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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 (assigned at end of day three)

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

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

Developing a Unit ........................................................................................................6 hours

- Evaluating an Instructional Plan
- Understanding, Assessing, and Teaching Fluency

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

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

Mapping Out the Year................................................................................................... 1 hour

- Basic Principles for Mapping Out the Year
- 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 Five of training, participants will be able to:

1. Explain why designing instruction 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. Develop a balanced instructional plan 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.
### Key Points – A Review of Training

Use this organizer to reflect on Days 1 through 3 of training. Record the key points of each training session, things about which you still have questions, things that were the most enlightening, etc.

<table>
<thead>
<tr>
<th>Day 1 - Standards-based Education and the New GPS</th>
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<table>
<thead>
<tr>
<th>Day 2 - Unpacking Standards for Unit Development</th>
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<table>
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<tr>
<th>Day 3 – Assessment FOR Learning</th>
</tr>
</thead>
</table>
GPS and the Standards-Based Education Process

Stage 1
Identify Desired Results
What do I want my students to know and be able to do?

- Big Ideas
- Enduring Understandings
- Essential Questions
- Skills and Knowledge

Stage 2
Determine Acceptable Evidence (Design Balanced Assessments)
How will I know if my students know it and/or can do it?

(to assess student progress toward desired results)

Stage 3
Plan Learning Experiences and Instruction
What will need to be done to help my students learn the required knowledge and skills?

(to support student success on assessments, leading to desired results)
### Teaching for Breadth and Depth

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

## 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.

<table>
<thead>
<tr>
<th>Goals</th>
<th>Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Where are we going in this unit or course?</td>
<td>• What is expected of students?</td>
</tr>
<tr>
<td>• What are the goals or standards toward which we are working?</td>
<td>• What are key assignments and assessments?</td>
</tr>
<tr>
<td>• What will students be learning?</td>
<td>• In what ways will students be expected to demonstrate learning? Understanding?</td>
</tr>
<tr>
<td>• What resources and learning experiences will help us get there?</td>
<td>• What criteria and performance standards will be used for assessment?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Relevance and Value</th>
<th>Diagnosis</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Why is this worth learning?</td>
<td>• From where are students coming?</td>
</tr>
<tr>
<td>• In what ways will this knowledge or these skills benefit students in school? In the future?</td>
<td>• What prior knowledge, interests, learning styles, talents do they bring?</td>
</tr>
<tr>
<td></td>
<td>• What misconceptions may exist?</td>
</tr>
</tbody>
</table>

WHERETO: Examples for “W”

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.

**WHERE TO: 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 **WHERE TO** 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.

**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

**WHERETO : Equipping Students, Page 1**

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)?

### 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

---

**WHERETO : Questions to Consider for “R”**

The “R” in WHERETO 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?

WHERETO: Examples of “R”

**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

**WHERE TO: Encouraging Self-evaluation - “E”**

Stage 2 of backward design specifies the assessment evidence needed for the desired results identified in Stage 1. The second “E” in WHERE 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 WHERE TO.)

- 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: ______________

**WHERE TO: Tailoring the Design for Diverse Learners**

The “T” in **WHERE TO** 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.

**WHERETO: Organizing the Learning**

The “O” in WHERETO 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.

**The Logic of “Coverage”**
- Present information in a logical, step-by-step fashion. (Teacher as tour guide).
- Follow the sequence of the textbook.
- Move from the facts and basic skills to the more advanced concepts and processes.
- Expose students to a breadth of material dictated by established goals.
- Use hands-on and other experiential activities selectively because these can take considerable time.
- Teach and test the discrete pieces before having students apply what they are learning.

**The Logic of “Uncoverage”**
- Think of the unit as an *unfolding story or problem* rather than as a guided tour or an encyclopedia article.
- Begin with a hook and *teach on an as-needed basis*. Don’t front load all of the information before application.
- Make the sequence more surprising and less predictable.
- Ensure that there are ongoing cycles of *model, practice, feedback,* and *adjustment* built into the unit.
- Focus on transferable, Big Ideas.
- 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.)

## Categories of Instructional Strategies

<table>
<thead>
<tr>
<th>Direct Instruction</th>
<th>Experiential Learning</th>
<th>Independent Learning</th>
<th>Indirect Learning</th>
<th>Interactive Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Involve a high degree of teacher control.</strong></td>
<td>Students learn by doing or experiencing authentic or simulated situations.</td>
<td>Students work independently, sometimes at their own rate on self-selected assignments or topics.</td>
<td>The teacher establishes the learning situation or task, but the students determine the direction and/or solution.</td>
<td>Students work with other students and/or the teacher to move toward the learning goals.</td>
</tr>
</tbody>
</table>
## General Categories of Instructional Strategies

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

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compare &amp; Contrast</td>
<td>Explicit Teaching, Graphic Organizers, Identifying Similarities and Differences*</td>
</tr>
<tr>
<td>Cues, Questions, &amp; Advance Organizers*</td>
<td>Guides for Reading, Listening, Viewing</td>
</tr>
<tr>
<td>Demonstrations</td>
<td>Identifying Similarities and Differences*</td>
</tr>
<tr>
<td>Didactic Questions</td>
<td>Mastery Lecture</td>
</tr>
<tr>
<td>Drill and Practice</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting Experiments</td>
<td>Model Building, Role Playing</td>
</tr>
<tr>
<td>Field Observations</td>
<td>Surveys, Simulations</td>
</tr>
<tr>
<td>Field Trips</td>
<td>Nonlinguistic Representations*</td>
</tr>
<tr>
<td>Model Building</td>
<td></td>
</tr>
<tr>
<td>Surveys</td>
<td></td>
</tr>
<tr>
<td>Modeling</td>
<td></td>
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<tr>
<td>Nonlinguistic Representations*</td>
<td></td>
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<tr>
<td>Conducting Experiments</td>
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<td>Surveys, Simulations</td>
</tr>
<tr>
<td>Field Trips</td>
<td>Nonlinguistic Representations*</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assigned Questions</td>
<td>Learning Contracts</td>
</tr>
<tr>
<td>Computer Assisted Instruction</td>
<td>Reports</td>
</tr>
<tr>
<td>Correspondence Lessons</td>
<td>Research Projects</td>
</tr>
<tr>
<td>Essays</td>
<td>Summarizing and Note Taking*</td>
</tr>
<tr>
<td>Graphic Organizers</td>
<td></td>
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<tr>
<td>Homework and Practice*</td>
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<tr>
<td>Learning Activity Package</td>
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<td>Learning Centers</td>
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<tr>
<td>Reports</td>
<td></td>
</tr>
<tr>
<td>Research Projects</td>
<td></td>
</tr>
<tr>
<td>Summarizing and Note Taking*</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case Studies</td>
<td>Problem Solving</td>
</tr>
<tr>
<td>Concept Attainment</td>
<td>Reading for Meaning</td>
</tr>
<tr>
<td>Concept Formation</td>
<td>Reciprocal Teaching</td>
</tr>
<tr>
<td>Concept Mapping</td>
<td>Reflective Discussion</td>
</tr>
<tr>
<td>Close Procedures</td>
<td></td>
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<tr>
<td>Generating &amp; Testing</td>
<td></td>
</tr>
<tr>
<td>Hypotheses*</td>
<td></td>
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<tr>
<td>Graphic Organizers</td>
<td></td>
</tr>
<tr>
<td>Inquiry</td>
<td></td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brainstorming</td>
<td>Problem Solving</td>
</tr>
<tr>
<td>Circle of Knowledge</td>
<td>Role Playing</td>
</tr>
<tr>
<td>Cooperative Learning*</td>
<td>Socratic Seminars</td>
</tr>
<tr>
<td>Debates</td>
<td>Tutorial Groups</td>
</tr>
<tr>
<td>Interviewing</td>
<td></td>
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<tr>
<td>Laboratory Groups</td>
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<tr>
<td>Panels</td>
<td></td>
</tr>
<tr>
<td>Peer Practice</td>
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</tbody>
</table>

* 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](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:

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Your score (0-3)</th>
<th>Item Number</th>
<th>Your score (0-3)</th>
<th>Item Number</th>
<th>Your score (0-3)</th>
<th>Item Number</th>
<th>Your score (0-3)</th>
<th>Item Number</th>
<th>Your score (0-3)</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

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?
Sample Unit Plan

Unit Cover Page

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. |

<table>
<thead>
<tr>
<th>What understandings are desired?</th>
<th>Students will understand that . . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Grade Level)</td>
<td>(Unit)</td>
</tr>
<tr>
<td>1. Reading involves making sense of text.</td>
<td>1. Conformity has consequences.</td>
</tr>
<tr>
<td>2. Clear communication is necessary to demonstrate understanding.</td>
<td>* Humans cannot live and grow without experiencing connections.</td>
</tr>
<tr>
<td></td>
<td>* Thinking for oneself and being an individual is more difficult than being a conformist.</td>
</tr>
<tr>
<td></td>
<td>* Personal choice is a privilege as well as a responsibility.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What essential questions will be considered?</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Grade Level)</td>
</tr>
<tr>
<td>1. How does a student gain meaning from literary text?</td>
</tr>
<tr>
<td>2. How does a student communicate his/her understanding?</td>
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</tbody>
</table>
What key knowledge and skills will students acquire as a result of this unit?

Students will know . . .

• Basic rules of Jonas’ society and how they compare to their own
• How an author’s use of characterization, setting, and plot enhances the reader’s understanding of thematic messages.

Students will be able to . . .

• Relate new information to prior experience.
• Identify and explain setting, characterization, theme, and use these terms to interpret the book.
• Evaluate their own work based on a variety of criteria.
• Present a clear analysis of an idea supported by well-developed arguments with effective use of textual details.
• Use the writing process to draft, peer conference, revise, rewrite, edit, and publish persuasive essays.

Determining Achievement Targets and Assessment Options

<table>
<thead>
<tr>
<th>Standard</th>
<th>Achievement Targets</th>
<th>Assessment Options*</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1</td>
<td>Characteristics of literary texts (science fiction)</td>
<td>SR – multiple choice test</td>
</tr>
<tr>
<td></td>
<td>e – identifies events that advance the plot . . .</td>
<td></td>
</tr>
<tr>
<td>W2 (pers)</td>
<td>Elements of a persuasive essay</td>
<td>CR – essay</td>
</tr>
<tr>
<td>W2 (tech)</td>
<td>Elements of a technical text</td>
<td>PA – job descriptions</td>
</tr>
<tr>
<td>C1</td>
<td>Types of sentences; punctuation and capitalization rules</td>
<td>IA – use during writing process</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard</th>
<th>Achievement Targets</th>
<th>Assessment Options*</th>
</tr>
</thead>
<tbody>
<tr>
<td>W4</td>
<td>writing process</td>
<td>CR and PA – all writing assignments</td>
</tr>
<tr>
<td>C1</td>
<td>Types of sentences; punctuation and capitalization</td>
<td>CR and PA – all writing assignments</td>
</tr>
<tr>
<td>Thinking and Reasoning</td>
<td>Communication</td>
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<tr>
<td><strong>R1</strong></td>
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<tr>
<td>b – interprets character’s traits, ...</td>
<td>Shows evidence</td>
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<tr>
<td>e - . . . determines how each event explains . . .</td>
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<td>f – analyzes characterization . . .</td>
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<tr>
<td><strong>R2</strong></td>
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<td>e – determines meaning . . . context clues</td>
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<td><strong>W2 (pers)</strong></td>
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<tr>
<td>b,c,d – states and supports a clear position . . .</td>
<td>b – demonstrates understanding of literary work</td>
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<td><strong>W2 (resp)</strong></td>
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<tr>
<td>d,e – supports a judgment . . .; justifies interpretations</td>
<td>b – demonstrates understanding of literary work</td>
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<tr>
<td><strong>LSV1</strong></td>
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<tr>
<td>b,c,j – relevant, appropriate information</td>
<td>b – demonstrates understanding of literary work</td>
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<tr>
<td><strong>CR and PA</strong></td>
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<tr>
<td>– all writing assignments; oral presentation; group work</td>
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<tr>
<td><strong>SR</strong></td>
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<td>– multiple choice, using passages from text</td>
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<tr>
<td><strong>IA</strong></td>
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<tr>
<td>– ask probing questions</td>
<td>IA – observation, checklist, journal writing</td>
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<tr>
<td><strong>PA</strong></td>
<td></td>
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<tr>
<td>– debate; oral presentation</td>
<td>PA – culminating activity</td>
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<tr>
<td><strong>IA</strong></td>
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<tr>
<td>– observation</td>
<td>IA – observation</td>
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<tr>
<td><strong>PA</strong></td>
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<tr>
<td>– rubric</td>
<td>PA – rubric</td>
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<tr>
<td><strong>IA</strong></td>
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<tr>
<td>– rubric of own work (writing)</td>
<td>IA – rubric of own work (writing)</td>
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</tbody>
</table>

* **SR** = Selected Response  **CR** = Constructed Response  **PA** = Performance Assessment  **IA** = Informal Assessment
Stage 2 – Assessment Evidence

What evidence will show that students understand?

Performance Tasks/Assessment* (summary in GRASPS form)

♦ **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.

♦ **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
GRASPS Blueprint

**GOAL:** (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.

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

You are Jonas.

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

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

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

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

**PRODUCT, PERFORMANCE, AND PURPOSE:** (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 WHERE TO elements.

| W | Students: Where the unit is going, What is expected (goals, expectations, relevance/value); Teacher: Where the students are coming from (diagnosis) |
| H | Hook students, Hold their interest |
| E | Equip students, Experience key ideas, Explore the issues |
| R | Rethink, Reflect, Revise, Rehearse, Revisit, Refine |
| E | Students Evaluate their own work |
| T | Tailored (to needs, interests, abilities of learners) and flexible (differentiation – content, process, product) |
| O | Organized and sequenced (to maximize engagement, effective learning) |

Students will . . .

W –
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.

H –
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"

E –
Whole class & small group discussion
Direct instruction (compare/contrast; supporting opinions; characterization)
Vocabulary strategies
Critical reading and reading comprehension strategies
Test strategies

R –
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 more . . .
The world would be a better place if there were less . . .
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.


* 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.ipl.org/youth/AskAuthor/Lowry.html
<table>
<thead>
<tr>
<th>Day</th>
<th>Activity snack</th>
<th>Topic/snack details</th>
<th>Activity snack</th>
<th>Topic/snack details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Carousel (Hook): Small group activity, students create a &quot;perfect&quot; community.</td>
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<td>Tuesday</td>
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<td>Friday</td>
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</tbody>
</table>
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 more . . .
   - The world would be a better place if there were less . . .
   - 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

<table>
<thead>
<tr>
<th>WHAT (What do you think?)</th>
<th>WHY (Why do you think it?)</th>
<th>HOW (How do you know?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(This is your opinion.)</td>
<td>(These are your reasons.)</td>
<td>(This is your evidence or examples.)</td>
</tr>
<tr>
<td>Relevant ideas or processes</td>
<td></td>
<td></td>
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<tr>
<td>-----------------------------</td>
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</tr>
<tr>
<td>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 7th grade level.</td>
<td>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.</td>
<td>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.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Friend’s views and arguments</th>
<th></th>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Shows a mature grasp of friend’s potential for differing views and arguments. Explanation reveals mastery of tact, perception, receptivity and sensitivity to what others see and feel.</td>
<td>Shows a basic understanding of friend’s potential for differing views and arguments. Explanation reveals some tact, perception, receptivity and sensitivity to what others see and feel.</td>
<td>Shows a simple and limited understanding of friend’s potential for differing views and arguments. Explanation is lacking in one or two of the following areas: tact, perception, receptivity and sensitivity to what others see and feel.</td>
<td>Shows little or no understanding of friend’s potential for differing views and arguments. Explanation is lacking in most of the following areas: tact, perception, receptivity and sensitivity to what others see and feel.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Balance of good and bad</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Shows and applies a masterful understanding for balancing the good with the &quot;bad&quot; 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.</td>
<td>Shows and applies a basic understanding for balancing the good with the &quot;bad&quot; or painful in life. Conveys clear and practical explanations for the need to experience the painful, unpleasant, or difficult in any human's life.</td>
<td>Shows and applies an incomplete understanding for balancing the good with the &quot;bad&quot; or painful in life. Conveys clear and practical explanations for the need to experience the painful, unpleasant, or difficult in any human's life.</td>
<td>Shows a lack of understanding for balancing the good with the &quot;bad&quot; or painful in life. Does not make clear the need to experience the painful, unpleasant, or difficult in any human's life.</td>
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</tr>
</tbody>
</table>
How We Know What Students Know, Understand, and Are Able to Do

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

From the Association for Supervision and Curriculum Development (ASCD).
Examining Student Work – Why Do It?

1. To improve teaching and student learning

2. To ensure learning activities and strategies align with standards

3. To allow teachers to calibrate their understanding of what quality looks like

4. To encourage appropriate rigor in learning activities

5. To inform instructional decision-making

6. To help identify trends
**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 refines 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 eight 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 five 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 (SIP)

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 (SIP)

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 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.

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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**Step 3**

*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.

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 that standard.

**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, besides having no reference to the role played by Marcy as recipient of the explanation.

Between the “3” answer and the “2” answer there is an important watershed. A “3” or a “4” answer display 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.**

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**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.
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 towards 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 objectives
- What learning objectives (skills, knowledge, attitudes) were you hoping to observe in this piece of work?
- What were your reasons for selecting these objectives?
- How do these goals/objectives 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 (Hypothesis)
- 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 objective, 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 objectives? Why do you think this approach will help move the student toward the objectives?

**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 George Mohlman Langer, “Project uses student work analysis to improve teaching.” *Journal of Staff Development*, Fall 2000 (Vol. 21, No. 4).

### Teacher Commentary

| **What** | Feedback to students that lets them know how the student’s “evidence” matches up against the expectations expressed in the standards. It may be oral or in writing, and both are suggested.  
Teacher commentary is formative in nature; it tells the student how to improve (and assumes that they will have opportunities to do so!) |
|---|---|
| **Why** | ✓ To correct knowledge gaps or skill deficits  
 ✓ To provide feedback that is specific and helpful to the student  
 ✓ To encourage the student to continue trying  
 ✓ To guide learning by letting the student know where he/she needs to focus  
 ✓ 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, it doesn’t offer much opportunity for the student to learn and improve. Here are some general guidelines:  
✓ Often enough to document progress throughout a unit  
✓ Often enough so that students can make adjustments and learn and then demonstrate new learning  
✓ 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.  
Center your comments around the standards and elements. If the teacher commentary is in writing, think of it as a “written conference.”  
Be very specific; this helps students know exactly what they are doing right and/or wrong. |
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.


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.


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.


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.


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.


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.


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.


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.

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*.


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.

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/ID M2.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 the opportunity 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.
Resources Suggested by Participants

http://brainchild.com/
Online assessment, CRCT format
Grades 3-8, Reading and Math
Has summary of responses, all of the items with explanations
Click on “Choose Your State”
Click on “Georgia”

Concept-Based Curriculum and Instruction: Teaching Beyond the Facts
H. Lynn Erickson, Publisher: Corwin Press; 1st edition (June 15, 2002)

Performance Assessment and Standards-Based Curricula: The Achievement Cycle
Allan A. Glatthorn, Publisher: Eye on Education (January 1, 1998), ISBN: 188300148X

Examining Student Work: From Standards to Rubrics
Kay Burke, Corwin Press

Breaking the Rules: Liberating Writers Through Innovative Grammar Instruction
Edgar H. Schuster, Publisher: Heinemann (February 13, 2003)

Keeping Kids Reading: How to Raise Avid Readers in the Video Age
Mary Leonhardt, Publisher: Crown; 1st edition (May 21, 1996)
Additional ELA4-8 Resources

Fluency

DIBELS
http://dibels.uoregon.edu/
Download the DIBELS benchmark and progress monitoring assessments for free from the website. You only pay for your printing and photocopy costs, and can use the assessments with as many students as you wish. The DIBELS materials are not in the public domain, but are free for educational use (see page 5 of the Administration and Scoring Guide for the Educational Use Agreement).

*Intervention Central
http://www.interventioncentral.org/
Utility that allows the teacher to make his/her own fluency probes. Includes readability scale and many other tools.

Reading Resources Network
Has an Oral Fluency Assessment Calculator
For 3rd-5th
Enter wcpm, grade level, and time of year of the assessment, and it will tell you if the student is on/above/below grade level, if fluency practice is needed, and the goal for that time of year (so you can determine how deficient the student is).

http://www.prel.org/products/re_/assessing-fluency.htm
PDF document
*A Focus on Fluency booklet

http://www.aimsweb.com/norms/reading_fluency.htm
AIMSweb Growth Table, grades 1-8

Writing

Teaching that Makes Sense
http://www.ttms.org/
Writing resources; excellent materials

http://teacher.scholastic.com/writewit/bookrev/index.htm
Write a Book Review with Rodman Philbrick
Scholastic
Grades 3-8
Here you'll find writing tips, strategies, and challenges to help you write a book review. Once you've completed the author’s challenges, try writing and publishing a review of your own. When you've completed your review and this workshop, you can write your own book review and publish it online.

**Readers’ Theater**

http://teacher.scholastic.com/products/instructor/readerstheater.htm

*The Power of Readers’ Theater*, Tim Rasinski
A Scholastic resource

**Poetry**

Giggle Poetry
http://www.giglepoetry.com/

The Poetry Zone
http://www.poetryzone.ndirect.co.uk/index2.htm

**Looking at Student Work**

http://www.lasw.org/
Looking at Student Work

**Miscellaneous**

ReadWriteThink
http://www.readwritethink.org/
Joint sponsors – NCTE and IRA

Understanding by Design website
http://www.ubdexchange.com/
Username: ubddemo
Password: ubddemo
Resources
Search for Designs

Online persuasion map (ReadWriteThink)
http://www.readwritethink.org/materials/persuasion_map/
**NCREL** – online lesson planning that roughly follows backward design process

DESCRIPTION: The Lesson Planner is a free, comprehensive tool for teachers who desire a complete and exhaustive means to plan curriculum units aligned with standards that addresses assessment, content, teaching strategies, and use of technology while incorporating their own unique content and conditions. This user-friendly, straightforward guide allows teachers to develop a lesson plan centered around seven key areas: content and curriculum standards; guiding questions for the lesson; assessment; learning connections; learning activities; teaching strategies, management, materials, and resources; and lesson evaluation and teacher reflection.

**The Education Trust (EdTrust)**

**Wisconsin Literacy Education and Reading Network Source**

**The Reading Genie**, Auburn University

**Open Court Resources (grades K-6)**

**Knowledge Loom**
Research and practice, K-6, reading, writing, listening and speaking

**Worksheets Don't Grow Dendrites : 20 Instructional Strategies That Engage the Brain**
Marcia L. Tate (March 5, 2003), Publisher: Corwin Press; Teacher edition (March 5, 2003)

"Sit and Get" Won't Grow Dendrites : 20 Professional Learning Strategies That Engage the Adult Brain
Marcia L. Tate (July 15, 2004), Publisher: Corwin Press (July 15, 2004)

**Reading and Language Arts Worksheets Don't Grow Dendrites : 20 Literacy Strategies That Engage the Brain**
Marcia L. Tate (April 2005), Publisher: Corwin Press (April, 2005)

**The Gateway to Educational Materials** (GEM) is the key to one-stop, any-stop access to thousands of high quality lesson plans, curriculum units and other education resources on the Internet! GEM is a project of the U.S. Department of Education. The Colorado Department of Education is a member of the GEM Consortium.
http://oswego.org/staff/cchamber/unitwriting/index.cfm
Units with assessment plans, exemplars, etc.

The Middle Web
Articles, E-Mail and Web Links about Teaching Strategies

http://www.ksu.edu/smartbooks/gradeindex.html
From Kansas State University
S.Ma.R.T Books
Math and literature lessons
Smart Books Math Connection
Choral Reading

"My Dog Chewed Up My Homework"
Written by Bruce Lansky

I'm glad to say my homework's done.
I finished it last night.
I've got it right here in this box.
It's not a pretty sight.

My dog chewed up my homework.
He slobbered on it, too.
So now my homework's ripped to shreds
and full of slimy goo.

It isn't much to look at,
but I brought it anyway.
I'm going to dump it on you desk
If I don't get an A.
Five Day Cycle for Readers Theater

Day 1:
- Read aloud and discuss the text.
- Discuss a particular language feature that fluent readers notice.
- Give children scripts to take home for practice.

Day 2:
- Students read from classroom scripts, with specific parts highlighted.
- Students switch scripts when they are finished.

Day 3:
- Students again read from scripts, switching parts.
- At end of reading, students choose final parts.

Day 4:
- Students read from scripts, this time reading only their own part.
- At the end of the period, they decide on their positions and make name tags for their characters

Day 5:
- Children perform.
Readers’ Theater Script : Where the Wild Things Are

by Maurice Sendak

Characters:
Narrator
Child 1
Child 2
Child 3
Child 4
Max

Narrator: The night Max wore his wolf suit

Child 1: and made mischief

Child 2: of one kind

Child 3: and another.

Narrator: His mother called him

Child 4: "Wild Thing!"

Narrator: and Max said:

Max: "I'll eat you up!!"

Child 1: So he was sent to bed

Child 2: without eating anything.

Narrator: That very night in Max's room

Max: a forest grew, and grew, and grew until the ceiling hung with vines

Child 3: and the walls became the world all around

Child 4: and an ocean tumbled by

Max: with a private boat!

Narrator: for Max. And he sailed off through night and day
Child 1: and in and out of weeks
Child 2: and almost over a year
Max: to where the wild things are!
Narrator: And when he came to the place where the wild things are they
Child 3: roared their terrible roars! (all roar)
Child 4: and gnashed their terrible teeth! (all gnash teeth)
Child 1: and rolled their terrible eyes! (all roll eyes)
Child 2: and showed their terrible claws! (all show claws)
Narrator: till Max said:
Max: Be still!
Child 3: and tamed them
Child 4: with the magic trick
Max: of staring into all their yellow eyes
Child 1: without blinking once
Narrator: And they were frightened and called him
All: the most wild thing of all!!
Narrator: And made him king of all wild things.
Max: and now, let the wild rumpus start!! (pause) now, stop!
Child 3: and sent the wild things off to bed
Child 4: without their supper....and Max
Child 1: the king of all wild things, said:
Max: I’m lonely!
Narrator: and wanted to be where someone loved him best of all
Child 2: Then, all around, from far away, across the world
Narrator: he smelled good things to eat!! So he said,

Max: I'll give up being king of where the wild things are.

Child 3: but the wild things cried

Child 4: oh, please don't go

Child 1: we'll eat you up

Child 2: we love you so

Narrator: and Max said:

Max: No!

Child 1: The wild things roared their terrible roars (all roar)

Child 2: and gnashed their terrible teeth (all show teeth)

Child 3: and rolled their terrible eyes (all roll eyes)

Child 4: and showed their terrible claws (all show claws)

Narrator: But Max stepped into his private boat

Child 1: and waved good-bye (max waves)

Child 2: and sailed back

Child 3: almost over a year and in and out of weeks and through a day

Max: and into the night of my own room

Child 4: where he found his supper waiting for him

Max: and it was still hot!
Readers’ Theater Script: Simile

Scene: A clubhouse after school

Parts: 11 boys and/or girls.

1: Your head looks just like a bullet!
2: Your ears are like snails!
3: Your nose looks like a banana!
4: Your neck is like a tree stump!
5: You have legs like twigs!
6: Hey, what’s going on here?
7: Oh, hi! You guys are late.
8: Maybe we shouldn’t have come at all.
9: Why are you insulting each other?
10: We’re not really insulting each other, are we, Brain?
11: Absolutely not!
1: Your eyes are like BB’s!
2: You have a voice like a siren!
3: Your skin is as soft as cement!
4: You walk like a hippopotamus on roller skates.
6: Wait a minute! There you go again.
5: There we go again, what?
8: The insults again.
9: They’re terrible!
7: The Brain will tell you what we are doing.
10: Tell them, Brain

11: We are practicing similes.

6: What's a simile?

1: If you had been in English today...

2: Instead of on that field trip ...

3: You'd know!

4: A simile is comparing two things that are different...

5: In order to make a strong description.

7: And it usually has the words like or as joining two parts.

1: We were just having some fun by practicing similes as insults.

2: But they can be used in many ways.

3: You could say, "Quick as a wink," or "Sharp as a tack."

5: And twice as flat-headed!

6: There you go again. Let's try something else.

8: Every day I say, "The school bus is as slow as molasses."

9: And the food in the cafeteria is as cold as ice.

7: And you always hear someone say, "This school is like a jail."

10: Remember the old joke about teeth that uses a simile?

11: Sure. "Your teeth are like stars..."

1: They come out at night."

2: Say, I can use similes to make a hit with my steady.

3: What are you going to say?

2: Your hair is like soft silk. Your eyes are like pools of crystal water.
4: Wow! That should put you in good standing.

6: For compliments like that, I'll be your steady.

7: You'd never fit that description. Your hair is like newspaper string and your eyes are like flying saucers.

6: And your humor is as funny as a plane crash.

1: Similes, here we come!

2: My love for you is like a raging volcano.

3: I'm as strong as a Saturn rocket.

6: Hey!

7: What?

8: Simile . . .

9: You're on TV.

10: This program is brought to you by CRUNCHY MUNCHIES.

11: The new breakfast cereal that's as crisp as crackers.

1: And the all new VITA-MINNIES.

2: The tiny capsules that're as powerful as the atom.

3: And now for today's episode of LOTTA LOVELORN.

4: As we left yesterday, our stars were about to have an argument.

5: You're as sweet as vinegar.

6: You're as honest as a two-headed nickel.

5: You're as trusting as the warden in a prison.

6: You're as lasting as a haircut.

7: Tune in tomorrow when our show will be brought to you by . . .

8: The Sweet As Sugar Candy Company.
9: Remember, if you're as sour as a lemon ...

10: You need a candy that's as sweet as honey!
**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"
dedefined 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