free to remind participants of the guidelines and schedule at any time in the process.

1. ***Be respectful of presenters.*** By making their work more public, teachers are exposing themselves to kinds of critiques they may not be used to receiving. If inappropriate comments or questions are posed, the facilitator should make sure they are blocked or withdrawn.

2. ***Be respectful of students and their work.***

3. ***Contribute to substantive discourse.*** Resist offering only blanket praise or silence. Without thoughtful, probing questions and comments, the presenter will not benefit from the tuning protocol.

4. ***Be appreciative of the facilitator's role, particularly in regard to following the guidelines and keeping time.*** A complete format is run on a tight schedule. A tuning protocol that doesn't allow for all components (presentation, feedback, response, debrief) to be enacted properly will do a disservice to the teacher-presenters and to the participants. Try to keep your comments succinct, and monitor your own air time.

5. ***Facilitators need to keep the conversation constructive.*** There is a delicate balance between feedback that only strokes and feedback that does damage. It is the facilitator's job to make sure balance is maintained. At the end of the session, the presenter should be able to revise the work productively on the basis of what was said.

6. ***Don't skip the debrief.*** It is tempting to move to the next item of business once the feedback section is over. If you do that, the quality of responses will not improve and the presenters will not get increasingly useful kinds of feedback.

*Source: A Guide to Looking Collaboratively at Student Work by David Allen, Tina Blythe, Barbara Powell*

# The Standards in Practice™ Model for Examining Student Work

**1**    We all complete the assignment or task.

**2**    We analyze the demands of the assignment or task.

**3**    We identify the standards that apply to this assignment.

**4**    We generate a rough rubric or scoring guide for this assignment from the standards and the assignment.

**5**    We score the student work, using the rubric/scoring guide.

**6**    We analyze student work to plan strategy for improving students' performance. Then we look at actions needed at the classroom, school, and district levels, to ensure that all students meet the standards on this and similar assignments.

*The Standards in Practice model was developed by EdTrust, and the instructional materials included here were developed by the Southern Regional Education Board.*

# Standards in Practice™ **Step 1**

*Complete the assignment that the students were asked to do.*

## ■ Procedures

Ask the teacher bringing the assignment:
- Why did you give the students this assignment?
- What instructions did the students get? Oral? Written and distributed to each student?
- Do we have the same instructions as the students? Were they on the board?

Give participants 10 minutes to do the assignment, telling them that they can do it in any way that they want—collaboratively, individually, with or without calculators.

Hand out the assignment sheets and then walk around the tables, answering questions, encouraging, providing hints.

## ■ Guidelines

This is the only step with a time limit. The other steps can take as much time as is available (for example, during a two-hour or a one-day demonstration, or a one-hour team meeting), provided that there is sufficient time for a discussion in Step 6. It is so important NOT to spend too much time on Step 1 that we would suggest combining Step 1 and Step 2, if necessary. The instructors could ask the participants to work through the assignment as a whole group instead of individually, and then immediately ask the questions in Step 2.

If there is time for the groups to do the assignment completely, the participants should be asked to compare how they approached it. If there are wide differences in how they answered the question, that fact should be noted as a subject for revision in Step 6: if adults can interpret an assignment in widely different ways, students can do so too and probably get a poor grade for misunderstanding an intention that wasn't clear.

Do not provide instructions orally unless this is an assignment for very young students. Tell participants that they must use the instructions printed on the assignment.

## ■ Key Points

Do this fast, but do it!  If you don't do the assignment yourselves, you won't know whether it truly asks for the knowledge and skills you want students to have.

Students can get poor grades because they didn't hear all of the assignment because the teacher gave it orally, or because part of the assignment can be erased from the board. We suggest that students receive assignments in clear written form beginning in first grade, and that teachers are careful to see that all students have understood what is wanted.

Word to the wise:  You can't always do the assignment a teacher brings. The assignment may be too long, may require scissors and paste (elementary school), or a science lab (high school). The teacher bringing the assignment should explain how it was presented to students, where in the unit or semester it came, and what the intention was.

# Standards in Practice™ Step 2

*Analyze the demands of the assignment or task.*

## ■ Procedures

This activity should be done as a whole group. The instructors use chart paper to list the major skills and knowledge that the students must have if they are going to do well on the assignment. Ask teachers to work in groups to analyze the requirements of the assignment or task:

➢ What skills and knowledge are needed to complete it?
➢ Does it require problem-solving? Computation? Knowledge of literary forms such as fairy tales? Writing? Reading comprehension? Editing?

If no content can be found, go immediately to Step 6.

## ■ Guidelines

The major question for the group to focus on is: Why was this assignment given? What academic content did the student have to know to complete the assignment? Assignments are assessments of what the student has learned, so teachers have to be able to articulate the skills and knowledge that the student should demonstrate in completing a specific assignment.

The focus must be on academic skills and knowledge, not process or motivation. Was there anything to learn in this assignment? An assignment teaching only "following instructions" or "research skills," for example, should not be considered further. Instead of trying to look for standards that won't be there, the group should move immediately to Step 6 and suggest modifications for the assignment: Following instructions to do what? Research into what topic?

## ■ Key Points

Teachers must know why they have given students an assignment, in terms of academic content; they should examine the assignment thoroughly to identify exactly what it asks students to do. *What does the student have to know and be able to do in order to complete the assignment? (Content and skills, not process or motivation.)*

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## Standards in Practice™ Step 3

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*Identify the standards that apply to this assignment.*

## ■ Procedures

1. Gather the related Georgia Performance Standards (e.g., grade 4 mathematics).

2. Ask, "If the students do this assignment, what standards would they be moving toward?"

3. The team members find standards that the assignment is aligned with and write them down. As the facilitator writes the standards on the chart paper at the front of the room, she will ask the participants not to call out the number of the standard, except for reference, but instead to read the complete text and then choose key words for the chart. We do this because it requires participants to examine the wording of the standards, to learn what's in the standards.

## ■ Guidelines

Don't make enormously long lists of standards. Most assignments don't address more than two or three standards. Look at the assignment and figure out the central learning that it embodies. Remember that many assignments will include writing as well as other content, so you should choose a writing standard in addition to the main content.

Step 3, like Step 2, is often a new experience for teachers. They may have been used to writing a few numbers by each assignment and calling that alignment with the standards, but we insist that they look hard at what each standard says and ask whether this assignment would help a student to attain that knowledge or skill.

## ■ Key Points

- ➤ All assignments must be aligned with the standards used in the state.

- ➤ Find as few standards as necessary to cover all the cognitive demands listed in Step 2.

- ➤ Quote the actual language of the standards, not the numerical designation. Examine standards thoroughly for their meaning.

- ➤ If no standards can be found, proceed immediately to Step 6.

Standards in Practice™ **Step 4**

Using the standards and the assignment, develop a rubric or scoring guide for this assignment.

## ■ Procedures

In Step 4, participants construct a scoring rubric for the student work.
1. Set level 4:  First, describe "ideal" work—the best possible answer. This would be level 4.
2. Set level 3:  Next, describe a "perfectly adequate" answer. This is a level 3. It is fairly simple to do this by subtracting qualities from the "4" description—an excellent reason for starting at the top. A "3" will have the elements of a sound answer (correct answer, explanation), but will lack the brilliance of a "4": the explanation will not be easy to follow, for example.
3. Set levels 2 and 1:  Describe work that requires reteaching, due to a basic lack of understanding. A level 2 would be deficient in at least one key area, and a level 1 would be deficient in additional key areas.

## ■ Guidelines

To make clear what a task-specific rubric looks like, you may present a model to people who have never constructed one. You can use the "dots" rubric for this purpose. Using a model involves the danger of having people slavishly follow it, which can result in irrelevant criteria. If you show a model to the participants, make sure it isn't a rubric for the same problem as you're using to demonstrate and that people understand that the features of a model must be transferred to a new situation, not just copied.

## ■ Key Points

**Being clear about expected quality ensures equity and fairness for students.** The purpose of Step 4 is:

1. To make the quality of expected work explicit, and thus to raise student achievement by making the features of excellent work clear to everyone concerned—teachers, students, parents, future employers.
2. To make scoring equitable by making the criteria public.
3. To make clear how a standards-based system works in contrast to a norm-referenced system. In a norm-referenced system, students' work is compared to other students' work. The best usually get the highest score, regardless of their absolute quality. In a standards-based system, students' work is compared to established standards by means of a rubric based on those standards.

**Teachers grow professionally as they "defuzz" their notions about good student work and put those notions into words.** Writing a rubric is difficult for teachers because they have rarely thought about how they would describe what they expect in a student's response to an assignment. Guidelines for writing good rubrics include:

- ❑ Make sure there is a balance between process and content.
- ❑ The points should be equidistant—the difference between a 2 and 3 is the same as the difference between a 3 and 4.
- ❑ Scoring a 4 should be within the reach of all students.
- ❑ The criteria should be aligned with expectations as expressed in the (state) assessments.

**Specifying quantities is easy but superficial.** The rubric should not use quantities—it doesn't specify a number of errors at each score level. We are moving away from "countable" quantities to descriptions of quality.

**Describing expected quality is the heart of standards-based schooling.** Teachers are nervous about words such as "easily," "confidently," "clearly," "thorough," "compelling," but these are words that describe the high quality we are looking for. They think these words are too "subjective," and therefore difficult to defend to students and even parents. However, the recognition of quality is necessary if students are to be brought up from basic achievement to higher levels. Teachers must be able to recognize "a clear, logical explanation" and show

examples of it to students. Such notions cannot be quantified or counted, but they are the essence of high achievement.

**Keep it impersonal.** To keep the rubric in a constructive form for students and teachers alike, refer to "student work" rather than "students."  This shows you are scoring an assignment, not the student's general achievement level.

**This is a "subtractive" process. Start with a 4 and work down.** In our experience, when directed to write first what level 4 work looks like, the groups usually write a description that would work for a "3" paper: they make a list of what must be in the student work. In the case of the "dots," this means a correct answer, and an explanation of how the student arrived at it. This is work that is perfectly adequate and shows understanding of the problem, but it lacks the confidence and clarity of "4" level work.

Between the "3" answer and the "2" answer there is an important watershed. A "3" or a "4" answer displays command of the concepts. Clearly the student knows and can apply the skills and knowledge, although the "3" lacks the confident ease of a "4."  But work that earns a "2" or a "1" according to the rubric needs reteaching. The student doesn't understand the concept or hasn't offered any written explanation. Work that receives a "2" or a "1" needs reteaching, but clearly to a different degree.

**Grading is a system-level decision, and will not be discussed here.**

## Standards in Practice™ Step 5

Using the rubric developed, score the student work.

## ■ Procedures

1. Conceal students' names on the assignment and designate them with letters; e.g., "Assignment A."  A team should look at a complete set of student work responding to the assignment, not just samples.
2. Create a chart that lists the number of participants across the top and letters designating student assignments down the side. This will be used so that each participant can fill in his/her score for each assignment. The chart offers an "at-a-glance" look at the amount of agreement in the group.
3. Distribute the student work.
4. Ask each participant to score the student work ALONE, first, using the rubric you've worked out together.
5. When everyone has a set of scores, record them on a chart and reconcile them so that each team member roughly agrees.

## ◼ Guidelines

Teachers should complete this step independently first, and then share ideas with others.

If you can't get complete agreement, at least decide between the papers that get a 4 or 3 and those that get a 2 or 1. (Scores of 1 or 2 indicate a need for reteaching.)

## ◼ Key Points

**Individual scores come first.** Teachers must commit to the scores individually before they try to reach consensus. Use a table for this purpose. If scores aren't written down, it is too easy to change them as it becomes clear that some scores seem out of line with those of other group members.

**When reaching consensus, use discussion to probe deeply on differences of opinion.** The team must then reach consensus on a score for each paper. Discussing differences in scoring produces some valuable conversation, because teachers reveal the differing value systems that underlie their grading and scoring. By using a common rubric based on standards, teachers begin to realize the need for common reliable grading systems.

**Beware of grading on a curve.** The issue of grading on the curve frequently arises during Step 5, when participants are tempted to give a higher score to papers that exhibit more accomplishment than others, although they do not meet criteria for a 3 or 4.  The facilitator should facilitate a discussion about this, so participants are aware of this tendency and commit to avoiding the "bell curve" trap. It is perfectly possible that the majority of students may receive a 3 or a 2; in fact, it is more likely than a traditional bell curve. The ideal would be all 4's.

**Use the rubric as the basis of discussion.** Scores must be justified from the description in the rubric. Giving a higher score to a paper that is neater but not accurate is yielding to norm-referencing.

**Don't fall into the trap of thinking that longer essay answers mean more proficient work.** The best work often contains succinct, efficient explanations.

# Standards in Practice™ **Step 6**

Analyze student work to plan strategy for improving students' performance. Then look at actions needed at the classroom, school, and district levels, to ensure that all students meet the standards on this and similar assignments.

## ■ Procedures

1.  Ask about the qualities of the assignment: Is it well-aligned with standards?  Is it worth the students' time? Are our expectations high enough? If it needs adjusting, how should it be reworded? Additional criteria for good assignments include:

    ➢ Instructions should be given in writing and should have all the information the student needs to respond.
    ➢ The assignment should be focused on applying important concepts and essential skills in the appropriate standards.
    ➢ They should include writing, even in math.
    ➢ They should have a real-life application, if possible.

2.  Look closely at the student work and make notes on what are the most frequent and fundamental problems.

    ➢ For example, if students are attempting a math problem, can they read it?  Do they know what they are asked to produce? Do they lack computational skills, or problem-solving techniques? Then build an instructional strategy—using the collective wisdom of the group—to tackle these problems.
    ➢ Could the problem be related to other assignments in the unit?  You may need to look at the overall unit construction to make sure that skills build upon one another.

3.  Look at the entire unit of study to see how the collection of assignments is organized and sequenced.

    ➢ Are these assignments enough, as a collection, to move a student toward mastery?
    ➢ How can we make sure there is a strong link from standards and standardized assessments to assignments to scoring to instruction?

4.  Look beyond this specific unit and generalize it into professional development at the school and district level:

> ➤ At the school level, should teachers meet across grade levels (vertically) to coordinate their teaching, for example?
> ➤ At the district level, could the district provide some special materials, for example? Or organize professional development?

## ■ Guidelines

Teachers focus primarily on the classroom level, even just on revising the assignment. Help them to think about how the whole school could improve students' skills, and how the central office (district) could provide assistance, if asked, especially in finding sources of deeper content knowledge. Probe deeply at each step. You may need to coach participants to think thoroughly about implications for the assignment, the instruction, and the teacher. Suggestions should be offered and received in a collegial, constructive environment.

## ■ Key Points

In Step 6, the team answers the question: what are we going to do about it? This is the most important step in the process. People tend to think they're done when they've got the work scored, but in fact all that was just preparation for answering the most important questions.

This process should ensure continuous progress. As groups meet regularly and teachers share experience and strategies, team participants will become increasingly comfortable in pushing each other toward excellence.

It is important to leave enough time for this discussion to go deeply into the process. The objective of the process is to produce change, and change thrives on visualizing possibilities. They can develop in Step 6 if there is enough time.

Think about what needs to happen at the school and district level as well as in the classroom for students to be successful.

Ask participants to analyze the student work for insight into students' thinking processes and to evaluate the students' knowledge and skills as a baseline for changes in instruction.

Focus the discussion on what needs to happen TOMORROW to enable students to succeed.

# *Collaborative Assessment of Student Learning (CASL)*

The CASL process combines elements of action research, assessment, study groups, and Cognitive Coaching (Costa & Garmston, 1994). Together, teachers analyze student work samples and document their findings about the relationship between teaching and learning in a portfolio. In the process, teachers develop a richer repertoire of teaching strategies and deepen their content knowledge.

**Key components.** The CASL system is built upon three key components:

1. A culture of inquiry
2. Phases of inquiry into students' learning
3. Written analysis and reflection upon both the students' and the teachers' progress

**1** Identify challenging areas. Teachers identify a target learning area from the standards that is particularly challenging for their students.  This may be done by examining test data, test items, or school improvement plans.

**2** Analyze student work. At the first CASL meeting, analyze the responses of an entire class on a given assessment or assignment.  The responses are divided into three levels of performance:  demonstrating target performance, approaching target assignments, performing below target performance.

**3** Analyze findings. Record findings on a grid. Group students according to learning patterns – common misconceptions, strengths, gaps in knowledge, interests, or learning styles.

**4** Choose focus students. Identify two students as "focus students."  These students should represent different instructional challenges.  These students are used as the "case studies" for the entire school year.  This process will allow teachers to make generalizations about instructional methods based on their analysis.

**5** Meet every two weeks to examine the work of the focus students. The CASL group then begins the collaborative process by examining a piece of student work.  The learning is guided by a set of probing questions (see below). Each session results in a set of short-term goals and suggested strategies based on the analysis of the group.

**6** Document your learning. Teachers are asked to provide written documentation of their students' progress, their analysis of student learning, and their own professional learning. The CASL portfolio includes (1) a description of the target learning area and each student studied; (2) the whole class and individual student work that was collected and analyzed; (3) the teachers' reflections and analysis from each study group session; and (4) their final reflections.

**Guiding Questions:  Setting the Stage**

*What guides your analysis of the student work?*

Describe the student
➢ Provide a description of all the relevant characteristics of the student: age, gender, learning style, culture, interests, strengths, and any other important information that will help your colleagues understand your analysis.

Describe your goals
➢ What learning goals (skills, knowledge, attitudes) were you hoping to observe in this piece of work?
➢ What were your reasons for selecting these goals?
➢ How do these goals fit in with what has been taught already?

Describe the experiences that led to this work
➢ What learning experiences did this student engage in prior to producing this work?
➢ What were your reasons for choosing this particular teaching/learning approach?

Describe your reasons for assigning this task
➢ What were your reasons for choosing this approach for assessing your student's progress (through the student work)?
➢ Under what conditions was this work generated (e.g., directions, group size, homework)?

## Guiding Questions:  Looking at the Work
*Describe what you see in the work*

➢ What do you see in the student's work? (Use only descriptive words and withhold judgment.)
➢ What additional questions do you have as you look at the work?

## Guiding Questions: Analysis/Interpretation
*What does the work tell you about your student's accomplishments and your teaching?*

➢ What does the work tell you about your student's accomplishment of the learning goal(s) and the understanding of the particular information presented?
➢ What specific evidence can you provide for your assessment of what the student understands or can do (e.g. misconceptions, gaps in their knowledge base) or is like?
➢ What does this work tell you about how the student learns? What characteristics of the child might be influencing the work (e.g. development, interests, prior performance/experience, culture, attitudes)?
➢ What does this piece of work tell you about the success of your teaching approach?
➢ What factors in or outside the classroom may have influenced the student's performance (e.g., illness, playground conflict, family issues, time of day)?

**Guiding Questions:  Future Teaching Actions**
*Based on your analysis, what will you do next?*

➢ Describe the teaching actions you might try next
➢ What are some of the teaching actions (e.g., teacher feedback, peer instruction, clearer modeling of expected work) you think are likely to help the student achieve the learning goals, and why do you think each would work?
➢ What additional information, if any, do you need before you can decide which action to take?
➢ Where will you get the additional information?
➢ Which of the actions described are you likely to try next with the student to help him or her accomplish the specified learning goals? Why do you think this approach will help move the student toward the learning goals?

**Guiding Questions:  Action**
*What did you try and how did it work?*

➢ Describe what you did next and analyze how it went.
➢ Return to step 2 and begin the process again.

From Goff, Loretta, Amy Colton, and Georgea Mohlman Langer, "Project uses student work analysis to improve teaching." *Journal of Staff Development*, Fall 2000 (Vol. 21, No. 4).   www.nsdc.org/library/publications/jsd/goff214.cfm

## *Teacher Commentary*

| What | Feedback to students that lets them know how the students' "evidence" matches up against the expectations expressed in the standards. It may be oral or in writing, and both are suggested.<br><br>Teacher commentary is formative in nature; it tells the student how to improve (and assumes that s/he will have opportunities to do so!) |
|---|---|
| Why | ➢ To correct knowledge gaps or skill deficits<br>➢ To provide feedback that is specific and helpful to the student<br>➢ To encourage the student to continue trying<br>➢ To guide learning by letting the student know where s/he needs to focus.<br>➢ To keep a written record of student progress. |
| When | There are no hard-and-fast rules about how often you should include teacher commentary in your feedback to students. Common sense says that it is impractical to expect that every piece of work would have detailed commentary; on the other hand, if teacher commentary is only provided at the end of a unit/course, it doesn't offer much opportunity for the student to learn and improve! Here are some general guidelines.<br><br>➢ Often enough to document progress throughout a unit/course<br>➢ Often enough so that students can make adjustments and learn and then demonstrate new learning.<br>➢ Often enough so that students can see patterns in their work and in the commentary their work elicits. |
| How | First, review the standards and elements so that you have expectations clearly in your mind, and so that you can refer to them (in terms students understand) in your commentary.<br><br>Center your comments around the standards and elements. If the teacher commentary is in writing, think of it as a "written conference."<br><br>Be very specific; this helps students know exactly what they are doing right and/or wrong. |

# Indicators of Achievement: Instruction

1. Instruction aligns directly with standards.

   ➢ Instructional strategies and learning activities are strongly aligned with the goals and performance standards for student learning.
   ➢ The school consistently reviews and aligns instructional practices with the performance standards for student learning on an ongoing basis.
   ➢ Classroom goals and performance standards are aligned with state standards.
   ➢ The design and sequence of lessons or units of study take into account an understanding of any prerequisite relationships that exist among concepts and/or skills students are expected to achieve.

2. Essential understandings, concepts and key skills of the topics being studied are the main focus of learning activities.

   ➢ Essential knowledge and skills are identified and given priority.
   ➢ The design and selection of instructional strategies and learning activities for students are based on the essential knowledge and skills for student learning.

3. Teachers routinely employ instructional strategies found in replicated research studies to be highly effective, such as identifying similarities and differences, summarizing and note-taking, generating and testing hypotheses, using cues, graphic representations, Essential Questions, and advance organizers.

   ➢ Students are provided with learning opportunities that enable them to make connections between what they are learning and the world beyond the classroom and to apply their learning in addressing real-life problems.
   ➢ Students are provided with opportunities to apply their learning in meaningful contexts that call for decision-making, investigation, and problem solving.
   ➢ Teachers place an emphasis on both the essential knowledge and skills for student learning and higher-order thinking skills to enhance students' understanding of information and ideas by involving students in synthesizing, generalizing, explaining, hypothesizing, or arriving at conclusions that produce new meaning and understanding for them.
   ➢ Teachers challenge students to research underlying causes, explain their thinking, and/or justify a position.
   ➢ Students are provided with instructional overviews that describe the relationships between past and present learning to increase the depth and breadth of their learning.
   ➢ Students engage in substantive discussions about the content of the lesson/unit with the teacher and/or their peers, extending their knowledge and understanding of the essential concepts or skills.

➢ Examples and/or metaphors incorporated in the presentation of new content are carefully selected to enhance students' understanding of the new concepts or skills.

4. Teachers routinely collaborate on ways to improve student engagement in classroom activities and on assessments. Instructional strategies and learning activities are strongly aligned with the goals and performance for student learning.

➢ Significant time during the work week is provided to staff members for joint learning and collaborative work.
➢ Professional development activities are aligned with the specific goals and instructional programs of the school and promote a focus on student learning.
➢ The priorities of the design of professional development programs are based on a careful analysis of student performance data and the school's goals for improving student learning.
➢ The school's professional development program helps administrators and teachers attain and develop the content knowledge and pedagogical skills necessary to design and deliver high-quality curriculum.
➢ The school's professional development program prepares teachers to use research-based teaching strategies to support students' achievement of the essential knowledge and skills for learning.
➢ Research-based content serves as the core of staff learning (i.e., an emphasis is placed on strategies that have proven valuable in increasing student learning and development).
➢ The school's assessment system yields feedback that is part of a continuous improvement process for individual student performance and the overall instructional program.

5. Students have an opportunity to learn rigorous content with appropriate time allocated for learning and access to additional support beyond the classroom. Instructional strategies and learning activities are strongly aligned with standards.

➢ Students are provided with opportunities to receive additional individualized assistance that addresses the specific learning challenge(s) the student has encountered (e.g., assistance provided by a teacher or classroom aide, a peer tutor, and/or from interactive technology-based instructional resources aligned with the curriculum).
➢ If the results of formative assessments of student learning indicate that students are experiencing difficulties in their learning, students are provided with alternative strategies and additional support to help them learn the essential skills and concepts they are expected to achieve.
➢ Information technology resources are effectively used to establish collaborative networks of support inside and outside the school to assist students in achieving the essential knowledge and skills for their learning.

6. Teachers define and communicate clear performance expectations and learning focus to students in advance.

- ➢ Performance standards employed in the evaluation of student achievement are understood by all those who have a stake in the results of the assessment.
- ➢ The expectations for student learning are clearly defined in terms of explicit performance indicators and standards that describe the vision of academic success for all students.
- ➢ Clear explanations of new concepts or skills are provided to students (i.e., the teacher's oral and written language is clear and the choice of vocabulary is appropriate for the students).
- ➢ The presentation of new content is provided with sufficient thoroughness to enable students to explore connections and relationships that can enrich and extend their understandings of the concepts and skills they are expected to learn.
- ➢ The essential knowledge, skills, and performance standards for student learning are shared and explained to parents and students in clear language, free of jargon or technical terms.
- ➢ A shared vision of successful student learning is developed by providing models and exemplars so that teachers, parents, and students know what good performance looks like.

7. A variety of instructional strategies are used including a mixture of individual study, whole class, and small groups, as appropriate.
   - ➢ Teachers provide a balance of whole-class and small group learning activities to expand opportunities for students to achieve.
   - ➢ Teachers provide instruction that involves frequent interactions with students.
   - ➢ The assigned tasks or projects for small group activities are appropriate to the instructional goals of the lesson and take into account the typical developmental characteristics of the students' age group.
   - ➢ The selection of students who are assigned to work together as a group reflects careful attention to establishing the mix of strengths and needs represented by the students in the group.
   - ➢ Decisions about the use of individual or group accountability are made prior to the assignment of small groups.
   - ➢ Students are provided with instruction on how to work effectively in small groups (i.e., in addition to learning how to support and increase each others' learning in small groups, students learn teamwork, how to give and receive criticism, and how to plan, monitor, and evaluate their individual and joint activities).

8. Teachers maximize the use of instructional time.

- ➤ Teachers maximize students' academic engaged time by aligning instructional goals with strategies, resources (e.g., textbooks, instructional materials, etc.), learning activities, and assessments of student learning.
- ➤ Transitions between instructional activities and classroom routines for handling instructional materials and supplies occur smoothly with minimal loss of time.
- ➤ Teachers and administrators protect learning time and allocate appropriate amounts of time for instruction.

9. Teachers routinely differentiate instruction for individual students based on their progress toward learning goals, interests, and learning styles.

- ➤ Teachers employ a variety of instructional techniques and strategies to adapt lessons to individual students or small groups, based on the analysis of the students' learning needs.
- ➤ Learning activities and homework assignments are carefully developed to ensure that the learning tasks are challenging, but not frustrating for students to complete. Appropriate adjustments are made to accommodate students' learning needs.
- ➤ Instruction provides frequent and timely formative assessments of students' learning progress to inform both teachers and students when or if additional time or alternative learning strategies are needed to support student learning.
- ➤ Students' individual learning problems or misunderstandings are identified in the early stages of the learning process and additional support is provided. Alternative instructional strategies or learning activities are employed to meet the learning needs of students in achieving the essential knowledge and skills for their learning.
- ➤ The scope and pacing of lessons is appropriate to the students.

10. Teachers act as guides and facilitators of student learning and create environments where students are actively engaged in learning, making some choices, and taking responsibility for learning.

- ➤ Students are frequently given the opportunity to make choices from a selection of well-designed activities aligned with instructional goals.
- ➤ Students are provided with feedback on their learning that is accurate, constructive, substantive, specific, and timely, and that clearly informs them of the next steps to take in their responsibilities as learners to achieve the expectations for their learning.
- ➤ Effective classroom management and organizational strategies are employed, and both academic and behavioral expectations for students are clearly defined.

11. Teachers encourage student reflection, self-assessment, and self-adjustment by providing students with an opportunity and a format by which to assess their own work against pre-established criteria.

> ➢ Instruction involves the teaching of learning strategies to help students monitor and manage their own learning (e.g., help students become aware of their own thinking, self-assess and regulate their actions, demonstrate adaptability and flexibility, and persevere in completing challenging tasks).
> ➢ Teachers carefully frame questions that enable students to demonstrate their level of understanding of the new content and that elicit students' reflection on their learning.
> ➢ The performance indicators of the essential knowledge and skills for student learning describe the type of evidence and critical attributes of students' achievement of the goals for their learning.
> ➢ Students can describe the expectations for their learning in their own words.
> ➢ The clarity of performance standards enables students to self-assess their progress in achieving the standards.
> ➢ Assessment practices include a process of continuous feedback for students on how they can improve their own learning.

**Source of Indicators:** Fitzpatrick, K. A. (1998). School-wide Indicators of Quality: A Research-Based Self-Assessment Guide to Schools Committed to Continuous Improvement. Indicators of Schools of Quality, Vol. I. Schaumburg, IL: National Study of School Evaluation.

# ◢◤ Recommended Readings/Viewings: Instruction

**Note**: A more general list of resources for the standards-based education process is contained in the materials for Day one of training.

*Examining Student Work*.  Alexandria, VA: ASCD, 2002.

> This excellent resource includes four VHS tapes and a Facilitator's Guide that thoroughly illustrate a number of collaboration protocols for examining student work in order to improve student achievement.  One set of these materials is being sent to each local system.

Hayes Jacobs, Heidi. *Mapping the Big Picture: Integrating Curriculum and Assessment K-12*. Alexandria, VA: ASCD, 1997.

> In this step-by-step description of the process for creating and working with curriculum maps from data collection to ongoing curriculum review, Jacobs discusses the importance of "essential questions," as well as assessment design that reflects what teachers know about the students they teach.  The benefits of this kind of mapping are obvious for integrating curriculum.  Through the development of curriculum maps, educators can see not only where subjects already come together but also any gaps that may be present.

*Literacy Across the Curriculum: Setting and Implementing Goals for Grades Six through Twelve.* SREB, 2004.

> This volume is essential for state, district, and school leaders who plan to implement school wide literacy programs. It provides concrete, research-based steps not only to raise reading and writing achievement but also to help students learn more in every class by using literacy skills. The guide focuses on five literacy goals: reading 25 books across the curriculum; writing weekly in all classes; using reading and writing strategies; writing research papers; and taking rigorous language arts classes.

Marzano, Robert J., Debra J. Pickering, and Jane E. Pollock. *Classroom Instruction That Works: Research-Based Strategies for Increasing Student Achievement*. Alexandria, VA: ASCD, 2001.

Using a meta-analysis of thousands of research studies, Marzano, et al., clearly answer the question, "Which instructional techniques are *proven* to work?" They provide 13 proven strategies that all teachers can use, and they explain the research in a clear, practical manner.

Marzano, R., et al. *A Handbook for Classroom Instruction That Works*. Alexandria, VA: ASCD, 2001.

A perfect resource for self-help or school study groups, this handbook makes it much easier to apply the teaching practices outlined in *Classroom Instruction That Works*. The authors guide the reader through the nine categories of instructional strategies that are most likely to maximize student achievement and provide everything needed to use the strategies quickly in classrooms. The book includes the following: exercises to check understanding; brief questionnaires to reflect on current beliefs and practices; tips and recommendations to implement the strategies; samples, worksheets, and other tools to help plan classroom activities; and rubrics to assess the effectiveness of the strategies with students.

Marzano, Robert J. *Classroom Management That Works: Research-Based Strategies for Every Teacher*. Alexandria, VA: ASCD, 2003.

The authors analyze research from more than 100 studies on classroom management to answer the questions, "How does classroom management affect student achievement?" and "What techniques do teachers find most effective?" The authors provide action steps, along with real stories of teachers and students, to guide teachers in implementing the research findings.

Strong, R., H. Silver, and M. Perini. *Teaching What Matters Most: Standards and Strategies for Raising Student Achievement*. Alexandria, VA: ASCD, 2001.

This practical book about the responsibility educators have to teach what matters most includes many examples of educators throughout the nation who have been successful in increasing student performance on state and national assessments. The authors also explore three changes that must take place to achieve this goal: responsible standards, responsible strategies, and responsible assessment practices.

Wiggins, Grant, and Jay McTighe. *Understanding by Design*. Alexandria, VA: ASCD, 1998.

> This book explains the "backward design" process that is the backbone of standards-based education.  The book explains both the underlying principles and the process teachers can use to put them into practice.

Wiggins, Grant, and Jay McTighe. *Understanding by Design Study Guide*. Alexandria, VA: ASCD, 2000.

> This companion book to *Understanding by Design* provides discussion questions, graphic organizers, and summaries to support faculty study groups that are exploring *Understanding by Design*.

Wiggins, Grant, and Jay McTighe. *Understanding by Design Professional Development Workbook*. Alexandria, VA: ASCD, 2004.

> This companion book to *Understanding by Design* is chock-full of templates and examples to help teachers put the process into place.

# ◢■◣ *Suggested Web Sites for Instruction*

http://ims.ode.state.oh.us/ODE/IMS/Lessons/Default.asp

> This web site, created by the Ohio Department of Education, provides guidelines for planning standards-based instruction and for designing standards-based units and lessons.

http://pareonline.net

> *Practical Assessment, Research and Evaluation* (PARE) is an on-line journal supported, in part, by the Department of Measurement, Statistics, and Evaluation at the University of Maryland. Its purpose is to provide education professionals access to refereed articles that can have a positive impact on assessment, research, evaluation, and teaching practice.

http://users.edte.utwente.nl/lanzing/cm_home.htm

> This web site provides an overview of concept mapping that might be useful for determining those concepts and processes that fit together for units of instruction.

http://www.greece.k12.ny.us/instruction/ela/6-12/BackwardDesign/Overview.htm

> This page on the Greece Central School District of New York web site offers multiple resources related to instructional planning using the standards-based education process.

http://www.greece.k12.ny.us/instruction/ela/6-12/Curriculum%20Mapping/Index.htm

> This page on the Greece Central School District of New York web site offers multiple templates that can be modified and used to assist in mapping concepts into units of instruction.

http://www.lkwash.wednet.edu/lwsd/html/programs/curriculum/modelunits_t.asp

This web site published by the Lake Washington School District includes a sample planning guide, a unit planning template, and several sample unit plans. GPS need to be unpacked through stages 1 and 2 before employing these templates.

http://www.learn-line.nrw.de/angebote/greenline/lernen/downloads/nine.pdf

This article lists, explains, and provides examples of nine instructional strategies, identified by Marzano, Pickering, and Pollock, that improve student achievement across all content areas and grade levels.

http://www.pbs.org/pbsyou/about.html

This PBS web site provides information about free, televised, adult education courses in everything from dramatic literature to cooking. Anyone teaching a new course or just wanting to revisit particular content topics might find this site useful.

http://www.rmcdenver.com/useguide/lessons/examples.htm?

This site provides sample lessons/units based on the Texas state standards.

http://www.sasked.gov.sk.ca/docs/policy/approach/instrapp05.html

This excellent article from Curriculum and Instruction Branch, Saskatchewan Education, 2220 College Avenue, Regina, Saskatchewan, provides information teachers may find helpful about matching instructional strategies to desired learning goals.

http://64.233.179.104/search?q=cache:FWPY3QS1C6wJ:www.pls.uni.edu/tws/rubricsamples/IDM2.pdf+Making+Instructional+Decisions&hl=en

This web site provides two anecdotal examples of teachers using assessment of student learning to make instructional decisions.

http://www.techtrekers.com/

> This site provides information about simulations, web quests, and other strategies and activities that can provide students with opportunities to learn.

www.pals.sri.com

> PALS is an on-line, standards-based, continually updated resource bank of science performance tasks indexed via the National Science Education Standards (NSES) and various other standards frameworks.

www.teachersbridge.org

> This excellent site, created by a consortium of Georgia educators and other professionals in education, provides teaching resources, online learning communities, and much more.

http://www.sasked.gov.sk.ca/docs/policy/approach/instrapp02.html

> This article provides an overview of four foundations for instructional decision-making, as well as information on appropriate teacher reflection about the practice of instructional decision-making in the classroom.